

Concordia ordinum.

89 15h
15h 9

volo carnem
velum

Joan Danong

And faciamus? Balch.
Quiddam?

Cornell.

19
Oct
Nov 10

Docet mihi qui

Prelim - December 17

Virgil - to d are

Intro - Pg 21 - 62

paeniter me venisse
carthago delenda est
See text

Ille venit
obvius mihi

Venus genetrix
maro ultor

Parthians (in East)
Crassus.

Greek note.

The Lake Classical Series

The Aeneid of Vergil

BOOKS I-VI

AND

The Metamorphoses of Ovid

SELECTIONS

WITH INTRODUCTIONS, NOTES,
AND VOCABULARY

BY

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PREFACE

Under date of September 1, 1901, in the Preface to the first version of my edition of the *Aeneid*, Books I-VI, and Selections from Books VII-XII, I wrote as follows:

This book aims to supply the student of Vergil with materials out of which he may construct one consistent interpretation of the *Aeneid*, and from which he may gain an adequate appreciation of its purpose, its relation to the times in which it was composed, its merits and its demerits. The . . . selections from the latter half of the *Aeneid* . . . are confined closely to the story of the conflict between Aeneas and Turnus.

It is hoped that the selection of topics in the Introduction will commend itself to all students and teachers of Vergil. Certainly, a right understanding of all these subjects is of profound importance to the interpretation and appreciation of the poem. The Introduction is thus a vital part of the book. It should . . . be constantly employed in detail by [the student] as he works through the notes.

For convenience, I have adopted the text of W. Klouček . . . , except in three or four places where this text seemed to me impossible. I have, however, declined to follow Klouček in bracketing certain verses and in making some transpositions of verses. I have also determined the punctuation throughout for myself. . . . The marking of the vowel quantities ought to commend itself without the need of argument. A marked text puts the modern boy in the position in which an intelligent Roman boy was when he began his study of Vergil. It is perfectly possible for any teacher who uses this book to drill his pupils as thoroughly as he pleases in the rules for quantity. In one particular, at least, i.e. the marking of the vowel before a mute and a liquid, the practice of this book ought to be most helpful in bringing out facts often imperfectly understood.

In the Commentary the references to parallel passages in Latin authors have been confined to passages from the *Aeneid* and such

parts of Cicero and Caesar as have been read by all pupils. References within the *Aeneid* itself are made to parts already read by the student. In the Vocabulary I have tried to indicate the fundamental meanings of words and the line along which their meanings were developed.

In writing the Commentary my fundamental reliance has been upon my own study of the poem. The first draft of the notes was written out with little direct reference to other commentaries. This done, I compared my notes with those of all the more common English and German editions. American editions I have put aside entirely while preparing my book; any resemblances between them and this book are due to use of the same authorities, ancient or modern

In the twenty-seven years that have elapsed since these words were written, I have studied the *Aeneid* (and other works of Vergil), over and over. I have made little use of commentaries; I have, however, read books and articles without number that bore on the interpretation of the *Aeneid*. My chief effort, however, was to do *the* thing which is the main task of an editor of any work, ancient or modern, namely, to *know* the work he is editing, that he may interpret his author by the best of all possible commentaries, the author's own words in kindred or contrasted passages. My studies brought a change of view concerning many passages; they pointed out the need of rephrasing some notes, sound in themselves; they suggested the addition of material to Introduction, Commentary, and Vocabulary, that would help to a better understanding of the poem.

I therefore welcomed the opportunity to revise the book.

Every line of the earlier Introduction, Commentary, and Vocabulary has been scrutinized repeatedly, with minutest care; innumerable changes and additions have been made. The work has been set up in type exactly as if the volume of 1901 were not in existence. In the revision I have, however, held steadfastly to the general plan outlined in the paragraphs quoted above from the earlier Preface. That plan still seems to me sound. Besides, it has been warmly endorsed by teachers.

In the revised edition even greater emphasis has been laid on the study of Vergil's language—but always only as a means to an end. That end is the interpretation, and, in consequence, the right appraisal of Vergil's great poem and the proper enjoyment of its excellencies and its beauties. Though the fact is forgotten far too often, it is axiomatic that literary interpretation and aesthetic appreciation of a great work of art in literature are utterly impossible for one who does not know the language in which the work is written. It is equally axiomatic that the fuller and the surer is the reader's mastery of the language of the work, the swifter, the fuller, the surer will be his appreciation of the work, the greater his enjoyment of its excellencies and its beauties.

Though the topics treated in the Introduction to the present volume are exactly the same as those discussed in its predecessor, many additions and improvements have been made. In particular, the part that deals with the *Aeneid* (§§ 51-96) has been greatly strengthened. More emphasis has been laid on the national—the Italian—character and on the religious character of the poem (§§ 62-70, 71-73). The discussion of the merits of the *Aeneid*, and of the criticism of the poem has been made more precise (§§ 74-89, 90-96). In the Commentary much—very much—has been written concerning Vergil's own interpretation of his chief characters. This statement is true especially of notes on Book IV, concerning the poet's interpretation of the conduct of Aeneas and that of Dido. Finally, the notes will prove that Aeneas was a real human being, capable of independent action, of playing to the full a man's part in war, without counting the cost, and of giving way to passionate feeling, even to savagery, as in Book II, and that what many a critic of high rank has described as the absence of all feeling in Aeneas is in reality a splendid thing, none too common at any time in the world's history, the complete mastery by a strong man of the passions to which lesser men give free rein.

In matters of detail very many changes have been made. In the Notes there are references to passages later than the passage immediately under discussion, with resultant profit both to teacher and to pupil. References to the *Iliad* and the *Odyssey* have been included; since, unhappily, few pupils know Greek, and since, still more unhappily, far too few teachers know Greek, good prose translations, in English, of the *Iliad* and the *Odyssey* have been named (page 138).

In the marking of vowel-quantities, I have, in the revision, followed the Hale-Buck *Latin Grammar*, Section 679. The conservatism of the list there given, especially in the matter of hidden quantities, is highly commendable.

The wealth of cross-references in the book, in Introduction, Commentary, and Vocabulary, constitutes one of its most valuable features. Such references make immediately available great masses of information; they help pupil and teacher to find, without waste of time, similar expressions or passages which they recall, without being able to locate the passage involved. They will also aid both pupil and teacher to develop right methods of study.

I was led to edit, in 1923, Selections from Ovid, because the College Entrance Examination Board had made certain passages from Ovid part of the prescribed readings for 1923, 1924, 1925. In 1925, when a different group of passages from Ovid was named by the College Entrance Examination Board as part of the prescribed readings for 1926, 1927, 1928, I edited those passages. The two booklets proved of service in many schools. The twelve Selections, amounting to about 1500 lines, thus edited in 1923 and 1925, have been included in the present work.

Every line of the earlier Introduction, Commentary, and Vocabulary has been thoroughly revised.

The text of Ovid adopted is Merkel's, except in two or three places where that text is, to my mind, impossible, or shows a misprint.

The Introduction to the Selections from Ovid calls attention, again, to two main characteristics of Ovid as a writer—the irrepressible humor, not always seasonable, it is true, with which he treats most things, and his narrative skill. Another merit is emphasized in the notes on Selection IX, the story of Philemon and Baucis—his capacity for understanding the ways of simple folk, and his sympathy with those ways. One who recalls Ovid's passionate love of Rome finds this story a marvel, and he has no words adequate to condemn the critics who, evidently *knowing* Ovid not, have described him as utterly without feeling. Ovid is not the only writer who has amused the world only to be misjudged by the world.

From the Notes the pupil ought to get a conviction that the technique of poetic writing was for Ovid fundamentally what it was for Vergil; he should, at the same time, get some conception of Ovid's individuality.

It is probable that, in schools where Ovid is read, Ovid will be taken up before Vergil. Therefore, the Notes to the passages from Ovid have been made both simple and full. Certain matters of primary importance have been treated in the Notes on each Selection. The commentary to each Selection is, thus, virtually complete in itself; the Selections may, therefore, be taken up in any desired order. In the Commentary as a whole there should be the cumulative effect of repeated reviews.

Some references to passages of the *Aeneid* have been included in the Notes on Ovid. These should be useful alike to those who study the *Aeneid* first, and to those who read the Selections from Ovid in review at the close of the year.

CHARLES KNAPP

Barnard College, Columbia University,
August 15, 1928

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The original, which represents Augustus in late boyhood or in early manhood, is in the Vatican Museum, Rome.	
2. VENUS	46
This is the bust of a statue now in the Vatican Museum, Rome. The Roman work is a copy of the famous statue known as the Venus of Cnidus, wrought by Praxiteles (see Illustration 6). The statue owes its name to the fact that it was set up originally in Cnidus, a town in Caria, a district of Asia Minor. The Venus here portrayed is the Venus of the <i>Aeneid</i> , goddess of beauty and of love (§ 316). She not only has beauty herself, but she can bestow it upon others, as upon Aeneas (i. 588-593). It is not specifically stated in iv. 141-150 that the beauty there ascribed to Aeneas was bestowed upon him by Venus, but we may infer (§ 254) that such was the case. It may be noted that the Venus represented here is of a less vigorous type, physically and spiritually, than the type represented in the Venus of Melos (Illustration 7).	
3. JUPITER	116
The original is in the Vatican Museum, Rome. Only the head and the bust, however, are antique. In his right hand the god holds a number of thunderbolts (in viii. 426-432 Vergil describes the Cyclops as shaping a <i>fulmen</i> . . . <i>tōtō genitor quae plurima caelō dēicit in terrās</i>). For the launching of a thunderbolt by Jupiter see the account of Salmoneus's daring and of his punishment, vi. 585-594, especially 592-594, <i>At pater omnipotēns dēnsa inter nūbila tēlum contorsit</i> , . . . <i>praecipitemque (eum = Salmōnea) immānē turbīne adēgit</i> . Compare also Ovid's account (2. 310-312) of the death of Phaëthon, slain by Jupiter, that the world might not wholly perish by fire: <i>dextrā librātum fulmen ab aure misit in aurīgam</i> , . . . <i>et saevīs compescuit ignibus ignīs</i> . For the eagle that crowns the staff in the left hand of the god see § 313.	

4. JUNO 126

The original of this Illustration is known as the Barberini Juno, because it was for a long time in the possession of the Barberini family, in Rome. The statue is now in the Vatican Museum, Rome. The figure well portrays Juno in her noble aspects, as the goddess who could speak of herself as *ego, quae divum incēdō regīna, Iovisque et soror et coniūnx* (i. 46-47).

5. PARIS 142

The original is in the Vatican Museum, Rome. The Illustration throws much light on such passages as iv. 215-217, and ix. 614-618 (see notes there). In the former, Iārbas, mad with jealousy, as the result of the report brought to him by Fama about Dido and Aeneas (iv. 173-197), condemns Aeneas as a *sēmivir*, wearer of a *Maeonia* (i.e. Phrygian, foreign, effeminate) *mitra*; the turban worn by the Paris of the statue is such a *mitra*. The general appearance of effeminacy presented by the statue fits *sēmivir*. In ix. 614-618 Numanus Remulus is taunting all the Trojans, because they will not come out of their fortified camp and fight on the open plain. The Trojans, he says, are over-careful in their dress; they wear *picta crocō et fulgentī mūrīce vestis* (614). As further proof that the Trojans are *vērē Phrygiae, nōn Phryges*, he declares (616) that their *tūnicae manicās et habent redimīcula mitrae*. The tunic worn by the Paris of the statue has sleeves to the wrists. But the *mitra* shows no *redimīcula*. The swathing of the legs of the statue is another sign of non-Roman luxury and effeminacy (xi. 777).

In his right hand Paris holds the famous golden apple, ultimate source and cause of the Trojan War (§ 56).

6. MERCURY 168

The head here given is part of the statue known as the Hermes of Praxiteles. The statue, which is a famous ancient work of art, was discovered in 1877, by German scholars who were conducting excavations at Olympia, the district in Elis, Greece, where, every four years, great games were held in honor of Jupiter (see vi. 587-594, with notes, especially on *mediae . . . urbem*, 588). The original, which is now to be seen in the Museum at Olympia, was a full-length statue, which represented Mercury (Hermes) as holding the infant (Dionysus =) Bacchus on his left arm. Praxiteles, it may be noted, was born at Athens; he lived between 390 and 335 B.C.

- | | PAGE |
|---|------|
| 7. VENUS OF MELOS | 198 |
| <p>The statue represented here, known as the Venus of Melos, or as the Venus di Milo, is now in the Louvre, Paris. It has been described as "perhaps the most admired single existing work of antiquity." The statue was found in 1820, on Melos, a small island belonging to the group of islands known as the Cyclades (iii. 124-127). Scholars believe that the statue was carved about 400 B.C. Venus is not portrayed here as goddess of love and beauty, but rather as a goddess of a finer, nobler type, both physically and spiritually, than that represented in Illustration 2.</p> | |
| 8. LAÖCOÖN AND HIS SONS | 227 |
| <p>The group of statuary known as the Laöcoön Group was discovered in Rome, in 1506, in or near the ruins of the Baths of Titus. It stands now in the Vatican Museum, Rome. A Roman author tells us that the Laöcoön Group was the work of three Greek sculptors, natives of the Island of Rhodes. These sculptors, named Agesander, Polydorus, and Athenodorus, lived toward the close of the second century B.C. The group, when found, was somewhat mutilated. The attempt to 'restore' it, i.e. to make it appear as it did when it was finished by its creators, was not entirely successful. Scholars have held, on good grounds, that the right hand of Laöcoön ought to be against the back of his head.</p> <p>According to the conception of the sculptors, the older son still has a chance to escape, but he seems more concerned with his father's fate than with his own. The younger son has already succumbed, and his hand rests helplessly on the head of the serpent that has caused his death. Laöcoön himself is struggling mightily; cf. ii. 216-224. A comparison of Vergil's account (ii. 212-224) will show that his narrative differs somewhat from the portrayal by the sculptors. See especially note on ii. 223. The <i>iubae . . . sanguineae</i> given by Vergil to the snakes (ii. 206-207) seem not to appear in the sculptured group.</p> | |
| 9. MINERVA | 260 |
| <p>The original is in the Museo Capitolino, Rome. The goddess wears a helmet, and carries a small shield (<i>parma</i>). Helmet and shield fit her character as <i>armisona</i> (iii. 544), as <i>armipotēns</i> (ii. 425), and as <i>praeses bellī</i> (xi. 483). It was as a goddess of war that she aided the Greeks against Troy (cf. Sinon's words, ii. 162-182, especially <i>Omnis spēs Danaūm et</i></p> | |

coepti fiducia bellī Palladis auxiliū semper stetit, 162-163). A study of the statue makes one feel that the goddess could easily blaze into wrath such as is ascribed to her by Vergil in ii. 172-175.

The *aegis*, or marvellous breastplate of the goddess (§ 315), is clearly shown. Cf. *Trītōnia . . . Pallas . . . , nimbō effulgēns et Gorgone saeva*, ii. 615-616, with note on *nimbō . . . saeva*. The head of the Gorgon, Medusa, is at the center of the *aegis*. See also viii. 435-438. For the Gorgon see the description in Ovid, 4. 741-752, of the fearful power of the Gorgon's head. Ovid speaks of the *anguiferum . . . caput . . . Medūsae . . .*, 4. 741-744. The snakes are plainly visible on the statue.

10. MARS 276

The original is known as the Mars Ludovisi, because it was formerly part of the collection in the Villa Ludovisi at Rome: it is now in the Museo delle Terme, Rome. The original group of which this statue formed a part was a Greek work of the fourth century B.C. The group represented Venus with her right hand on the left shoulder of Mars and entreating him not to enter battle (in some stories, Venus was wife of Mars). The god is yielding to her entreaties. Note the sword in his left hand, with an animal's head forming the hilt; mark the *clipeus* by his right side. At the feet of Mars is Cupid, son of Venus. See comments on Illustration 2.

11. THE WRESTLERS 296

The original, a Greek work of the fourth century B.C., is now in the famous Uffizi Gallery, Florence, Italy. The picture well illustrates iii. 281-282, *Exercent patriās oleō lābente palaestrās nūdātī sociī*. Ovid gives a somewhat different description of wrestlers, when, as he recounts the story of Niobe's discomfiture, he tells how two of her sons, engaged in wrestling, were slain by a single arrow; cf. 6. 239-244, *Phaedimus . . . et . . . Tantalus . . . trānsierant ad opus nitidae iuvenāle palaestrae, et iam contulerant artō luctantia nexū pectora pectoribus, cum, tentō concita nervō, sicut erant iūnctī, trāiēcit utrumque sagitta*. Contrast *contulerant . . . pectora pectoribus* with the posture of the wrestlers in the Illustration.

12. APOLLO 310

The original of the Illustration is in the Vatican Museum, Rome. It pictures Apollo as Musagetes, 'Leader of the Muses,' or as Citharoedus, 'The Harp-Player.' The statue was carved,

perhaps, by Scopas, a sculptor who lived in Aetolia, in North-western Greece, and at Athens during the latter half of the third century B.C. Apollo is here strongly feminine in feature and in figure. He is *crīnītus* (§ 317); his hair is crowned with laurel. He wears a long robe. With his right hand he is touching the strings of his lyre, using a *pecten* (see note on *pectine*, vi. 647). The suspended figure on the right arm of the lyre represents Marsyas, who attempted to rival Apollo in musical skill, but was defeated and flayed alive by the god.

With the Illustration may be compared the passages in the *Aeneid* which describe Apollo as god of music and of the dance; see iv. 145-146, xii. 393-394. Mark the epithet *pulcher*, applied to him directly in iii. 119. In iv. 141-150 we find an elaborate simile in which Aeneas and Apollo are compared in beauty and in vigor. The Illustration will throw light also on the description of Orpheus (vi. 645-647; note especially *longā cum veste*, 645).

13. MERCURY 346

This is a copy of a bronze statue now in the Museo Nazionale, Naples. The ancient statue was a product of a famous Greek school of sculpture of the fourth century B.C. With the Illustration compare iv. 238-241; the *tālāria* mentioned there are shown in the picture. The statue portrays the god as resting. The wings mentioned by Vergil in i. 300-301 are not visible in the statue; possibly by *ālārū* Vergil meant the *tālāria*. In many ancient statues or representations of Mercury the god wears a winged cap, and carries his *cādūceus*, or magic staff (called *virga* by Vergil; its marvelous powers Vergil recounts in iv. 242-245).

Ovid gives *tālāria* to Perseus; cf. *liquidum mōtīs tālāribus āera findit*, 4. 667. In 10. 591 Ovid gives *tālāria* to Atalanta; see, however, the note there.

14. A CHARIOTEER 390

The statue here presented is in the Vatican Museum, Rome. The body is Roman, but the head is Greek. With the Illustration compare carefully the description of a Roman charioteer given in the note on *haeret resupīnus*, i. 476. On the statue one sees clearly the reins wound about the body, and the knife. Compare, also, v. 140-147, esp. 144-147, in which the Trojan vessels engaged in the boat race are said to have outstripped in their speedy initial onrush the first furious dash of chariots from the *carcerēs*, or starting-barriers. Vergil's references, direct or

indirect, to the chariot races reflect the Roman interest in this sport, which had, in Roman estimation, first place among games. Ovid, too, was deeply interested in the chariot races of the Circus at Rome. From the beginning to the end of the Phaëthon story he had such races in mind. Behind the account in Ovid, 2. 314-318, of the destruction of the chariot Phaëthon had essayed to drive, lie, we may be sure, Ovid's recollections of the destruction of chariots he had witnessed.

We may compare here, too, the expression *immittere habēnās*, borrowed, no doubt, from the language of the races. In v. 817-818, a passage which describes Neptune driving his chariot over the waters, we have the words *manibus . . . omnīs effundit habēnās*. Cf. *Furit immissis Vulcānus (= ignis) habēnīs*, v. 662, with notes, and *classi . . . immittit habēnās*, vi. 1, said of Aeneas.

15. A BOXER 408

This is a copy of a bronze statue of a pugilist: the original is now in the Museum of the Baths of Diocletian, Rome. The boxer is represented as resting after an encounter. Note the swollen ear (see note on *aurīs*, v. 435), the terrible *caestūs* (cf. *crūdō . . . caestū*, v. 69, with note on *crūdō*, v. 404-408, and *caestus* in Vocabulary). The massive limbs of the boxer represented by the picture will illustrate such passages as v. 368-377, and v. 421-423. As one looks now at the *caestūs* worn by the figure represented in the statue, he can easily understand such a passage as v. 401-416, especially *immānī pondere*, v. 401, and *sanguine cernis adhūc sparsōque infecta cerebrō*, 413). He can see, also, why ancient boxers *Abdūxere retrō longē capita ardua ab ictū*, v. 428.

16. NEPTUNE. 431

The original of this Illustration is in the Lateran Museum, Rome. Some of the symbols of the sea-god are clearly shown. Note the trident (i. 145-146), the prow of a ship (the right foot of the god rests thereon), and the dolphin. The Roman poets were deeply interested in the quick, intricate movements of the dolphin. Long before Vergil's days a poet described the dolphins as *repandirōstrum incurvicervicum pecus Nēreī*, 'Nereus's (= Neptune's) creatures with broad upturned (i.e. snub) noses, and twisted (wry) necks.' In v. 592-595 Vergil compares the maneuvers of Ascanius and his comrades in the *Lūdus Trōiānus* (see note on v. 602, at the end) with the gambols of dolphins

(594-595). On the shield (§ 72) that Vulcan wrought for Aeneas (viii. 620-728) there was a *maris . . . imāgō aurea*, with *fluctūs cānī* (viii. 671-672); in that sea *argentō clārī delphīnes in orbem aequora verrēbant caudīs aestumque secābant* (viii. 673-674).

Ovid, too, mentions the dolphin. Compare 2. 265-266 (part of the story of Phaëthon): *nec sē super aequora curvī cōnsuetās audent delphīnes in aurās*.

17. JUPITER 486

This copy of a very famous original is called the Jupiter of Otricoli, because it was found, at the end of the eighteenth century, at Otricoli, a town in Italy, north of Rome. The original is now in the Vatican Museum, Rome. This is the finest of all the extant representations of Jupiter; it conveys admirably that impression of calm and conscious power which one derives from passages like i. 229-296, or from the epithets so frequently used of Jupiter. See §§ 312-313.

18. NIOBE AND HER YOUNGEST DAUGHTER 594

In the Uffizi Palace, Florence, Italy, there is a group of statues, eighteen in number, known as the Niobe Group. Twelve were found in Rome, in 1583. The statues are all Roman copies of Greek originals; the latter were wrought by Scopas (or, perhaps, by Praxiteles). The Group portrays the story that is told so well by Ovid, 6. 165-312; see especially 221-266, 286-302.

The illustration represents the central figures of the Group. Niobe is trying to shelter, with her right arm and her mantle, her youngest and sole remaining daughter. Compare 6. 298-302, the climax of Ovid's fine description of Niobe's fate, a fate that teaches so well the lesson that pride goes before a fall:

ultima restābat, quam tōtō corpore māter,
tōtā veste tegēns, "Ūnam minimamque relinque!
Dē multis minimam poscō," clāmāvit, "et ūnam,"
dumque rogat, prō quā rogat occidit.

Orba resēdit

exanimīs inter nātōs nātāsque virumque

19. ORPHEUS AND EURYDICE 629

The illustration is a copy of a high relief, to be seen in the Museo Nazionale, Naples. The relief is a copy of a fine Athenian

work, which has been ascribed to the school of Phidias, the greatest of Athenian sculptors (about 490-432 B.C.). In the center is Eurydice; to the left is Hermes (Mercury); to the right is Orpheus. The sculptor has chosen the most affecting moment of the story, the moment at which Orpheus, just before he and Eurydice are to reach the world of life, forgets, in his love for his wife, the friendly warning of Pluto (Ovid, 10. 50-52), and looks back. Recall Ovid's beautiful lines (10. 55-59):

Nec procul āfuerunt tellūris margine summae:
hīc, nē dēficeret metuēns, avidusque videndī,
flexit amāns oculōs, et prōtinus illa relāpsa est,
bracchiaque intendēns prēndique et prēndere certus,
nīl nisi cēdentis infēlix arripit aurās.

TO VIRGIL

(A poem written by Tennyson, at the request of the people of Mantua, on the
Nineteenth Centenary of Vergil's death, 1881.)

Roman Virgil, thou that singest Ilion's lofty temples robed in fire,
Ilion falling, Rome arising, wars, and filial faith, and Dido's pyre;

Landscape-lover, lord of language more than he that sang the Works and
Days,
All the chosen coin of fancy flashing out from many a golden phrase;

Thou that singest wheat and woodland, tilth and vineyard, hive and horse
and herd,
All the charm of all the Muses often flowering in a lonely word;

Poet of the happy Tityrus piping underneath his beechen bowers;
Poet of the poet-satyr whom the laughing shepherd bound with flowers;

Chanter of the Pollio, glorying in the blissful years again to be,
Summers of the snakeless meadow, unlaborious earth, and oarless sea;

Thou that seest Universal Nature moved by Universal Mind;
Thou majestic in thy sadness at the doubtful doom of human kind;

Light among the vanish'd ages; star that gildest yet this phantom shore;
Golden branch amid the shadows, kings and realms that pass to rise no
more;

Now thy Forum roars no longer, fallen every purple Caesar's dome—
Tho' thine ocean-roll of rhythm sound for ever of Imperial Rome—

Now the Rome of slaves hath perish'd, and the Rome of freemen holds her
place,
I, from out the Northern Island sundered once from all the human race,

I salute thee, Mantovano, I that loved thee since my day began,
Wielder of the stateliest measure ever moulded by the lips of man.

INTRODUCTION

A. THE NEW EMPIRE

I. EVENTS FROM THE DEATH OF JULIUS CAESAR

The *Aeneid* and the Empire.—The *Aeneid* stands in most 1 intimate relation to the new Rome which began with the supremacy of Octavianus, grandnephew of Julius Caesar, and to the policies by which that supremacy was distinguished. A brief review of Roman history between the death of Julius Caesar, in 44,¹ and the Battle of Actium, in 31, and an outline of the purposes of the administration which was ushered in by the latter event will therefore form a fitting beginning of this Introduction.

The Liberators.—The high hopes based on the death of Caesar 2 by the Liberators—so the conspirators called themselves—were frustrated by Marcus Aemilius Lepidus, Caesar's *Magister Equitum*, and Marcus Antonius, better known as Mark Antony, a warm friend of Caesar, and consul with Caesar in 44. The Liberators were glad to make arrangements with the Senate by which they were allowed to go free, unpunished for the murder of Caesar, and all Caesar's acts, including current and future appointments to governorships of provinces, were confirmed. It was agreed, too, that Caesar's will should be regarded as valid in all respects. Caesar's appointments included the assignment, for 43, of Macedonia to Antony, of Gallia Cisalpina to Decimus Brutus, and of Syria to Publius Cornelius Dolabella, who, after the death of Caesar, became Antony's colleague in the consulship, for 44.

¹Unless it is otherwise stated, B.C. is to be understood with all dates given in this book.

- 3 Octavius.**—When Caesar's will was read, it was found that he had adopted¹ Gaius Octavius, grandson of his younger sister, and had made him his chief heir. In March, 44, Octavius was at Apollonia, in Illyricum, on the east side of the Adriatic Sea. Caesar had sent him to this place for training in military affairs. On hearing of Caesar's death Octavius set out at once for Italy. He was then in his nineteenth year; he had been born on September 23, 63. When, on his arrival in Italy, he received a copy of Caesar's will, he boldly called himself *Gaius Iulius Caesar Octavianus*,¹ and notified all parties in Rome that he would claim to the full his inheritance. Moving slowly through Italy, he constantly gained new adherents. On reaching Rome, he succeeded, by the liberal use of money, in winning the favor of the people. To this result he was helped by the fact that the people had always been friendly to his great-uncle, Julius Caesar.
- 4 The Situation in Rome.**—Meanwhile, the Liberators (§ 2) had been forced to remain in obscurity in Rome, and, finally, to leave the city. As a result, all power had come into Antony's hands. Determined to push his advantage, he prevailed upon the people to transfer to him the province of Gallia Cisalpina, which had been assigned, by Julius Caesar, for 43, to Decimus Brutus (§ 2), and to give Macedonia to Brutus. He induced the people also to give him four legions that had been gathered by Julius Caesar in Macedonia as part of an expedition he was planning against the Parthians. Later, he persuaded the people to authorize him to transfer these legions from Macedonia to Italy, on the ground that they were needed in Italy against Decimus Brutus, who had gone to Gallia Cisalpina, claiming it as his province (§ 2), and was thus, so Antony maintained, menacing the State. Antony was empowered to

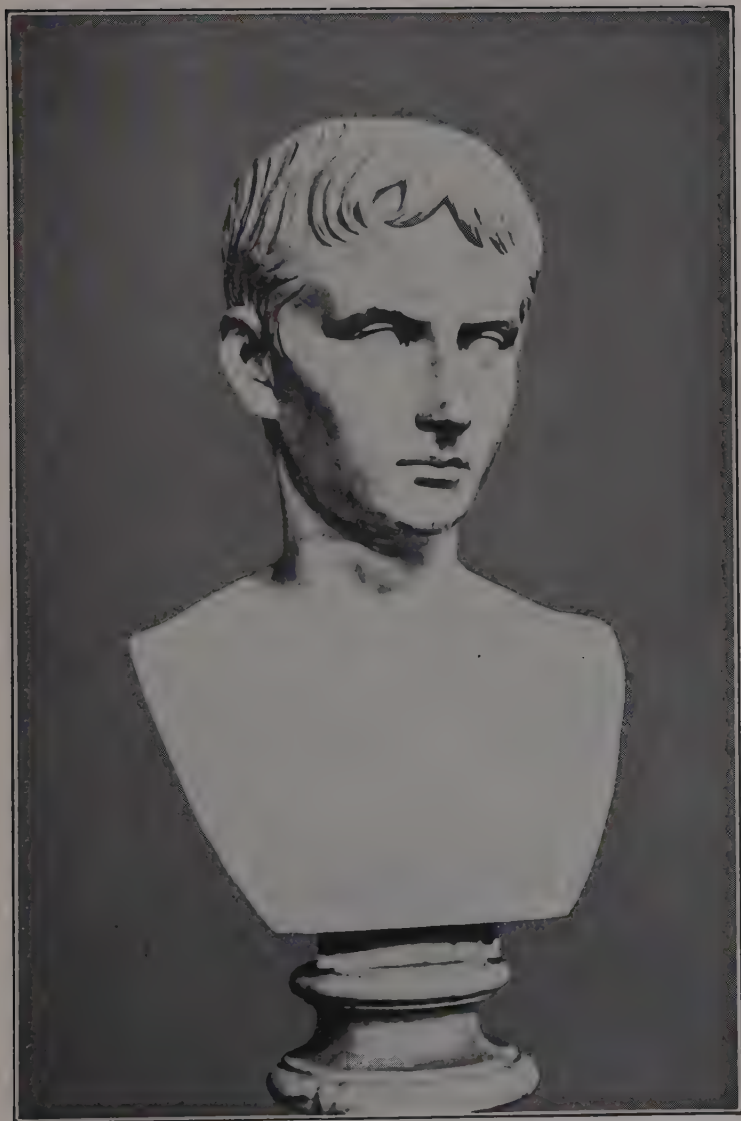
¹Among the Romans a person adopted took the full name of his adopter, adding thereto a second *cognōmen* ending in *-ānus*, formed out of the clan (*gens*) name of his true father. When it is said that Julius Caesar adopted Octavius, it is meant that Caesar made Octavius his heir, on condition that Octavius should assume his name. After his adoption Octavius was known, generally, as Caesar. It is, however, convenient to call him Octavianus, to differentiate him from Julius Caesar.

drive out of Gallia Cisalpina any one who should lay claim, unlawfully, to its government.

In the last days of 44, then, the situation was as follows. **5** The Liberators (§ 2) had accomplished nothing except the death of Julius Caesar. They had neither the courage nor the wit to profit by that event. Decimus Brutus alone had shown any energy; he was in Gallia Cisalpina, claiming it as his province (§§ 2, 4). Octavianus and Antony had gathered large forces. Lepidus (§ 2) was moving on Spain with four legions, to oppose Sextus Pompeius, son of Pompey the Great, who had been winning in Spain much power. Antony was in Gallia Cisalpina, calling upon Decimus Brutus to surrender to him that province (§ 4). The two chief conspirators, Marcus Brutus and Gaius Cassius Longinus, his brother-in-law, had, at the suggestion of Antony, received from the people a special commission to collect grain in Sicily and in Asia for the State; they had left Italy for the East, ostensibly to carry out their commission, but in reality to seize the Eastern provinces before Dolabella (§ 2), to whom Syria had, by the same legislation, been assigned as a province, should reach Asia.

Cicero.—The famous orator, Marcus Tullius Cicero, had **6** hailed the death of Julius Caesar as the dawn of a new era of liberty, but, when time revealed the incapacity of the Liberators and disclosed the real designs of Antony, he again despaired of the commonwealth. Presently, however, he boldly opposed Antony, and, in his so-called Philippic Orations, denounced him in the strongest terms. The second of these Orations, published after Antony had set out for Gallia Cisalpina (§ 5), made a profound impression. Popular opinion and the Senate both now turned against Antony; Decimus Brutus was declared the rightful claimant of the governorship of Gallia Cisalpina. As a further means of checking Antony, all the acts of Octavianus were, on the motion of Cicero, approved by the Senate.

- 7 The Rise of Octavianus.**—By January, 43, Antony was besieging Decimus Brutus at Mutina (now Modena), in Gallia Cisalpina. The Senate sought to relieve Brutus, at first by diplomacy, later by force. In the latter efforts, the Senate was successful; the success was due, in part at least, to the help furnished by Octavianus. Antony finally withdrew across the Alps, intending to meet Lepidus (§ 5), who had been in Spain, and to enlist him against the Senate. In this plan he was successful.
- 8** In the two battles near Mutina (§ 7), in which Antony had been defeated and forced to withdraw, both consuls of the year 43 were killed. The Senate, ignoring Octavianus completely and showing no appreciation of his help against Antony at Mutina (§ 7), now entrusted Decimus Brutus with full command in Gallia Cisalpina, and with the task of pursuing Antony. When Brutus ordered Octavianus to oppose Antony, Octavianus refused; he was unwilling to subordinate himself to Brutus. The Senate in consequence turned against him; it called Sextus Pompeius (§ 5) to command all its naval forces, and directed all officials between the Ionian Sea and the River Euphrates to obey the orders of Marcus Brutus and Cassius,
- 9** who were then in the East (§ 5). In self-defense, Octavianus put himself in secret communication with Antony. Finally, when an order reached him from the Senate directing him to fight Antony and Lepidus, he moved with his army to Rome, to demand for himself the consulship. Finding opposition to this demand useless, the Senate made Octavianus guardian of Rome, with power to appoint any one he chose to represent him in this capacity whenever he should be absent from the city. Octavianus was created consul also, with his cousin Quintus Pedius as his colleague. The Senate also decreed that, at the end of his consulship, he should retain command of his troops, and have precedence over all succeeding consuls.
- 10 The Second Triumvirate.**—Octavianus, now supreme in Italy, at once caused the Liberators (§ 2) and Sextus Pompeius



THE YOUNG AUGUSTUS

(§§ 5, 8) to be condemned as criminals and outlaws. In September, leaving Pedius (§ 9) in charge at Rome, he went north, ostensibly to oppose Antony and Lepidus, but really to open negotiations with them. Presently, at the suggestion of Pedius, the Senate restored Antony and Lepidus to favor. In October or November, 43, Octavianus, Antony, and Lepidus, after a conference of three days, came to an understanding. They called themselves thenceforth *Triumvirī Reī Publicae Cōstituendae*, i.e. a board of three commissioners, with equal authority, for settling the affairs of the State. They claimed for themselves official standing, decreeing that their office should be equivalent in dignities and powers to the consulship, and should continue for five years. Finally, they divided among themselves the Western provinces. This agreement is commonly known as The Second Triumvirate.

The Battles of Philippi.—Marcus Brutus and Cassius, who 11 had established their authority in Thrace and Macedonia (§§ 5, 8), now met in Asia, in order to make preparations against Octavianus and Antony, who had left Italy to attack them. The hostile forces finally, in November, 42, fought two battles, separated by an interval of three weeks, near Philippi, a town on the borders of Thrace and Macedonia. Brutus and Cassius were defeated, and committed suicide. Most of their followers went over to the Triumvirs (§ 10), but some fled to the remaining forces of the Liberators, then quartered in Asia. These forces Antony undertook to conquer, and Octavianus returned to Italy, to carry out promises made by him and by Antony to assign lands in Italy to the soldiers who had fought at Philippi.

The Passing of Lepidus.—On reaching the East, Antony 12 came under the spell of Cleopatra, Queen of Egypt, and gave himself up, largely, to pleasure. In 40, Octavianus and Antony were on the point of open rupture, but a break was avoided by the Treaty of Brundisium, in which the East, from the Adriatic to the Euphrates, was given to Antony, the West to Octavianus. Antony was to crush the Parthians (§ 4),

Octavianus to conquer Sextus Pompeius (§§ 5, 8, 10). Antony married Octavia, sister of Octavianus. Lepidus received Africa. In 38, The Second Triumvirate (§ 10) was renewed for five years.

- 13** The defeat of Sextus Pompeius was accomplished at last by Octavianus, in 37, largely through the help of Marcus Vipsanius Agrippa, his school-companion and friend, who had been with him at Apollonia (§ 3). The victory had one very important result. While Lepidus and Agrippa were besieging Messana (now Messina), which was held by Plennius, one of the lieutenants of Sextus Pompeius, Lepidus began to intrigue with the Pompeians, and finally set himself up against Octavianus. His own troops, however, deserted him, and he was forced to beg for mercy. He was, of course, deprived of his share in The Second Triumvirate (§§ 10, 12). Sextus Pompeius fell into Antony's hands, in 35, and was put to death.

- 14** **The Overthrow of Antony.**—Octavianus was now sole leader of the Caesarean party, and this party, by reason of Antony's relations with Cleopatra, had come to be regarded as the champion of all that was for the best interests of Rome. Popular disgust with Antony's conduct was increased by the disastrous failure, in 36, of his expedition against the Parthians (§ 12). Meanwhile, Octavianus had won public esteem not only by establishing a firm government in Italy, but also by winning successes in defense of Roman soil, either personally or through his lieutenants, in Dalmatia, Illyria, and on the Alpine frontier.

- 15** By 33 it was plain that war between Octavianus and Antony could not long be averted. When the second term of The Second Triumvirate (§ 12) expired, the agreement was not renewed. Finally, when Titius and Plancus, officers of Antony, deserted him and revealed the fact that in his will he had bestowed upon Cleopatra and her children by him part of the treasures and the domain of Rome, popular feeling forced Octavianus into a declaration of war. With consummate skill, however, Octavianus caused this declaration to be made not against Antony, but against Cleopatra, thus putting himself into the

position of a Roman defending his country against a foreign foe, and Antony into that of a Roman supporting a foreigner against his fatherland. The opposing forces met, finally, in a naval battle, near Actium, in Greece, on September 2, 31. The result is well known. Before the victory of Octavianus was at all certain, Cleopatra fled with her ships. Antony, thinking that a panic had begun, and that the day was lost, followed her at once, leaving his forces to their fate. Antony and Cleopatra made their way to Alexandria. Soon, finding resistance to Octavianus hopeless, they committed suicide. Octavianus reduced Egypt to the form of a province, which he kept under his own direct control. He was now undisputed master of the Roman world. He did not at once return to Rome, but spent nearly two years in the East, arranging its affairs, especially those of Judea.

II. AUGUSTUS'S¹ POLICY OF RECONCILIATION

Octavianus's Aims.—The problem now before Octavianus **16** was to make his power secure by reconciling all classes to the new order of things. He had the faculty of making and keeping friends, and of using them to further his purposes. Working, then, partly himself, partly through others, he sought to commend his sovereignty, his single-handed control of the whole Roman world (§ 15), (a) by satisfying the general craving for peace, (b) by emphasizing the grandeur of Rome and the continuity of the Roman State, a grandeur and a continuity due to divine favor, (c) by reviving the worship of the national gods, and (d) by encouraging arts and literature.

Maecenas.—His most efficient helper was Gaius Cilnius **17** Maecenas, an Etruscan of noble lineage, born about 70. Twice Maecenas had represented Octavianus in negotiations with Antony. While Octavianus was in the East before and following the Battle of Actium (§ 15), the administration of affairs in

¹The name *Augustus* was not bestowed upon Octavianus until 27 (§ 20), but may be used here because it was his through nearly the whole of the period covered by this part of the Introduction.

Italy had been in the hands of Maecenas. He was a man of consummate ability, tactful, resourceful, a farsighted statesman. The success of Octavianus's administration, especially in the years immediately following the Battle of Actium (§ 15), was due, in some measure, at least, to him.

1. AUGUSTUS EMPHASIZES PEACE AND SECURITY

- 18 Octavianus's Clemency.**—The conduct of Octavianus after his victory at Actium had greatly strengthened his hold upon popular favor. He had, indeed, put some of his opponents to death, but the number of these was insignificant compared with the multitude proscribed before in similar cases, e.g. by Marius and by Sulla. As time showed that the civil strife which had begun, a century before, with the agitations of Tiberius Gracchus was at an end, honors without stint were conferred on Octavianus; it was even decreed that, when the priests offered up prayers for the safety of the Senate and the people, they should pray also for him.
- 19 The Gates of Janus Closed.**—In 29, a ceremony occurred which must have profoundly impressed the popular imagination. An old practice had decreed that the Gates of Janus should be closed in times of 'peace won by victory,' but should stand wide open in times of war. Only twice before, so tradition said, had these Gates been shut. In 29, the Senate ordered that, since Octavianus had restored peace everywhere, he should have the honor of closing the Gates for the third time. There is an allusion to this event in i. 293-296,¹ in a prophecy, uttered by Jupiter himself, concerning the destined greatness of Rome. Twice later Augustus performed this ceremony.
- 20 Octavianus's Rule of the Provinces.**—The provinces especially profited by the supremacy of Octavianus. Some he governed himself, others he left to the rule of the Senate, but even in these he exercised a general supervision, being a court of

¹This reference and like references in this Introduction are to passages in the *Aeneid*.

last resort to which any provincial who thought himself wronged could appeal. The opportunities for extortion and oppression in the provinces were thus small as compared with those of former days. The dream of years was a reality; peace and its blessings were universally enjoyed. Hence we need not be surprised that when, on January 1, 27, Octavianus, or Caesar, as he was then called (§ 3, note), offered to surrender his powers and to retire to private life, the Senate implored him to retain the powers it had entrusted to him for the good of the commonwealth. By formal vote, the Senate gave him proconsular powers, and control of all the provinces in which armies were needed to protect Roman interests; with this control went, of course, command of the necessary armies. His position, thus made fully legal, was now more secure than ever. A new and crowning distinction—the title of Augustus—was conferred upon him.

2. AUGUSTUS EMPHASIZES THE GRANDEUR OF ROME

The Beautifying of Rome.—Augustus devoted much energy **21** and money to beautifying Rome by building or rebuilding numerous temples, and by erecting many public structures of great beauty and usefulness. Among the latter was a Forum, graced by semicircular colonnades and by a splendid Temple of Mars. In the colonnades he set up statues of the heroes who had made Rome the mistress of the world. The series began with Aeneas and ended with the time of Augustus himself. These statues he erected that the patriotism and the high character of the heroes they represented might form the standard by which his own acts and those of all succeeding heads of the Roman State should be judged. On the Palatine Hill a magnificent temple, with libraries for Greek and Latin books, was built in honor of Apollo, who was believed to have aided Augustus substantially at Actium (§ 15), thereby indicating that to the gods the cause of Augustus was the cause of

Rome itself (see vi. 69-70, with notes). The friends of Augustus followed his example. Thus, Agrippa (§ 13) erected numerous structures, among them the Pantheon, which still stands pre-eminent among the memorials of the bygone grandeur of Rome. Splendid private houses and palaces sprang up on every side. In every way the external aspects of the city became more beautiful and impressive; Augustus boasted that he had found Rome a city of brick, but left it a city of marble.

- 22 Revival of National Feeling.**—One important result of this policy was a revival of national feeling and a deeper consciousness of the true greatness of Rome. Patriotic Romans dwelt with pride on the thought that never before had the Roman domain been so extensive or so well governed, never before had the city been so beautiful and so well fitted to impress the imagination of Roman or of foreigner. The very establishment of the Empire, by embodying visibly in a single person the majesty and the greatness of the State, made men realize more fully that majesty and that greatness. Pride of empire was far stronger in the poets of the Augustan Age than it had been in their predecessors.

3. AUGUSTUS REVIVES THE NATIONAL WORSHIP

- 23 The Religious Revival.**—Augustus was especially desirous of bringing about a purification of morals and conduct, and a revival of religion. In seeking to revive religious enthusiasm, he restored numerous temples which had fallen into decay; others, which had been destroyed by fire, he rebuilt. He increased the number of priests, and enlarged the rewards of their offices. Certain old religious rites and practices which had fallen into disuse he restored. He sought also to effect by legislation an improvement in morality; the aim of the legislation was to restore the simpler and the better life of the olden times.
- 24 Literature and the Religious Revival.**—To further this part of his policy he availed himself of the services of the literary leaders of the day, especially the poets Vergil and Horace (§ 31). In a

certain ode Horace ascribes the degeneracy of the times to the neglect of religion; he sees no hope for the State until religion shall be honored again as it had been in the days of old, and tottering temples and begrimed images of the gods shall be rebuilt or replaced. The ode stands in a series of six odes, written, perhaps, at the request of Augustus himself, in which the aims—social, political, moral, and religious—of an ideal government are reviewed, and the suggestion is made that these ends are all to be attained through the rule of Augustus. The part played by Vergil in the furtherance, through the *Aeneid*, of the religious revival, will be discussed below (§§ 71-73).

4. AUGUSTUS ENCOURAGES LITERATURE

Literature under the Republic.—Throughout the Republic, **25** literature played but a subordinate part in Roman life; it might be a recreation for a man's leisure moments, or an addition to the solid employments of his serious hours, but it was not regarded as in itself of sufficient dignity to form the main business of a man of ability. Such a man had to seek a career in war, in statecraft, or in the law, all purely practical means of gaining substantial advantages; in fact, with agriculture, they formed the only occupations whose respectability, for all classes, even the highest, was always beyond question.

Literature under the Empire.—Under the Empire, however, **26** there was no chance of a career in the army, in politics, or at the bar. The Emperor was commander in chief of the army; hence all military successes were ascribed to him. The straightforward sincerity and the unhampered freedom of speech that are necessary to the development of the highest oratory were no longer possible, in the Senate, or in the Forum, or in the courts of law. A natural result was that higher honors were accorded to literary pursuits. Under an absolute monarchy, at least under a monarchy conducted by so wise and so politic a ruler as Augustus, such pursuits constitute a reasonably safe form

of activity; besides, they can readily be pressed into the service of the government.

27 The possibility that literature, especially poetry, might be made of service to render more acceptable the new order of things in the State Augustus and his advisers were quick to perceive. Augustus was himself a good orator and a writer of skill, both in prose and in verse, and was thus qualified to be a liberal and discriminating patron of men of letters. At a critical period Vergil received substantial help from him (§ 43). In his patronage of men of letters, Augustus was ably seconded by Maecenas (§ 17), a man of culture, whose house was a gathering-place for the leading writers of the day. Vergil, Horace, and others were deeply indebted to him; his name has ever since been a synonym for a generous patron and friend of letters. In those days a patron was more important than he would be at present, for then there were no copyright laws, and authors received little, if anything, from the sale of their works. Hence, one who devoted himself wholly to literary pursuits was bound to rely on some patron for support, unless he possessed an independent fortune. Another patron of letters was Marcus Valerius Messala Corvinus, a member of an illustrious patrician family. Messala was at first a supporter of Antony; later, he was an adherent of Octavianus. Chief among those who gathered about him were Tibullus (§ 34) and Ovid (§ 35).

28 The talents of all these men of letters were, in greater or less degree, at the service of the government (§§ 24, 27). They helped to reconcile the people to the new order of things, by sounding the Emperor's praises, and by contrasting the existing peace and security with the civil strife and chaos of other days. They emphasized the greatness and the splendor to which Rome had come, largely through the abilities of Augustus, and they hinted at the still more glorious future on which Rome might well count. How Vergil, through the *Aeneid*, played a part in these connections will be set forth below (§§ 62-70).

B. THE AUGUSTAN AGE AND VERGIL

I. POETRY AND THE EMPIRE

The Decline of Prose.—The very causes which gave greater 29 prominence under the Empire to literary pursuits (§§ 26-27) tended also to make poetry more prominent than prose. The Romans employed prose chiefly in connection with oratory and with the writing of history. The highest oratory was no longer possible (§ 26). Nor did the writing of contemporary history offer a safe field after Octavianus won the mastery of the whole Roman world (§ 15), and became, to all intents and purposes, an absolute monarch. Livy, an historian of the time of Augustus, refers to the danger attendant upon any attempt to write the history of contemporaneous events. On the other hand, the past history of Rome had been written so often that any one, however confident of his mastery of prose, might well hesitate to essay the task again. During the whole reign of Augustus only one writer of prose, the historian Livy, gained any great degree of fame.

Poetry Favored by Augustus.—To poetry, however, condi- 30 tions under the Empire, at least in the days of Augustus, were distinctly favorable. The poet appeals primarily to the imagination; hence he could be made most useful in furthering the one great object of Augustus, namely, to impress the imaginations of the Romans of his time, and of later days as well, with a deep sense of the superiority of the new order of things to the chaotic conditions which had prevailed during the closing century of the Republic. It was for this that Augustus had sought to beautify the city (§ 21), to revive national feeling (§ 22), to quicken the conscience of the people, and to bring about a religious revival (§ 23). In carrying out these great purposes, he enlisted the aid of the poets (§§ 24, 26-28). Convinced firmly that the new order was, in fact, vastly superior to the old, Horace and Vergil gave themselves whole-heartedly to its support (§§ 24, 28). In consequence of all these factors, though

prose writing languished in the time of Augustus, save for the brilliant work of Livy (§ 29), poetry flourished, and in fact gave to the Augustan Age its brightest distinction.

II. STYLES OF POETRY. LEADING POETS

- 31 Lyric Poetry: Horace.**—All departments of poetry were vigorously cultivated by the Augustan poets. In lyric poetry, the poetry whose main purpose is to express emotion, especially emotion personal to the writer, Quintus Horatius Flaccus (65 to 8), better known today as Horace, was without a rival. Born at Venusia, in Apulia, in Southern Italy, he was early brought to Rome by his father, that he might obtain the best education the capital of the Roman world had to offer. He then went to Athens to study. There he won the favor of Marcus Brutus (§ 5), and was *tribūnus militum* under him at Philippi (§ 11). Soon after that disaster, he returned to Rome. His early efforts in literature won him the favor of Varius (§ 32) and of Vergil, who presented him to Maecenas (§ 17). Horace owes his fame chiefly to his *Carmina*, *Odes*, in four books, on a wide variety of subjects. He wrote also *Sermōnēs*, talks, in verse, on human life and conduct, *Epistulae*, and a treatise called *Ars Poëtica*, *The Art of Poetry*.
- 32 Epic Poetry: Vergil and Varius.**—In epic poetry (§§ 74, 88) Vergil was preëminent. Conspicuous also in this field was Lucius Varius Rufus, a warm friend of Horace (§ 31) and of Vergil, and, later, one of Vergil's literary executors (§ 53). His tragedy called *Thyestēs* was highly praised in ancient times, but it has not come down to us.
- 33 Pollio.**—In tragic poetry Asinius Pollio (76 to 5 A.D.) achieved distinction. He was also a soldier, an historian, an orator, and a statesman of a high order. He established the first public library at Rome, and introduced the practice whereby authors, before publishing their works, read them to a select circle of friends in order to profit by their criticisms. Pollio was also a patron of Vergil, and his lifelong friend.

The Elegy: Gallus; Tibullus; Propertius.—Another form of 34 poetry much cultivated in Vergil's day and for some time thereafter is the kind known as the elegy, or elegiac poetry. In its strict sense, the term *elegy* denotes a short mournful song, or a short mournful song accompanied by the flute. Later, the term was applied to a wide variety of poems, grave or gay, written in a certain meter. Finally, among the Romans the term came to signify love-songs, love-poetry. Writers of elegy, in this last sense of the term, were Cornelius Gallus, Albius Tibullus, and Sextus Propertius. Gallus, who lived from about 70 to 26, was a man of affairs as well as a poet. He served under Octavianus at Actium, and later was governor of Egypt, by appointment of Augustus. He lost the favor of Augustus, however, and committed suicide. Tibullus lived from about 54 to 18. Four books of elegies, dealing in part with the country and its joys, but mainly with love, are extant under his name, but some of the poems in them were certainly not written by him. Propertius, too, wrote elegies, love-poems, in four books. He lived from about 50 to 15.

Narrative Poetry: Ovid.—Publius Ovidius Nāso was born 35 among the Paeligni, at Sulmo, in 43. His father intended him for the bar, and so gave him an excellent education, supplemented by foreign travel. Ovid, however, had no taste for public life; poetry claimed all his energies. He won fame as a poet early, at first by his love-poems, in several series. He is best known today, however, by his longest work, the *Metamorphōsēs*, *Transformations*, in fifteen books, a long array of stories (about 250 in all), especially such as involve a change or a transformation from one form of existence to another. The favorite type of transformation was that of a human being into an animal, a tree, or a star. He wrote also the *Fāstī*, *Calendar*, in six books, a calendar in verse; describing the origin and the nature of the festivals, especially the religious festivals, celebrated by the Romans on various days within the earlier half of the year. He outlived Augustus, dying in 17 A. D.

III. VERGIL

1. VERGIL'S LIFE AND STUDIES

- 36 Sources of Our Knowledge of Vergil.**—Vergil himself gives us few definite facts about his life. Some information concerning him is derived from casual notices in other Latin writers, especially Horace (§ 31). Horace makes clear, for instance, the depth of Vergil's devotion to his friends and his power of inspiring in his contemporaries a warm love for himself. We have also several biographies of Vergil by later Roman writers. Chief among these is that which now bears the name of Aëlius Donatus, a grammarian of the fourth Christian century, and author of a commentary on Vergil's poems.
- 37 Donatus's Biography of Vergil.**—Donatus's narrative goes back, in part, at least, to authorities contemporary with Vergil himself. It is based on a work entitled *Dē Virīs Illūstribus*, *Lives of Famous Men*, by Gaius Suetonius Tranquillus, a noted biographer of the first Christian century. Though portions of this work by Suetonius are extant, the part that dealt with Vergil has not come down to us in its original form. We know that there were authorities contemporary with Vergil himself to whom Suetonius could have appealed, had he so desired, in writing his life of the poet, and we know also that Suetonius was careful to consult contemporary records whenever they were accessible. We may feel sure, therefore, that Donatus's biography goes back through Suetonius to authorities of Vergil's own time and that it should rank high among our sources of information. Though short, it tells much of importance concerning the poet's parentage, his birth and his death, his education, and his literary career.
- 38 Vergil's Birth.**—Publius Vergilius Maro (*P. Vergilius Marō*) was born on October 15, 70; his birthplace was in Gallia Cisalpina (Transpadana), in the township of Andes, near Mantua, north of the River Po. The names which stand out most prominently in the history of Latin literature are the names of

provincials. Horace (§ 31) was born in Apulia, in Southern Italy, Gallus (§ 34) in Gallia Narbonensis, north of the Alps, Ovid (§ 35) among the Paeligni, and Propertius (§ 34) in Umbria. Gallia Cisalpina (Transpadana) did not obtain Roman citizenship until 49; hence Vergil was not by birth a citizen of the State whose praises he sang in the *Aeneid*. It was his good fortune to be born in a time of peace. The repose of his home near far-off Mantua was no doubt but little disturbed by the events which led to the struggle between Pompey the Great and Julius Caesar; at any rate there were no scenes of blood in Mantua or in its neighborhood to leave their impress for evil on his sensitive spirit.

Influence of His Birthplace on Vergil.—Many passages in 39 Vergil's poems show the deep influence upon his mind of the scenes amid which his boyhood was spent, and demonstrate the affection with which he remembered, always, his boyhood home. His love of nature was fostered by the surroundings of his early years. To these he owed also the moral and religious temperament everywhere reflected in his writings; even at the end of the first Christian century the austere, virtuous life of the people of Gallia Cisalpina (Transpadana) was proverbial. See also § 40.

Vergil's Parentage.—The poet's parents were obscure and 40 humble. One story describes his father as a hired assistant of a certain Magius, a *viātor* (an official courier of a magistrate). By his industry he gained the favor of his employer, and won his daughter Magia Pollia in marriage. To increase his income he applied himself—so the biography by Donatus (§ 37) says—to buying up tracts of woodland and to the culture of bees. In his *Georgics* (§§ 45, 50) Vergil dwells at great length on bee culture; he had a remarkable mastery of the subject. In all his works Vergil shows a full knowledge of trees, and a deep and abiding love of plants and trees. In his *Georgics* he describes the farmer's lot as the happiest assigned by the gods to man. We see here, probably, the effects of his father's occu-

pations and of the associations amid which he was, himself, reared. Vergil never lost a certain appearance of rusticity; his detractors often taunted him with his rural origin.

41 Vergil's Education.—Fortunately, Vergil's parents, though humble, were keenly alive to the value of education. Vergil studied at first either at home or in Mantua, later in Cremona, an old Latin colony, about fifty miles west of Mantua (§ 38). On his fifteenth birthday he assumed the *toga virilis*, or man's toga. About this time he went to Mediolanum (Milan), the capital of Gallia Cisalpina (Transpadana), to prosecute his studies, remaining until, in 53, he removed to Rome. The educational curriculum of that day comprised three stages, in which grammar (including reading, writing, composition, and the study of literature), rhetoric, and philosophy were respectively the chief subjects of study. Vergil's training in grammar was obtained in Mantua, Cremona, and Milan. At Rome he studied rhetoric, philosophy, mathematics, natural philosophy, and medicine. He attempted a lawyer's career, for which, however, he was ill-fitted, being slow of speech and without the physical vigor essential to success. See § 47.

42 Vergil's Early Poems.—Tradition declares that the fourteen poems in a collection called *Catalepton*, *Minor Poems*, were written by Vergil in his youth; some of them, however, are certainly not from his hand. Ancient authorities mention four other poems as written by Vergil in his youth—the *Morētum*, *The Salad*; the *Cōpa*, *Mine Hostess*; the *Culex*, *The Gnat*; and the *Cīris*. Poems bearing these names are extant, but scholars are divided in opinion as to whether they were actually written by Vergil himself in his youth, or were composed then, or later, by some one who sought to imitate his style. It would seem that in his youth Vergil cherished an ambition to write an epic poem dealing with the career of Rome. If this is so, it follows that, when at last he began the *Aeneid*, his great epic poem, he was but realizing a youthful ideal of his life work.

Vergil's Loss of His Farm.—In 43-42, Vergil was living in his native district, busy with his *Eclogues* (§ 49). The quiet of his home was, however, rudely interrupted. After their victory at Philippi (§ 11), Octavianus and Antony disbanded part of their armies and rewarded the soldiers by allotments of land, confiscating the domains of cities and districts which had opposed them. Cremona was thus treated, and, since its territory did not suffice, lands as far off as those of Mantua (§ 41) were taken also, at least in part. Among the lands forfeited was Vergil's estate. Vergil went to Rome, and, aided by Pollio (§ 33), Gallus (§ 34), and Maecenas (§ 17), obtained from Octavianus its restoration. To the loss and restoration of his farm he alludes in *Eclogues* 1 and 9. 43

Vergil and Maecenas.—These events either led to the formation of a friendship between Vergil and Maecenas, or gave a new impulse to a friendly relation that already existed. By 39, Vergil's position in the favor of Maecenas was so secure that he was able successfully to recommend Horace to his kind consideration (§ 31). In 38, Vergil, Horace, and others accompanied Maecenas part way on one of his missions to Antony (§ 17). 44

The Georgics; The Aeneid.—After completing and publishing the *Eclogues* (§ 43), in 37, Vergil spent seven years (36-29) on the *Geōrgica*, the *Georgics*. During this time he lived much in Campania, especially at Naples or in its neighborhood. He visited Tarentum, too, and perhaps also Greece. The last ten years of his life were devoted to the *Aenēis*, the *Aeneid*. By 25 the work had assumed definite shape; parts were read by Vergil, in 23, to Augustus and his sister Octavia. Donatus (§ 37) says that Vergil was a splendid reader, and that, when he read the fine verses of Book VI (860-886) which recite the praises of the young Marcellus, son of Octavia, whose death had occurred but a short time before, Octavia, completely overcome by her emotions, swooned, and was only with great difficulty revived. 45

- 46 Vergil's Death.**—In 19, having worked out a draft of the whole *Aeneid* (§ 52), Vergil set out for Greece, intending to spend three years in polishing the poem, and then to devote his remaining days to philosophy (for his early study of philosophy see § 41). At Athens, Augustus, then returning from a visit to the East, met him and persuaded him to return to Italy. On the journey Vergil fell ill of a fever, and a few days after reaching Brundisium, in Italy, died, on September 21, 19. He was buried at Naples.
- 47 Personal Characteristics of Vergil.**—Donatus (§ 37) describes Vergil as large-framed, with a swarthy complexion, and a certain air of rusticity (§ 40). He suffered much, too, so the same authority declares, from ill health, especially from weakness of the throat and stomach, and from headaches. Partly out of regard for his health, partly that he might have leisure for his studies, he spent most of his time away from Rome, in Campania and in Sicily (§ 45). He was a gentle, lovable soul, modest, retiring, capable of warm affection, and fitted also to win in return enduring esteem (§ 36). To his gentle temperament, his love of ease and quiet, and his bent for study is to be attributed the lack of stirring incidents in his career.

CHRONOLOGICAL TABLE

- 48** 70 Vergil born, near Mantua, October 15 (§ 38).
 65 Birth of Horace, at Venusia (§ 31).
 63 Birth of Augustus (§ 3). Catiline's conspiracy. Cicero's consulship.
 60 Formation of The First Triumvirate.
 59 First consulship of Julius Caesar.
 58 Vergil goes to Cremona, to study there (§ 41).
 55 Vergil assumes the *toga virilis* (§ 41).
 53 Vergil studies rhetoric and philosophy at Rome (§ 41).
 43 Composition of the *Eclogues* begun (§ 43).

- 42 Battles of Philippi (§ 11). Brutus and Cassius fall, Octavianus and Antony triumph.
- 41 Confiscations by The Second Triumvirate. Vergil evicted from his farm (§ 43).
- 40 Vergil's estate restored (§ 43). Vergil's friendship with Maecenas (§ 44).
- 39 Vergil commends Horace to Maecenas (§ 44).
- 38 Vergil accompanies Maecenas to Brundisium (§ 44).
- 37 The *Eclogues* published. The *Georgics* begun (§ 45).
- 31 The Battle of Actium (§ 15).
- 29 The *Georgics* published. The *Aeneid* begun (§ 45).
- 23 Death of Marcellus. Portions of the *Aeneid* recited (§ 45).
- 19 Vergil's journey to Greece. His death (§ 46).

2. VERGIL'S WORKS

(A) THE ECLOGUES

Pastoral Poetry.—The term *Eclogae*, *Eclogues* (§ 43), signifies merely *Selections*; the other name often given to these poems, *Bucolica*, means *Pastorals*. The poems belong to that department of poetry which professes to picture the life and the ways of shepherds, goatherds, neatherds, and the like. In his *Eclogues* Vergil to some extent imitates the *Idyls* of Theocritus, a Greek poet of Sicily in the third century B.C., who described, in the main, actual shepherd life. Vergil, however, does not write of real shepherds, but introduces himself and his friends in the guise of shepherds, talking of the matters which concerned himself and them, not of the themes which would naturally form the conversation of real shepherds, or would naturally be set forth in the songs of shepherds. He introduces Octavianus, Pollio (§ 33), Alfenus Varus, who had helped Vergil in various ways, and Gallus (§ 34). He refers also to the loss of his farm (§ 43). In all this he was carrying to an extreme something which Theocritus had done occasionally. In a word, the pas-

toral form is, with Vergil, merely a picturesque setting for the poet's ideas, not a reality. The *Eclogues* have been much admired, in ancient and modern times alike, partly for the charming way in which Vergil describes country scenes, partly on account of the smoothness and the grace of their language and the music of their verse. Pastoral poetry of the Vergilian type has often been attempted, not only by Italian poets, but also by English poets—e.g. by Spenser in his *Shepherds Calendar*, by Milton in his *Lycidas*, and by Shelley in his *Adonais*, inspired by the death of Keats.

(B) THE GEORGICS

50 Didactic Poetry.—Vergil undertook the *Georgics* (§ 45) at the suggestion of Maecenas (§ 17), in hope that the poem might rekindle among the upper classes the old Roman enthusiasm for agricultural pursuits. On this theme Vergil wrote not only with genuine interest, but with full knowledge, gained in part through practical experience in early life (§ 40), in part through careful study of numerous works, Greek and Latin, bearing on this subject. The poem is a sort of "Farmer's Manual in Verse." Since its aim was, at least in part, to instruct, the *Georgics* is called a didactic poem. Among the topics treated in the four books are the cultivation of the cereals, the growing of trees, especially the culture of the vine and the olive, the care of the domestic animals, and bee culture (§ 40).

Poetical digressions from the main theme—passages of great beauty—abound. Thus, in treating of bee culture, Vergil tells at length how a certain Aristaeus produced bees by artificial processes, a feat of whose possibility the ancients were fully convinced. The telling of this story involves the telling also of the fable of Orpheus and Eurydice.

In a superb passage, Vergil describes Italy as the fairest and the richest land in the world. He pictures the life of the country as simple and pure, and sets it in sharp contrast with the ostentatious life of the city, where ambition often leads men to

wrong their fellows, or even to betray their fatherland. Here, as in many other ways, his patriotic devotion to his country stands out in clear relief.

The *Georgics* is Vergil's most finished production; indeed, it is the most finished poem in the Latin language.

(C) *THE AENEID*

I. THE COMPOSITION AND THE PUBLICATION OF THE *AENEID*

The Composition of the *Aeneid*.—Vergil was a slow and careful worker. He devoted seven years to the writing of the *Georgics* (§ 50), a poem of only 2188 verses. While he was composing the *Georgics*, it was his habit, so Donatus (§ 37) says, to dictate a number of lines early in the morning to an amanuensis and then to spend the rest of the day in refining them and reducing them to the smallest possible compass. He perfected, it would seem, on the average less than one line a day. After devoting ten years to the *Aeneid*, he intended to spend three more simply in revising it (§ 46). Another evidence of care is the fact that he was never engaged on more than one work at a time; he gave his undivided powers in turn to the *Eclogues*, the *Georgics*, and the *Aeneid*. 51

Donatus (§§ 36-37) declares that Vergil, having drafted the *Aeneid* in prose, and having arranged the story so that it fell into twelve books, then worked out various parts of it in verse, as the fancy seized him, without regard to their order. This explains what might otherwise be a sore puzzle, that is, the presence in the *Aeneid* of numerous inconsistencies, even between accounts of the same events. We have no data whereby to determine the order in which the books were composed. Donatus states also that, in order that the flow of his inspiration might not be hampered, Vergil was wont to leave parts of his work unfinished, inserting temporarily the best verses at his command, however unsatisfactory. These stop-gap verses he jokingly described as 'slender props designed 52

to bear the weight of the poem until the solid columns should arrive.' It has been thought that the numerous half-verses are examples of such stop-gaps, though as a matter of fact these half-verses, except in one instance (iii. 340), are in no way defective in syntax or in sense.

- 53 The Publication of the *Aeneid*.**—There is a story that before Vergil left Italy in 19 (§ 46), he begged Varius (§ 32) to destroy the *Aeneid*, if harm should befall its author. This request arose out of his consciousness of the incompleteness of the poem. In his last illness he called for the manuscript of the poem, intending to commit it to the flames, but his attendants, of course, gave no heed to his wish. He then bequeathed all his writings to Varius and another friend, the poet Plotius Tucca, begging them not to publish anything save what he had himself given to the world. With the endorsement of Augustus, Varius and Tucca published the *Aeneid*, leaving it, save for slight corrections, as it had come from Vergil's hand.

II. THE STORY OF THE *AENEID*

- 54 Troy and Aeneas.**—According to the story followed in the *Aeneid*, there was, in the twelfth century before Christ, in Northwestern Asia Minor, close to the shore of the Hellespont, the powerful city of Troy. Its ruler was the aged king Priam. One of his fifty sons, Paris by name, while he was on a visit to Greece, made love to Helen, wife of Menelaus, King of Sparta, and carried her off to Troy (§ 56). To punish this breach of hospitality forces from various parts of the Greek world gathered at the port of Aulis, on the east coast of Boeötia. Thence they sailed to Troy, and after a siege of ten years captured and destroyed the city, and killed most of its inhabitants
- 55** or carried them off into captivity. Among those who escaped was a warrior who had won distinction in the defense of Troy, Aeneas, son of the goddess Venus and the Trojan prince Anchises. With Aeneas went comrades enough to fill twenty

vessels. Long they wandered about the Aegean Sea and the Mediterranean Sea, seeking a new home. Oracles and warnings from heaven made it plain at last that in Italy was to be the abode fixed for them by the Fates, and so to that country they pressed on, in spite of all discouragements. After spending the winter of the sixth year in Western Sicily, they set sail again for Italy, which they might reasonably have hoped to reach, if all should go well, within a day or two at most.

Aeneas and Dido.—It is at this point that the *Aeneid* begins. 56
The prows of the Trojan ships are pointed toward Italy. The promised land is but a short distance away, and so the hearts of Aeneas and his followers are beating high with hope. This hope, however, is destined to cruel disappointment. Juno, the wife of Jupiter and Queen of the Gods, had long hated the Trojans, for reasons which may be briefly stated. Some time before the siege of Troy began, a dispute arose between three goddesses, Juno, Minerva, and Venus, as to which was the most beautiful. The gods, cautiously declining to decide the question, referred it to Paris (§ 54), who was then dwelling as a shepherd on Mount Ida, near Troy. Before him, therefore, the goddesses appeared, each seeking to enhance the charm of her beauty by dazzling promises of favors to come if he would decide in her favor. Minerva offered him wisdom, Juno wealth and power, and Venus the most beautiful woman in the world as his wife. He decided in favor of Venus, and received his reward in Helen. Juno, angered by her defeat, pursued the 57
whole Trojan race with relentless hatred. She gave the Greeks substantial aid in the siege of Troy (§ 54). Now she induces Aeolus, King of the Winds, to cause a mighty storm, which destroys one of Aeneas's ships and scatters the others far and wide. Aeneas with seven vessels finds refuge at last in an unknown harbor. Attended by his loyal friend, *Fīdus Achātēs*, Aeneas sets forth to learn what he can about the country and its people. His mother, Venus (§ 55), disguised as a huntress,

meets him, and tells him that he is within the realm of Dido, Queen of Carthage, and bids him go on, undaunted, to seek an audience with her. On reaching Carthage he finds there messengers from the missing ships, bound on the same errand as himself. Dido welcomes the Trojans, offers them a home in her city, and entertains them that very day at a splendid banquet.

58 Venus's Plot.—Venus (§§ 55-57), fearful that harm may come to Aeneas in Carthage, a city dear to Juno, persuades her son Cupid to overwhelm Dido with love of Aeneas. This result is readily achieved at the banquet already mentioned (§ 57), which the queen, out of her growing interest in Aeneas, uses every means to prolong. Finally she begs him to give her an account of the fall of Troy and of his subsequent wanderings. He consents. His narrative occupies the whole of the second and the third books. In the second book he describes the fall of Troy, in the third his years of wandering.

59 Aeneas Leaves Carthage; Aeneas Visits the Underworld.—As Aeneas lingers in Carthage, the infatuation of the queen increases. Aeneas, in turn, is deeply in love with Dido. Dido no longer gives heed to her task of building Carthage, and Aeneas forgets that the home and the glorious destiny promised by the Fates to him and to his descendants lie in Italy. At last, however, at the command of Jupiter, twice delivered, Aeneas prepares to continue his journey toward Italy, the promised land, and departs, in spite of Dido's tears and entreaties. As he sails away, he sees the flames of a funeral pyre on which Dido had slain herself with a sword that he had given her. Dido's last prayer is that there shall be perpetual enmity between her people and Aeneas's descendants (iv. 622-629). Aeneas makes his way to Sicily again, and marks there with appropriate ceremonies the anniversary of his father's death. These performed, he sets sail once more and comes to anchor at Cumae in Campania, northwest of Naples, whither his father had bidden him go to propitiate the Sibyl, or priestess of Apollo,



VENUS

and through her to gain admission to the world of spirits. This he was to do that he might converse with the spirit of his dead father and learn from him the future of the Trojan (i.e. the Roman) race. This object he accomplishes. The story of Dido's love and pathetic death occupies the fourth book. The fifth describes the ceremonies commemorative of the death of Anchises, ceremonies held in Sicily, on the first anniversary of the death; the sixth narrates Aeneas's appeal to the Sibyl and his visit to the underworld.

Turnus.—The seventh book opens with an account of 60 Aeneas's peaceful voyage from Cumae to the mouth of the Tiber, and his arrival at the shores of the promised land. The prophecy made by the Sibyl (§ 59) that this land would not be gained without a struggle is speedily fulfilled. Latinus, king of the adjoining territory, who had been warned by omens and utterances of oracles (§§ 348-350) that his daughter Lavinia must be wedded to a hero from another land, greets Aeneas in friendly fashion; he seeks to form an alliance with him, and offers him his daughter in marriage. But Lavinia's hand had been earnestly sought by Turnus, King of the Rutuli, who now in wrath prepares to make war on the Trojans (§ 67). Juno again interferes and involves the Trojans in a war with the Latins, the people of Latinus. Latinus, finding himself overruled by his people, surrenders the government and shuts himself up in his palace. Turnus now organizes a powerful confederacy against the Trojans. The latter secure the aid of King Evander, a Greek from Arcadia, who had founded a city, called Pallanteum, on the site afterwards occupied by Rome. Through Evander, the Trojans win the help of the Etruscans, who had expelled their king, Mezentius, for his cruelty (§ 67). The fortunes of the war vary, but at last the Trojans prevail, and Turnus is slain by Aeneas in single combat.

These events occupy the last six books of the *Aeneid*. The twelfth book appropriately closes with the triumph of Aeneas and the death of his rival, Turnus.

III. THE PURPOSE OF THE *AENEID*

61 General Remarks.—In the account of the policy of Augustus (§§ 16-28) three main elements were distinguished: (1) the personal, seen in the Emperor's efforts to satisfy in his own career the general craving for peace (§§ 18-20); (2) the national (§§ 21-22); and (3) the religious (§§ 23-24). In the *Aeneid* the same three elements appear; indeed, they form the very essence of the poem. We shall consider them in the order of their importance.

1. The National Element in the *Aeneid*

62 The *Aeneid* a Glorification of Rome and of Italy.—In §§ 54-60 was outlined the simple story whose narration forms the *ostensible* purpose of the *Aeneid*. The *real* purpose is revealed by what the telling of that story involves. Everywhere Aeneas is represented as the destined founder of a mighty empire, that of Rome itself; everywhere the Romans are represented as the lineal descendants of Aeneas and his comrades, i.e. as Trojans. These descendants, the Romans, are described as destined to overcome the Greeks, and so to avenge the fall of Troy (i. 283-285). In Book I (261-296) Jupiter prophesies the history of Aeneas and his descendants in terms of the history of Rome. The crowning moment of that history is the coming of 'Trojan Caesar of goodly lineage,' i.e. Augustus (i. 286). He is to conquer the East, revive the virtues of the Golden Age of the world, and after his death to dwell in heaven as a god. In Book VI (756-892), Anchises unfolds the glorious career of Aeneas's descendants by naming prophetically the great men who, in Vergil's day, had places on the muster roll of Rome's heroes. Dido's last prayer (iv. 622-629; see § 59) supplies a poetical explanation of the long feud between Rome and Carthage. In Book VIII (626-731), we have a description of a shield made for Aeneas by the god Vulcan. On it is wrought in detail the story of Rome; one might see portrayed there Romulus and Remus, nursed by the wolf, the Rape of the

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Sabine Women, Horatius at the bridge, the Gauls working their way up the steep slopes of the Capitol until their presence is revealed to Manlius by the cackling goose, and, to crown all, the great fight at Actium (§ 15), and the gorgeous threefold triumph Octavianus had celebrated at Rome after his return from that war. In the last six books especially the poet dwells lovingly on countless names of mountains, lakes, rivers, cities, and districts famous in the history of Rome and Italy. In Book VII, in a passage (647-817) which has been finely entitled "The Gathering of the Clans," there is a dazzling description of the forces that Turnus (§ 67) is to lead against Aeneas. Here people after people and place after place that had in fact been prominent in Italian history are named by Vergil. Foes of Aeneas, and so of Rome, they were in Aeneas's time, but by Vergil's days they were proud to call themselves parts of the Roman domain, parts of an Italy unified under the guidance and control of Rome, and glad to share in the blessings which Rome, through the rule of Augustus (§§ 18-20), was bestowing upon the world. In Book VIII (306-358), Aeneas is escorted over ground where later were the sacred places of Rome itself. Many of the names in these two passages were laden with rich reminiscences of the glories of Rome; all spoke, with varying voices, of the one theme, the steps by which Rome had become the mistress of the world. Thus, in a multitude of ways, Vergil brings the story which forms the groundwork of his poem into vital connection with the career of Italy and of its capital, Rome; he reminds his countrymen of their glorious past, emphasizes the blessed present, and hints at a richer development yet to come. His poem is an expression, in an imaginative and idealized form, of one great aim of the policy of Augustus (§§ 18-22). His countrymen recognized this national and representative character of the *Aeneid* by calling it the *Gesta Populī Rōmānī*, *The Deeds of the Roman People*.

Aeneas an Embodiment of the Spirit of Rome.—To illustrate further what has just been said let us consider Vergil's

conception of the character of his hero Aeneas. The term *pius*, so frequently applied to him, suggests the careful performance of duty in all the walks of life. As an individual Aeneas shows his *pietās* in his devotion to the gods and in his obedience to their commands, in his care for his aged father and his youthful son, and in his solicitude for his comrades. But Aeneas has also a representative capacity; he is a type of the future Roman race, embodying in himself, even as that race was to embody in itself, the qualities of warrior, ruler, and civilizer of men. In all these walks of life, too, Aeneas was *pius*. In Book I (263-266) Jupiter speaks of Aeneas in terms identical with those in which, in Book VI (851-853), Anchises apostrophizes the coming Roman race. In a word, Vergil pictures Aeneas as accomplishing the very things which the Roman race is destined to achieve, and as earning immortality by the very qualities which made Rome herself illustrious.

- 67 Turnus as the Foil to Aeneas.**—Aeneas is a man with a great and noble mission, namely, the conquest and the civilization of the rude tribes of Italy. The opposition to the fulfillment of this mission centers in Turnus (§ 60), whom Vergil describes as *audāx*, 'reckless' (vii. 409, ix. 3, 126, x. 276). Vergil characterizes Turnus's conduct by the term *violentia* (xi. 376, xii. 9, 45), a term used of no one else in the *Aeneid*. At his first appearance in the *Aeneid*, Turnus laughs at an aged priestess, calling her a coward and a dotard incapable of telling the truth (vii. 441-444). His chief associates are the Etruscan king Mezentius, a *contemptor dīvum* (vii. 648, viii. 7), who had been driven into exile by his own people because of his cruelty (§ 60), and Messapus, who helps to break a truce between Aeneas's forces and those of Turnus (xii. 289-296). Turnus's act in hastening to King Latinus to insist on war with the Trojans (vii. 467-470) is called a 'pollution of the peace,' i.e. a violation of the compact which King Latinus, of his own initiative, had offered to Aeneas (§ 60). In a word, Aeneas typifies the higher civilization of Rome, before which the semibarbarous

tribes of Italy (*populī ferōcēs*, i. 263), represented by Turnus, Mezentius, and Messapus, must ultimately give way, to be guided by Rome to peace, prosperity, and glory which they could not win for themselves.

2. The Personal Element in the *Aeneid*

The *Aeneid* a Glorification of Augustus.—The personal and 68 the national elements of the *Aeneid* are very closely interwoven; side by side with the glorification of Rome runs another theme, the foreordained greatness of Augustus. Jupiter himself (§ 62) describes the coming of Augustus, 'Trojan Caesar of goodly lineage,' as the consummation of all the glorious destiny of Aeneas and his descendants, in other words, of Rome (i. 286-296). The Julian race, be it remembered, claimed direct descent from Iūlus,¹ the son of Aeneas. In the account of Aeneas's shield (§ 63) everything leads up to the story of the victory at Actium (§ 15) and of the triumph subsequently celebrated by Augustus for his victory there (§§ 63, 72). Anchises prophesies (§ 62) that Augustus will restore the Golden Age of the world, and by his conquests will compass a wider expanse of earth than was covered even by the wanderings of Hercules (vi. 791-805). After death, Augustus is to dwell in heaven as a god (i. 289-290), even as Romulus, the actual founder of the city of Rome, had been translated to heaven, to become a god.

Since Vergil's object was to praise the whole glorious career 69 of Rome (§§ 62-66), it was inevitable that he should dwell with special emphasis on the age of Augustus, an age which to many must have seemed the brightest epoch in that career. In the twelve years between the Battle of Actium (§ 15) and the death of Vergil, Italy and the provinces had abundantly experienced the benefits of the rule of Augustus (§§ 19-20). The unification of Italy was virtually complete; *Rome* and *Italy* were well-nigh synonymous terms. When we remember that, for a hun-

¹Vergil calls this son *Ascanius*, but gives him a *cognōmen*, *Iūlus* (originally *Īlus*).

dred years, civil war, with its attendant horrors of bloodshed, proscriptions, and confiscations, horrors felt not only in Rome itself, but in far distant parts of Italy (§ 43), had been almost incessant, we can readily understand how Vergil, Horace, and their contemporaries could characterize as more than human Augustus, the man through whose masterful rule war had been replaced by peace, and chaos by law and order. In their inmost hearts, no doubt, there was no small measure of true feeling back of the language of adulation in which they so often addressed Augustus.

- 70 Aeneas and Augustus.**—In drawing his picture of Aeneas, Vergil thus had Augustus ever in mind. He wished his readers to see in Aeneas the *founder*, by decree of the Fates, of Rome, and so, by the will of heaven, the source of all the greatness not only of Rome itself, but also of Italy, an Italy unified and developed, for its good, by Rome. He wished them to see in Augustus a glorified, completely successful Aeneas, who had *finished* the work Aeneas began; he wished them to see in the beneficent rule of Augustus at once the crowning glory of the history of Rome and Italy (§§ 62-67) and the promise of a still more glorious future. The career of Augustus, then, had been foreordained and predestined by the Fates, even as that of Aeneas had been. Augustus, too, was *pius*, in the varied senses of the word (§ 66). The first leader and the last leader of Rome and of Italy were thus, in Vergil's plan, embodiments, both of them, of the will of heaven and of all that was best and finest in the Roman, the Italian, character.

3. The Religious Element in the *Aeneid*

- 71 The *Aeneid* and the Religious Revival.**—Vergil's religious temperament (§ 39) led him to support most heartily the Emperor's attempt to revive religious enthusiasm (§§ 23-24); hence, the religious element of the *Aeneid* is all-pervasive. It shows itself, for instance, in the emphasis everywhere laid on the thought that in all his wanderings, sufferings, and wars Aeneas

is under the guidance of the gods and of the Fates (§§ 338-342). The opening verses of the poem (i. 1-7) tell us that Aeneas's purpose was to bring his country's gods into Latium and to lay the foundations of the Roman State. Aeneas ever seeks by prayer and by sacrifice to appease the gods and to learn their will; he will not act, until, through unmistakable signs, he surely knows their will. From first to last the destinies of Rome are molded by the gods. Nowhere does this religious **72** element manifest itself more strikingly than in the description of the shield of Aeneas (§ 63). Augustus is pictured there as leading to battle not only all classes of Rome's loyal subjects, but the gods as well; Apollo especially fights for him (§ 21). On Antony's side fight 'monstrous forms of gods—alien gods—of every birth.' The battle thus has a double meaning as a struggle not merely for the preservation of the Roman State, but for the defense of the Roman gods as well. At his triumph for the victory at Actium, Augustus consecrates to the gods (viii. 715-716), 'a votive tribute of deathless gratitude, three hundred fanes the city through.' The allusion to the Emperor's activity in building and restoring temples (§ 23) is plain. In every temple, continues Vergil, one sees blazing incense, sacrifices of thanksgiving, and rich presents, offered by all the nations of the earth to Apollo (720-723).

The spirit of the whole description of the scenes on this shield, made for Aeneas by hands divine (§ 63), is identical with that pervading the ode of Horace referred to above (§ 24).

Important, too, in this connection are the constant references **73** to religious customs, sacred places, and the like. Vergil is very fond of tracing Roman rites and ceremonies back to ancient and impressive origins (see e.g. iii. 279-280, 403-407, 433-439, 543-547, v. 596-602, vi. 223-235). Aeneas's visit to the Sibyl (vi. 9-41: § 59), made in accordance with a warning from supernatural sources, supplies an effective poetical explanation of the importance ascribed in Roman history to the famous Sibylline Books.

IV. THE SOURCES OF THE *AENEID*

74 Epic Poetry.—That an intelligible account of the sources of the *Aeneid* may be given it is necessary to define epic poetry, the department of literature to which the *Aeneid* belongs, and to trace, very briefly, its history among the Greeks and the Romans. An epic poem is a narrative poem, one that tells a story, usually of considerable length. The story must be dignified in character, and must be told in noble, impressive language, and in sonorous, majestic verse. An epic poem ought to possess unity, that is, the events of the story should form a connected series and should conduce to a common end. A true epic, possessed of such unity, would differ sharply from a history, whose business it is to include all the events of a given period, even though many of them are in no way related to one another.

Originally, epic poems were concerned only with the gods, praising their power, reciting their exploits, and relating myths concerning them. Later, their scope was broadened so as to include the deeds of demigods, and finally those even of mortals.

75 The Homeric Poems: The *Iliad* and the *Odyssey*.—At once the earliest and the most perfect specimens of Greek epic poetry are the Homeric Poems, the *Iliad* and the *Odyssey*. The *Iliad* deals with certain events of the last year of the siege of Troy (§ 54), but does not describe the capture of the city. The central character, the character that gives to the poem its unity, is Achilles, chief champion of the Greeks against Troy. His wrath delays, as his prowess hastens, the ultimate fall of Troy. In the *Odyssey* the capture of Troy is taken for granted, and the Greek chieftains are pictured as at last on their way home. The only leader, however, whose fortunes are followed in detail is Odysseus¹; everything has to do with his safe return to his home and with his restoration to his kingdom.

¹The Romans called him *Ulixēs*; we call him *Ulysses*.

The Greek Cyclic Poets; Apollonius Rhodius.—Next in **76** importance among the epic poets of Greece are the Cyclic Poets, so called because their works, being introductions to the Homeric Poems or supplements thereto, formed, with the *Iliad* and the *Odyssey*, a complete cycle of the legends connected with the siege of Troy and the events following the capture of the city. These poets lived in the eighth to the sixth centuries before Christ. Their works are known to us only from fragments, or from allusions to them in other authors. Of the later Greek epic poets the most important was Apollonius Rhodius, born at Alexandria, about 260. His *Argonautica* described the expedition of the Argonauts in search of the Golden Fleece, and included the story of the love of their leader Jason and Medea, daughter of the king in whose territory the Golden Fleece was treasured. This poem was very popular with the Romans.

Roman Epic Poets: Livius Andronicus; Naevius; Ennius.— **77** The first epic poet of Rome was Livius Andronicus (about 290-204), a Greek prisoner of war brought to Rome through the war with Pyrrhus (280-272). After gaining his freedom he became teacher, actor, and author; besides tragedies he wrote a Latin version of the *Odyssey*. Gnaeus Naevius (about 270-199), a Campanian by birth, dealt in his *Bellum Pūnicum* with the First Punic War. As preface there was an account of the early history of Rome, the starting-point of which was Aeneas's flight from Troy. But the greatest epic poet of Rome prior to Vergil was Quintus Ennius (239-169). His *Annālēs*, in eighteen books, traced the history of Rome from the days of Aeneas down at least to 181. It was the first Latin poem of any considerable length to be written in hexameter verse, the meter of the Homeric Poems and of the *Aeneid* (§§ 261-266). Though it was very popular among the Romans, the poem has come down to us only in fragments, which amount in all to but 600 lines, or parts of lines. They are, however, sufficiently numerous and detailed to give a clear idea of the contents of the poem.

78 Sources of the *Aeneid*; Vergil's Indebtedness to His Predecessors.—To nearly all the writings mentioned in §§ 75-77, as well as to others not there named, Vergil was more or less indebted while he was composing the *Aeneid*. His heaviest obligations are to the Homeric Poems; to them he owes the general groundwork of his poem and many of its details. The first six books of the *Aeneid* recount the wanderings of Aeneas, and so correspond to the *Odyssey*, the story of the wanderings of Odysseus (§ 75); the last six books deal chiefly with war, and so correspond to the *Iliad*. To his Roman predecessors in epic poetry Vergil owed much. Naevius and Ennius (§ 77) "had established the mythical connection of Rome with Troy, and had originated the idea of making Rome itself . . . the central interest, one might almost say, the central figure of the story." In the *Iliad* Achilles, in the *Odyssey* Odysseus—in a word, a *man*—is the center of interest; in the *Aeneid*, on the contrary, it is not upon Aeneas as a man, but upon an *idea*—the Rome that Aeneas represents—that interest is concentrated (§§ 68-73). This altered point of view Vergil owes, in part, to Naevius and to Ennius.

79 Whenever we think of Vergil's indebtedness to preceding writers (§ 78), we should keep certain considerations firmly in mind. First, in Vergil's time the close study of all existing models, especially Greek models, was a fundamental law of poetical composition. Secondly, many of the resemblances between the verses of Vergil and those of this or that Greek or Roman predecessor were probably accidental or due to unconscious reminiscence. We may compare the fact that more than once critics and reviewers pointed out resemblances between what Tennyson had written and works which, as it happened, he had never read; indeed, Tennyson was charged with plagiarizing poems in languages which he could not read! Tennyson is said to have complained that there were critics who seemed to imagine that the same idea could not occur independently to two men looking on the same aspects of nature.

Thirdly, the statement that Vergil imitated the writings of others is not of itself a condemnation or a reproach. If it were, we should have to condemn much that is best in modern literatures. No one, however, refuses to acknowledge the greatness or the originality of Shakespeare or of Milton, even though he knows that both poets borrowed freely from writers in more than one language. Vergil borrowed much, it is true, from Greek poets and from Roman poets, but he repeatedly gave a new and more splendid form to what he had borrowed, even as Shakespeare glorified and immortalized his borrowings from many sources. We may recall with profit, also, the declaration of James Russell Lowell that those are entitled to borrow who are able to lend. If this is so, then surely the poet of the *Aeneid*, who has lent so much—e.g. to Milton and to Tennyson—was himself entitled to levy tribute upon others. Finally, we might apply to Vergil the comment made by Dryden on Ben Jonson's tragedies: "He invaded authors like a monarch, and what would be piracy in others was only victory in him."

Vergil's Originality.—It is clear, then, that to his predecessors in epic poetry, both Greek and Roman, Vergil was deeply indebted (§§ 78-80). This indebtedness, however, *was concerned largely with externals*—matters of form, structure, and content. In spite of this indebtedness the *Aeneid* is, in many respects, a highly original poem. It has been well said that it matters little, if at all, *whence a poet derives his materials*; the important question is *what he does with his materials*. Every Greek and every Roman poet between the time of the *Iliad* and the *Odyssey* and the days of the *Aeneid* had been free to draw as much as he wished from all available poems, Greek and Roman both. Yet Vergil alone of Greeks and Romans produced a poem that the world of Vergil's own day and of later ages alike has judged worthy of a place beside the *Iliad* and the *Odyssey*. Secondly, the *spirit* of the *Aeneid* differs widely from the spirit of the *Iliad* and the *Odyssey*. The *Iliad* and the *Odyssey* are individualistic, not national

poems (§ 78); the *Aeneid* is, over and above all else, a national poem, the poem of Rome and of Italy (§§ 62-70). Thus, in *spirit*, the *Aeneid* is not dependent on the *Iliad* and the *Odyssey*; it is, rather, in sharp contrast with them. The reader should set the later poem over against the two Greek poems; he should not compare the later poem with the Greek poems.

83 To all preceding Roman epics the *Aeneid* is vastly superior, in form, structure, versification, and language. Far better, too, than any earlier Latin epic had done, far better than any Latin prose writing ever did, save the splendid history of Livy (§ 29), the *Aeneid* pictured to the Romans their country and themselves as they saw that country and themselves, and as they wished that country and themselves to be pictured.

84 **History in the *Aeneid*.**—In one other, very important, respect, the *Aeneid* was—and is—without a peer among Roman epic poems. The epic poems of Naevius (§ 77), Ennius (§ 77), and Vergil all made use of Roman history. Of the three poets, Vergil was by far the most successful in his use of that history. Naevius and Ennius *recorded actual events, in retrospect*; they wrote, too, for men who had played a part in some, at least, of those events. Hence Naevius and Ennius were not at liberty to employ, unhampered, their imaginative powers; there were too many persons competent to criticize or challenge the accuracy of their accounts. Often the epics of Naevius and Ennius differed from histories mainly, if not wholly, in the fact that

85 they were written in verse, not in prose. Vergil, on the other hand, introduces history either by mere suggestion or by prophecy. In the first six books of the *Aeneid*, especially in Books I-IV, the thought of Carthage is ever present. Yet nowhere does Vergil give us actual history; nowhere does he introduce a single detail of the actual struggle between Rome and Carthage. He nowhere mentions Hannibal. He keeps the story in a semimythical time, long prior to that of the Punic Wars. Of these he does, indeed, give a hint, in Dido's dying prayer (§§ 59, 62), but it is only a hint, and a hint by way of prophecy.

By prophecy, too, Vergil makes clear to Aeneas, and through 86 Aeneas to all his readers, the great destiny of Aeneas himself and of his descendants. Through prophecies, uttered by the shade of Hector (ii. 293-295), the deified spirit of Creüsa (ii. 780-784), the Penates (§§ 332-334; see iii. 161-171), Helenus (iii. 381-462), Jupiter himself (i. 261-296), the Sibyl (vi. 83-97), the shade of Anchises (vi. 756-892), the scenes graven on the shield made by Vulcan for Aeneas (§ 63), and, finally, by Jupiter again (xii. 833-840), Aeneas's own future is made increasingly clear to him, and the reader gains an ever-widening view, an ever-deepening conviction of the glorious destiny of Rome and of a unified Italy.

Vergil thus deals with history in *prospect*; he is able, therefore, to keep his descriptions within the realm of imagination, the proper realm of the poet.

V. THE *AENEID* AS AN EPIC POEM

General Remarks.—We must now consider the character 87 of the *Aeneid* as an epic poem. It conforms closely to the definition of an epic poem as given above (§ 74): it is impressive by its very length (nearly 10,000 verses); its story is lofty; its language and its verse reach imposing heights of dignity and grandeur. Tennyson called Vergil the

Wielder of the stateliest measure ever moulded by the lips of man.

The unity of the story is, in general, faithfully preserved.

The Two Types of Epic Poetry.—There are two distinct 88 types of epic poetry, the one early, relatively primitive and original, the other late in origin, more artificial and imitative, the result of an attempt to apply the early epic to changed conditions. To the early type belong the Homeric Poems; to the later type the *Aeneid* belongs. In the early epic the story is told for its own sake. There is no trace of a moral, no hint of any special purpose for the advancement of which the story is told. In the later epic, on the contrary, the story is merely a

means to an end; in the *Aeneid* the story of Aeneas is a means of glorifying Rome (§§ 62-67) and Augustus (§§ 68-70). Again, the early epic belongs to a relatively simple age of the world; the imitative epic is the product of an advanced civilization, the work of a learned poet. Lastly, the two types differ widely in language and in style. In the early epic these are simple and straightforward; the imitative epic is apt to be learnedly elaborate, prone to suggest ideas by allusions more or less definite instead of saying plain things in a plain way. Its language is often artificially subtle. Even a superficial acquaintance with *Paradise Lost* will help to illustrate these points. See also §§ 224-226.

VI. THE MERITS OF THE *AENEID*

89 Appreciation of poetry is like appreciation and enjoyment of the masterpieces of music, painting, or sculpture, in that, to be deep and valuable, it must be instinctive. If this instinctive power of appreciation be lacking in a reader, no amount of fine writing about a great poem will supply its place. On the other hand, this faculty of appreciation may be strengthened. It is with this thought in mind that a hint of the merits of the *Aeneid* is here given. Prominent among those merits is the fidelity with which the *Aeneid* embodies the spirit of the times and reflects the attitude of Vergil's contemporaries toward their fatherland—in a word, the profoundly patriotic spirit which pervades the poem (§§ 62-70). As a national poem the *Aeneid* has no equal in any language. The other special merits of Vergil—his mastery of language and meter, his power of minting

All the chosen coin of fancy flashing out from many a golden phrase, the majestic "ocean-roll" of his rhythm, are finely set forth by Tennyson, his profound admirer and frequent imitator, in the poem printed before this Introduction (page 20). See also §§ 81-86, 87, 95-96.

VII. THE FAME OF THE *AENEID*

The Success of the *Aeneid* Immediate.—The success of the *Aeneid* was immediate and lasting; for long ages there were few discordant notes in the chorus of admiration with which the poem was greeted. Within a decade of Vergil's death the *Aeneid* was quoted by Latin writers as familiarly as acknowledged masterpieces of our own literature, such as the plays of Shakespeare, are quoted today. Three inscriptions on the walls of Pompeii (destroyed in 79 A.D.) give part of the first verse of the poem; on yet another wall we find part of the first verse of the second book.

The Success of the *Aeneid* Permanent.—With the lapse of time Vergil's fame became ever more secure. His writings were imitated by numerous Roman poets; they influenced profoundly, also, the whole subsequent development of Latin prose. Almost at once the *Aeneid* became the leading textbook in Roman schools of grammar and rhetoric. Through this use of his poem Vergil gained in time a reputation as a man of profound learning and as a final authority in all departments of human wisdom. This conception soon caused his works to be regarded not simply as a storehouse of information concerning the past, but as a depository of the secrets of the future. A natural development of this view is seen in the *Sortēs Vergiliānae* (§ 93), and in the stories of the Middle Ages which picture Vergil as a marvelous magician (§ 94). Nor was the enthusiastic study of his works confined to pagan writers; his poems were more read and loved by the leading men of the Church than those of any other non-ecclesiastical writer. There were Church dignitaries who knew Vergil better than they knew the Bible.

Vergil after the Revival of Learning.—With the revival of learning Vergil's place in the world of culture, instead of becoming smaller or less secure, became, if possible, larger and firmer. In the *Divina Commedia* Dante takes Vergil as his master and his guide through the *Inferno* and the *Purgatorio*; the *Inferno*

shows careful study of *Aeneid* VI. Ariosto, in his *Orlando Furioso*, and Tasso, in his *Gerusalemme Liberata*, show marked Vergilian influence. The Portuguese poet Camoëns, in writing a history of Portugal in epic form, used Vergil as his model. In Germany, to take but a single example, Schiller was a profound admirer and close student of Vergil and translated parts of the *Aeneid*. In France and England the poet's fame has ever been secure. One of the publications of Caxton, the first English printer, was a translation of Vergil. Since that time there have been innumerable translations into English, both in prose and in verse. From the time of Chaucer to the present day it would be hard to name an English poet whose writings have not been more or less influenced by Vergil. In this connection Spenser, Shakespeare, Milton, and Tennyson deserve special mention.

93 **The *Sortēs Vergiliānae*.**—Convincing testimony to the unique position of Vergil in Roman estimation is to be found in the so-called *Sortēs Vergiliānae*, i.e. the practice, in vogue as early as the time of Hadrian's reign (117-138 A.D.), of seeking to learn the future by opening at random a volume of Vergil and taking as an omen of coming events the first line on which the eyes fell. Even emperors consulted Vergil in this way. The custom lasted many centuries. Aside from the famous Sibylline Books (§ 73), only two other works—the Homeric Poems and the Bible—have been thus venerated. It is said that Charles I of England once experimented with the *Sortēs Vergiliānae*, opening at the passage in *Aeneid* IV (615-621) in which Dido is praying that wars, defeat, and death may be the lot of Aeneas. The *Sortēs Vergiliānae* were used during the World War (1914-1918 A.D.).

94 **Vergil as Magician and as Prophet.**—In the thirteenth to the sixteenth centuries there gathered round the name of Vergil an array of legends which pictured him in part as a magician (§ 91), in part as a prophet who had foretold the birth of Christ. The traditions concerning his magical powers revolve

about Naples and Rome. For example, it was believed that he had set up on one of the gates of Naples a bronze fly which, while it lasted, drove all other flies away from the city. The idea that Vergil had foretold the birth of Christ was due in part to his fourth *Eclogue*, in part to the prominence which, in the *Aeneid* (iii. 441-460, vi. 9-97, especially 65-97) he has given to the Sibyl (§ 59), who was also believed to have foretold this event. In the fourth *Eclogue* Vergil predicts the birth of a child under whose reign the world is to be regenerated and the virtues of the Golden Age are to flourish anew. It is impossible now to determine with certainty what child Vergil had in mind, but as early as the fourth century Christian writers identified this child with Christ. In the religious plays of the Middle Ages and in ecclesiastical art Vergil often appears in the character of prophet of Christ.

Recent Criticism.—It was said above (§ 90) that there have 95 been few discordant notes in the chorus of praise which has welcomed the *Aeneid*. As a matter of fact, the poem, on its publication, was severely assailed by certain critics, but these attacks were speedily silenced. Thereafter, down to the beginning of the present century, the world's admiration for Vergil went practically unchallenged. Since that time, however, numerous critics, especially in Germany, have sharply attacked the *Aeneid*. The main charge brought against it is lack of originality. For the answer to this see §§ 79-83.

It remains to notice very briefly one reason for this modern 96 depreciation of Vergil. The writers and the scholars of the Middle Ages and those of the first centuries of the revival of learning knew no Greek. The spread of Greek learning, opening up as it did such marvels of creative power as the *Iliad* and the *Odyssey* (§ 75), was certain ultimately to work unfavorably to the *Aeneid*. It was natural that the palm should be given to the older and more original work. But critics are once more doing Vergil justice, by recognizing the fact that the Homeric Poems and the *Aeneid* cannot be directly

compared, since they are types of different forms of art (§ 88), and as a consequence the attempt to compare them is unscientific and sure to lead to wrong results, that, in fundamental spirit, aim, and purpose the *Aeneid* is widely different from the Homeric Poems, and, finally, that the *Aeneid* is as supreme in its own sphere as are the Homeric Poems in theirs (§§ 81-86).

C. THE GRAMMAR AND THE STYLE OF VERGIL

- 97 General Remarks.**—The aim of the following paragraphs (97-254) is to group the most striking characteristics of the grammar and the style of Vergil, and to illustrate them by appropriate examples chosen from the *Aeneid*. The presentation does not claim to be in any sense exhaustive; considerations of space forbid even an attempt to cover the whole subject. Under the head of grammar, attention is called chiefly to those points in which Vergil's usage differs from that of the best prose. The student should not think that the points here noticed are all peculiar to Vergil; most of them find illustration in the usage of other poets and even in the works of post-classical¹ prose writers, whose style resembles that of Vergil and the poets in general (§ 91).

I. INFLECTIONAL FORMS

- 98 Archaisms; Grecisms.**—The differences between the inflectional forms used by Vergil and other poets and those current among prose writers of the best period fall under two main heads, archaisms and Grecisms. Archaisms are reproductions of inflectional forms, words, and idioms (i.e. expressions or phrases) once in vogue, but no longer current. Poets of all ages have employed archaisms freely to give an air of stateliness and dignity to their verses; the unusual always arrests attention. Grecisms are imitations of Greek usage. These are to be expected in Latin poets, in view of their close study of the works of the Greek masters (§ 79).

¹The post-classical period of Latin literature begins with the death of Augustus, in 14 A.D.

1. FORMS OF DECLENSION

First Declension.—The genitive singular of the first declension occasionally ends in *-āī*, an archaism (§ 98): *aulāī* iii. 354; *aurāī* vi. 747; *aquāī* vii. 464; *pictāī* ix. 26. This form had disappeared from speech a century before Vergil's time. The genitive plural at times ends in *-um* (not in *-ārum*): *Aeneadum* i. 565; *Dardanidum* ii. 242; *Lapithum* vii. 305. *The longer form is the older, as well as the normal, classical form.* The shorter form was made after the pattern of the shorter form of the genitive plural of the second declension (§ 100).

Second Declension.—The genitive plural of the second declension ends in *-um* (not in *-ōrum*), very frequently in nouns, rarely in adjectives: *deum* i. 9; *Danaum* i. 30; *Argivum* i. 40; *superum* i. 4; *magnanimum* vi. 307. *The shorter form, that in -um, is the older; its use in Vergil is an archaism (§ 98).* The form in *-ōrum*, which became the classical form, was made after the pattern of forms in *-ārum* in the first declension (§ 99), and did not win general acceptance until Cicero's time. In fact, in some words, chiefly words connected with trade, e.g. *nummus*, and *sēstertius*, it never displaced the older form in *-um*.

Third Declension.—The accusative singular of certain common nouns borrowed from the Greek ends in *-a*, the accusative plural in *-as*: *āēra* i. 300; *aethera* i. 379; *crātēra* iii. 525; *lampada* vi. 587; *paeāna* vi. 657; *lebētas* iii. 466. A neuter plural form is seen in *cētē* v. 822. These forms are Grecisms (§ 98).

Fourth Declension.—The dative singular ends in *-ū* (not in *-ūī*): *metū* i. 257; *portū* iii. 292; *currū* iii. 541.—The genitive plural ends in *-um* (not in *-uum*): *currum* vi. 653.

Pronouns.—In pronouns a few forms deserve notice: (1) *ollī* for *illī*, dative singular, i. 254, iv. 105, nominative plural, v. 197, v. 580, *ollīs* for *illīs*, vi. 730, viii. 659. Both forms are archaisms (§ 98); (2) *quīs*=*quībus*, i. 95, v. 511. This form is not uncommon in poetry, but in prose belongs to early or colloquial style (§ 98); (3) *mī*=*mihi*, vi. 104, 123.

GREEK PROPER NAMES

- 104 General Statement.**—The proper names in the *Aeneid* are mostly Greek in origin. In Latin prose such names are usually declined after Latin models; the poets, however, frequently prefer Greek ways of declining such names. In Vergil, on the whole, the Latin forms predominate. For a general survey of the declension of Greek words and names see A.¹ 44, 52, 81-83; B. 22, 27, 47; Bu. 94, 105, 125; D. 81, 89, 111-112; G. 65, 66; H. 81, 89, 109, 110; H. B. 68, 73, 95.
- 105 Greek Names of the First Declension.**—Feminine names make the nominative singular both in *-a* and in *-ē*: *Dēiōpēa* i. 72; *Cŷmothoē* i. 144. Those in *-ē* make the accusative singular in *-ēn*: *Hermionēn* iii. 328; *Barcēn* iv. 632. In the other cases the forms, in both classes, are like those of *mēnsa*.—Masculine names make the nominative singular both in *-ās* and in *-ēs*: *Peliās* ii. 435, 436; *Alētēs* i. 121. Both classes show *-ae* in the genitive and the dative singular. In the accusative singular both *-ēn* and *-ān* are found, the former more frequently: *Gyān* i. 222; *Acestēn* i. 558; *Achātēn* i. 644. In the vocative and the ablative singular both *-ē* and *-ā* are found: *Tŷdīdē* i. 97 (voc.); *Achātē* i. 459 (voc.), i. 312 (abl.); *Aenēā* iii. 41 (voc.), vii. 310 (abl.).
- NOTE.—See § 108, Note.
- 106 Greek Names of the Second Declension.**—Greek names of the second declension usually show true Latin forms. Occasionally in the nominative and the accusative singular we find Greek forms in *-os*, *-on*: *Tenedos* ii. 21; *Naxon* iii. 125; *Tityon* vi. 595.
- 107 Greek Names of the Third Declension.**—Greek names of the third declension which show an increment in the oblique cases (i.e. have more syllables in the genitive, dative, etc., than they have in the nominative singular) often make the accusative singular in *-a*, the nominative plural in *-es*, and the accusative plural in *-as* (compare § 101): *Hectora* i. 483; *Sīdōna* i. 619; *Lāocoonta* ii. 213; *Thrāces* iii. 14; *Trōas* i. 30.

¹For the explanation of these abbreviations see page 138.

Third declension Greek names in *-ēs* make the genitive singular in *-is* or in *-ī*, the accusative singular in *-ēn*. The latter form is a Grecism. For the genitive in *-ī* compare *Achillī* i. 30, *Ulixī* ii. 7; for the accusative in *-ēn* compare *Darēn* v. 456.

NOTE.—Some Greek names in *-ēs* of the first declension sometimes make the genitive singular in *-ī*: *Orontī* i. 220.—*Darēs* makes also a genitive singular *Darētis*, an accusative singular *Darēta*; see v. 483, 460. Compare § 111.

Third declension Greek names with the nominative singular in *-is* usually make the accusative singular in *-im*: *Īrim* iv. 694; *Pristim* v. 116. Greek names in *-ys* make the accusative singular in *-yn*: *Capyn* i. 183.

Greek Names in *-eus*.—Greek names in *-eus* usually make the genitive singular in *-ēi* (one syllable), or in *-ī*, the dative singular in *-ēi* (one syllable), the accusative singular in *-ēa* or *-ea*, the vocative singular in *-eu*: *Oīlēi* i. 41; *Īlionēi* i. 120; *Mnēsthēi* (dat.) v. 184; *Īlionēa* i. 611; *Īdomenēa* iii. 122; *Anthea* i. 181; *Mnēsthea* iv. 288. These forms are for the most part Greek. A Latin ablative in *-eō* (one syllable) occurs: *Eurystheō* viii. 292. See § 280.

Varying Declensions of Greek Names.—That the poet allowed himself great freedom in the treatment of Greek names will be seen by comparing, e.g., *Darēta* v. 460 with *Darēn* v. 456, and *Paridem* v. 370 with *Parim* x. 705.

2. FORMS OF CONJUGATION

We have to note the following conjugational forms.

(1) Transfers of conjugation, usually from the second to the third; this is an archaism (§ 98), since the third conjugation is the most ancient of the four. Compare *strīdit* iv. 689; *strīdunt* ii. 418; *fervēre* iv. 409, 567; *fulgēre* vi. 826. Considerations of metrical convenience prompted the use of this archaism. In i. 436, iv. 407, we have *fervet*, a second conjugation form. Here the element of metrical convenience does not enter.

- 113 (2) Archaic forms in the present infinitive passive: *accingier* iv. 493; *dominārier* vii. 70.
- 114 (3) Archaic forms in *-ibat*, *-ibant*, instead of forms in *-iēbat*, *-iēbant*, in the fourth conjugation: *lēnibat* vi. 468; *nūtrībant* vii. 485. Here, too, metrical convenience was a factor.
- 115 (4) The third person plural, perfect indicative active, often ends in *-ēre*: *tenuēre* i. 12; *latuēre* i. 130. This was the plebeian form, found chiefly in old Latin, the poets (for metrical convenience), and post-classical prose. Vergil, of course, frequently uses the form in *-ērunt*.
- 116 (5) Various short forms, of uncertain origin, in the perfect and the pluperfect: *accestis* (= *accessistis*) i. 201; *extīnxtī* (= *extīnxistī*) iv. 682; *extīnxem* (= *extīnxissem*) iv. 606; *trāxe* (= *trāxisse*) v. 786; *dīrēxtī* (= *dīrēxistī*) vi. 57. Similar are two forms which count as future perfects: *faxō* ix. 154, xii. 316, and *iussō* xi. 467.

3. MISCELLANEOUS FORMS

In certain miscellaneous forms metrical considerations were at work (compare §§ 112, 114, 115). We note

- 117 (1) Forms like *vinclum* i. 54, *ōrāclum* iii. 143, *perīclum* ii. 709, instead of the familiar *vinculum*, *ōrāculum*, *perīculum*. Vergil is using the older forms (§ 98); the *u* in *vinculum*, etc., is a late insertion for phonetic reasons (i.e. for ease of pronunciation).
- 118 (2) Syncopated, i.e. abbreviated, forms, due to the loss of a short vowel after an accented syllable: *repostum* (= *repositum*) i. 26; *compostus* (= *compositus*) i. 249; *supposta* (= *supposita*) vi. 24; *asprīs* (= *asperīs*) ii. 379.
- 119 (3) Contracted forms like *taenīs* (= *taeniīs*) v. 269.
- 120 (4) *Ast*, an archaic form of *at*, occurs several times, i. 46, 116, ii. 467, etc.; always, except in one place, before a vowel. *Ast* is metrically convenient, since it gives the required heavy syllable (§ 258).

II. SYNTAX

1. THE NOUN

(A) THE GENITIVE

Genitive of Definition.—The genitive of definition, a construction in which the word or the words in the genitive case are, in sense, in apposition with the noun on which the genitive depends, is used more freely than it is in prose. It is found

(1) In general expressions: i. 27 *sprētae . . . iniūria fōrmæ*, 122 ‘the wrong—her slighted beauty’ = ‘the wrong (done her) in the slighting of her beauty’; i. 399 *pūbēs . . . tuōrum*, ‘the warrior company—your people’ (=the prose *pūbēs tua*), ‘the warrior company formed by your people’; vi. 408-409 *venerābile dōnum fātālis virgæ*, ‘the awe-inspiring gift—the fateful Branch.’

(2) With geographical names: i. 247 *urbem Patavī*; vi. 659 123 *Ēridanī . . . amnis*; vii. 714 *flūmen Himellæ*; viii. 231 *Aventīnī montem*. In prose we should have *urbem Patavium*, *flūmen Himellam*, *Aventinum montem*, etc.

Genitive with Adjectives.—The genitive is very freely 124 used with adjectives and with participles having the force of adjectives; in many instances the genitive becomes practically one of specification. The usage is in part a Grecism, in part an extension of certain Latin constructions, common in prose, especially the objective genitive. We may distinguish

(1) Objective genitives dependent on adjectives or on 125 participles suggestive of a transitive verb: ii. 427 *servantissimus æquī*; x. 610 *patiēns . . . perīclī*.

(2) Genitives of specification with adjectives or participles 126 expressing knowledge, skill, mastery, or the opposite: i. 80 *nimbōrum . . . tempestātumque potentem*; i. 198 *ignārī . . . malōrum*; i. 299 *fātī nescia*; ii. 141 *cōnscia nūmina vērī*; x. 225 *fandī doctissima*.

- 127 (3) Genitives of specification with adjectives expressing plenty and want: i. 14 *dīves opum*; i. 178 *fessī rērum*, 'having had too much of trouble'; i. 343 *dūtissimus agrī*; v. 73 *aevī mātūrus*, 'ripe (=full) of years.'
- 128 (4) Genitives of specification with other adjectives: ii. 638 *integer aevī*; i. 350 *sēcūrus amōrum* = *sine cūrā amōrum*, 'without concern for their love,' *immemor amōrum*.
- 129 **Genitive with Verbs.**—By analogy with the use noted in § 127 verbs expressing plenty and want are construed with the genitive: i. 215 *implentur* ('fill themselves full of' = 'fill themselves with') *veteris Bacchī*; ii. 586-587 *animum . . . explēsse . . . ultrīcis flammae*.
- 130 **Genitive with Nouns.**—The objective genitive is very freely used with nouns: i. 28 *Ganymēdis honōrēs*, 'honors paid to Ganymedes'; iv. 178 *īrā . . . deōrum*, 'anger at the gods'; iii. 181 *errōre locōrum*, 'error with respect to the places.'

NOTE.—The objective genitive ought to be used only with a verbal noun that corresponds to a transitive verb: ii. 789 *nātī . . . commūnis amōrem*, 'your love of (=for) our common son.' Compare *amor patriae*, 'patriotism,' with *vir qui patriam amat*, 'a patriot.' But the use of a genitive with a noun proved so helpful that both in prose and in verse the objective genitive is not infrequently used with adjectives and nouns whose corresponding verbs govern some case other than the accusative or govern no case at all; *īrāscor*, for instance, corresponding to *īra*, is used with the dative.

(B) THE DATIVE

- 131 **The Dative of Personal Interest** is very freely used, in miscellaneous examples not easily classified: ii. 556-557 *tot quondam populis terrisque superbum rēgnātōrem Asiae*; ii. 713 *Est urbe ēgressīs tumulus*, 'There exists for men who have gone forth from the city a mound'; iii. 279 *lūstrāmur . . . Iovī*, 'we purify ourselves out of deference to Jupiter.'
- 132 **The Dative of Personal Interest in Place of a Genitive.**—The dative of personal interest stands at times where we should expect a possessive genitive. This is especially true in connection with the pronouns; Roman writers regarded the genitive of these words as prosaic. Compare i. 429 *scaenīs . . . futūrīs*; i. 448 *aerea cui gradibus surgēbant līmina*; i. 477-478 *huic cervīxque comaeque trahuntur per terram*.

The Dative of Personal Interest as Dative of the Agent.— 133

The poets freely employ the dative of personal interest as a dative of the agent, with any passive form: i. 39 *Quippe vetor Fātis*; i. 440 *neque cernitur ūllī*.

NOTE.—In the best prose, the dative of the agent is used chiefly with (1) the gerundive, (2) the perfect, pluperfect, and future perfect tenses of the passive. In all these instances forms of *sum* appear or are to be supplied.

Dative of Limit of Motion.—A construction that is found 134

only in verse (at least in classical times) is the use of the dative to denote a place toward which motion is directed. Some call this an extension of the dative of personal interest, others regard it as the fundamental meaning of the dative. It is very common in Vergil, both with names of places, and with common nouns that indicate places: i. 6 *Latiō* (= *in Latium*); ii. 398 *Orcō* (= *ad Orcum*); i. 112 *vadīs* (= *in vada*); i. 377 *ōrīs* (= *ad ōrās*); v. 451 *it clāmōr caelō* (= *usque ad caelum*); vi. 126 *dēscēnsus Avernō* (= *in Avernum*: *dēscēnsus* suggests the verb *dēscendō*).

NOTE.—Vergil of course freely employs the prose constructions, *in* or *ad* with the accusative. Sometimes he employs the two constructions side by side (§ 196): ii. 687-688 *oculōs ad sidera laetus extulit et caelō palmās . . . tetendit*, 'his eyes to the stars he uplifted with joy, and to the heavens he stretched forth his palms.'

Dative of Purpose.—A natural outcome of the dative of 135

limit of motion (§ 134) is the dative of purpose; a man's purpose is the end or the limit toward which his activities are directed. This dative is found in prose, e.g. in military expressions, and in the double dative construction (compare *militēs oppidō auxiliō mīsīt*). It is much more freely used in verse: i. 425 *optāre locum tēctō*; ii. 333-334 *stat ferrī aciēs . . . stricta, parāta necī*, 'a battle-line of swords, unsheathed, stands in place, ready for carnage (i.e. ready to slay [the foe])'; iii. 540 *bellō armantur equī*; vii. 482 *bellō . . . animōs accendit*.

Dative of Association with Verbs.—In poetry the dative is 136

freely used with verbs meaning to agree with, mix, unite, compare, resemble, or the opposite, struggle with, fight with, etc. In prose, in such instances we usually find a prepositional phrase, *cum* or *ā*, *ab* with the ablative, *in* or *contrā* with the accusative. For Vergil's usage compare i. 107 *furit* ('struggles

furiously with') *aestus harēnīs*; i. 408 *dextrae iungere dextram*; i. 440 *miscet . . . virīs*.

- 137 The Dative of Association with Adjectives.**—The dative of association is freely used with adjectives corresponding to the verbs considered in § 136, i.e. with adjectives expressing likeness, fitness, nearness, friendliness, etc., and their opposites: ii. 794 *pār levibus ventīs*; iii. 621 *nec vīsū facilis nec dictū adfābilis ūllī*; iv. 294 *rēbus dexter modus*, 'a way propitious to his interests'; v. 320 *proximus huic*; vi. 602-603 *cadentī . . . adsimilis*.

- 138 Dative with Compound Verbs, and Compound Adjectives.**—The dative is far more freely used with compound verbs than it is in prose. In prose, in local relations, i.e. when motion is expressed, the preposition which forms the prefix to the verb is usually repeated with the appropriate case, but in poetry the dative is used even here: i. 45 *scopulō . . . īnfīxit* (= *in scopulum īnfīxit*); i. 112 *īnlīditque vadīs* (= *in vada*: compare also § 134); i. 49 *ārīs* (= *in ārās*) *īmpōnit*; i. 84 *Incubūere marī* (= *in mare*).

The dative is less often used with a compound adjective or a compound noun: i. 314 *Cui . . . obvia* (= *ob viam eius*), 'Across his path,' or, freely, 'Meeting him'; i. 604 *sibi cōnscia*, 'conscious to itself' (properly, 'having knowledge with itself').

(C) THE ACCUSATIVE

- 139 Accusative of Limit of Motion.**—For the accusative of limit of motion in prose see A. 427, 2; B. 182, 1; Bu. 514; D. 430, and Note; G. 337; H. 418, 419, and 1, 2; H. B. 385, a, b. The poets employ this construction freely, using it even with names of countries, and with many common nouns denoting places. The usage is an archaism (§ 98). Compare i. 2-3 *Italiam . . . lītora*; i. 512 *aliās . . . ōrās*; ii. 742 *tumulum . . . sēdemque sacrātam*; iii. 440 *fīnīs Italōs*. In these instances a prose writer would have used a preposition (*in* or *ad*) with the accusative.

Accusative of 'Affect'; Accusative of 'Effect.'—Two distinct 140 types of the accusative of the direct object are to be recognized: (1) that of the *person or the thing affected*, (2) that of the *thing effected*, by the action of the verb. In the examples belonging under (1) the person or the thing exists *before the action expressed by the verb begins*; in the examples belonging under (2) the thing has no existence *until the action expressed by the verb is finished*. Most accusatives are accusatives of affect.

Examples of the accusative of effect in English are 'I tore a rent in my coat,' 'I broke a hole in the ice.' The accusative of effect is more freely used in Latin poetry than in Latin prose. Good examples are i. 328 *nec vōx hominem sonat*, 'nor does your voice send forth a mortal sound'; ii. 16 *intexunt . . . costās*, 'they interweave (i.e. form by interlacing) the ribs'; ii. 129 *rumpit vōcem*, 'he breaks speech (forth),' 'he makes speech break forth,' i.e. he breaks into speech.

Accusative with Verbs Properly Intransitive.—Largely as 141 the result of the use of the accusative of effect (§ 140), many Latin verbs that are properly intransitive are construed with an accusative, especially in poetry. These verbs are hard to classify, but we may distinguish

(1) Verbs denoting vocal expression, or emotion and its utter- 142
ance, such as *sonō*, *fleō*, *gemō*, *queror*, *tremō*, *horrēscō*, *ērubescō*: i. 328 *nec vōx hominem sonat*; i. 385 *plūra querentem*; i. 465 *multa gemēns*; ii. 541-542 *iūra fidemque supplicis ērubuit*; vi. 50 *mortāle sonāns*; v. 614 *Anchīsēn flēbant*; vii. 451 *verberaque īnsonuit* ('snapped her lashes' = 'made her lashes snap'); viii. 296 *tē Stygiū tremuere* (= *timuere*) *lacūs*; ix. 632 *horrendum strīdēns*.

(2) Verbs expressive of haste, strife, and energetic action in 143
general, such as *celerō*, *festīnō*, *properō*: i. 137 *Mātūrātē fugam*; i. 357 *celerāre fugam*; iv. 575 *festīnāre fugam*; viii. 454 *Haec pater . . . properat*; vi. 176-177 *iussa . . . festinant*.

(3) Verbs denoting some physical act or state: (a) in figur- 144
ative connections: i. 44 *expīrantem trānsfīxō pectore flammās*; i. 403-404 *odōrem spīrāvēre*; (b) in literal sense: i. 67

nāvigat aequor; i. 524 *maria omnia vectī*; iii. 191 *currimus aequor*; iv. 468 *īre viam*; v. 235 *aequora currō*.

NOTE.—The accusative with *vectī* and *currō* may be explained also (1) as an imitation of a Greek use of the accusative to denote the route over which motion proceeds, or (2) as an extension of the Latin accusative of extent of space.

- 145 (4) Verbs which become transitive in the process of composition: i. 201 *accestis scopulōs*; iii. 282 *iuvat ēvāsisse tot urbīs*; ii. 730-731 *vidēbar ēvāsisse viam*; v. 438 *tēla . . . exit*; vi. 134 *bis Stygiōs innāre lacūs*; vi. 563 *nūllī fās (est) . . . īnsistere līmen*.

- 146 **Adverbial Accusative.**—The neuter forms of adjectives, singular and plural, are freely used in adverbial senses. Sometimes the construction is akin to the accusative of extent of space: i. 3 *multum . . . iactātus*; vi. 481 *multum flētī*; iii. 610 *haud multa morātus*; vi. 117 *potes . . . omnia*; vi. 401 *aeternum lātrāns*. Sometimes this adverbial accusative is really an accusative of effect (§ 140): vi. 467 *torva tuentem* ('looking grimnesses' = 'looking grimly,' 'grim-eyed'); vi. 201 *ad faucīs grave olentis Avernī*.

- 147 **Greek Accusative of Specification.**—By a Grecism (§ 98) the accusative is often coupled with an adjective or with a verb to denote the particular point (respect) in which the quality denoted by the adjective or the act expressed by the verb holds good; the accusative here is really one of extent of space. The normal Latin construction, both in prose and in verse, is the ablative. For the accusative in Vergil compare i. 320 *nūda genū*; i. 589 *ōs umerōsque deō similis*; v. 97 *nigrantīs terga iuencōs*; vi. 495 *lacerum crudēlīter ōra*.

- 148 **Accusative with the Middle Voice.**—(1) An accusative is often used with a perfect passive participle which is construed, plainly, as a middle voice (§ 166), or as a deponent participle with a direct object: i. 228 *lacrimīs oculōs suffūsa*, 'having drenched her eyes with tears'; i. 320 *sinūs collēcta fluentīs*, 'having gathered her streaming (flowing) robes'; i. 481 *tūnsae pectora*, 'beating their breasts.' Here the participles, though they are passive in form, describe an act voluntarily per-

formed by the subject on himself, or in connection with himself, i.e. they are, in sense, substantially transitive.¹

(2) A similar accusative is found with finite forms of the passive, especially with verbs meaning 'to clothe': ii. 392-393 *clipei . . . insigne decorum induitur*, 'he puts (on himself) the shield with its fair device'; ii. 510-511 *inutile ferrum cingitur*, 'he girds (on himself) his useless blade'; ii. 721-722 *umeros . . . insternor pelle leonis*, 'I spread my shoulders,' etc.; iii. 545 *capita . . . Phrygiō vēlāmur amictū*.

(3) In a few passages, however, the form of expression seen in §§ 148-149 is used in a strained, artificial way, to show that the subject, against his will, suffers some act to be performed on himself: ii. 273 *per . . . pedēs trāiectus lōra tumentis*, 'having had thongs passed through,' etc.; ii. 57 *manūs . . . post terga revinctum*, 'having had his hands bound,' i.e. 'with his hands bound.'

Ellipsis of Accusative.—The poets and the later prose writers often apparently treat as intransitive certain verbs which in the best prose are transitive. This phenomenon is due to the ellipsis of a pronoun, usually the reflexive *sē*: i. 104 *āvertit* (but in iv. 389 *sē . . . āvertit*); i. 402 *āvertēns*; ii. 235 *Accingunt omnēs operi* (but in i. 210 *Illī sē praedae accingunt*); v. 741 *quō prōripis (tē)?*

(D) THE ABLATIVE

Ablative of the Place from Which; Ablative of Separation.— The poets use the ablative very freely to denote the source or starting-point of motion, as well as separation in general. For the prose usage see A. 400-402, 426-427; B. 214, 229; Bu. 528-531; D. 440-442; G. 390-391; H. 461-466; H. B. 408, 451. For the 'ablative of the place whence' in Vergil compare i. 31 *arcēbat . . . Latiō* (= *ā Latiō*); i. 38 *Italiā* (= *ab Italiā*) . . . *āvertere*; i. 44 *expīrantem trānsfixō pectore* (= *ex*

¹Light is thrown on the construction represented in § 148 by a comparison of i. 226 *Libyae dēfixit lūmina rēgnis*, 'he fastened his eyes on the realms of Libya,' with vi. 156 *Aenēas . . . dēfixus lūmina*, 'Aeneas, fastening his eyes (on the ground).' *lūmina* is as much the object of *dēfixus* as it is of *dēfixit*.

pectore); i. 125-126 *īmīs stāgna refūsa vadīs* (= *ab īmīs vadīs*); i. 223 *aethere summō dēspiciēns* (= *dē aethere summō*).

- 153 The ablative of separation is used with verbs signifying hang, tie, fasten: i. 318 *umerīs . . . suspenderat arcum*; ii. 236-237 *vincula collō intendunt*; x. 653 *ratis . . . coniūcta crepīdine saxī*, 'a ship joined to ('moored to': properly, 'joined from') the edge,' etc. The nature of the construction is proved by iii. 75-76 *quam (tellūrem) . . . Myconō ē celsā . . . revīxit*.
- 154 **Local Ablative.**—The poets use the ablative very freely to denote the place where something is, or something happens. They disregard entirely the limitations to the use of this ablative observed by prose writers, for which see A. 426-427; B. 228; Bu. 588-589, 592; D. 485-488; G. 385-389; H. 483-484; H. B. 433, 449. In Vergil the normal prose usage appears, of course, frequently. But we find the simple ablative
- 155 (1) In literal, physical expressions of locality: i. 3 *terrīs . . . et altō*; i. 52 *vāstō . . . antrō*; i. 56 *celsā . . . arce*; i. 97 *Īliacīs campīs*. In many instances, however, the ablative that, to an English-speaking reader, might seem to be an ablative of place is really instrumental rather than local: i. 40 *summergere pontō*, 'overwhelm (by means of =) in the deep'; i. 60 *spēluncīs abdidit ātrīs*, 'hid away (by means of =) in grottoes dark.'
- 156 (2) In figurative expressions of locality: i. 26 *altā mente*; i. 50 *flammātō . . . corde*; i. 227 *tālīs iactantem pectore cūrās*.
- 157 (3) The local ablative sometimes carries with it the accessory idea of extent of space: i. 29 *aequore tōtō*, 'over the whole deep,' 'everywhere on the deep'; i. 70 *disice corpora pontō* ('o'er the main').
- 158 **Ablative of Manner.**—The simple ablative, without either an adjective or a qualifying genitive, sometimes denotes manner, with the force of an adverbial expression. But outside of a limited number of words the usage belongs only to poetry. Compare i. 83 *turbine* ('in a whirlwind') *perflant*; i. 105 *culmō*, 'in a mass' (properly, 'mass-wise'); i. 320 *nōdō* ('in a knot') . . . *sinūs collecta fluentīs*.

Ablative of the Route.—Vergil often uses the instrumental 159
 ablative to denote the way or route by which action or motion
 proceeds: i. 155-156 *caelō . . . invectus apertō flectit equōs*; i. 363-
 364 *portantur . . . opēs pelagō*; i. 394-395 *apertō turbābat caelō*
 ('across the skies'). The construction appears in prose, though
 more often in prose *per* or *trāns* with the accusative is used.

Instrumental Ablative with Verbs, etc., That Express the 160
Result Rather Than the Process.—With adjectives, participles,
 or verbs that express the result rather than the process (§§ 215,
 222) the Latin poets often use an instrumental ablative. Ex-
 amples are i. 99 *tēlō*, i. 307 *ventō*, i. 334 *dextrā*, ii. 163 *auxiliīs*;
 see § 222. The English-speaking reader is tempted to explain
 these ablatives, wrongly, as causal. Compare also i. 713
ārdēscit . . . tuendō, '(glows=) is set ablaze by gazing' (in
 prose, *īnflammātur tuendō* would be said); ii. 352 *dī*, *quibus*
imperium hoc steterat, 'the gods, by whom this sovereignty
 (had stood=) had been kept intact' (in prose, *firmātum erat*);
 vi. 300 *stant* ('stand' = 'are uplifted,' 'are opened wide') *lūmina*
flammā, 'his staring eyes are aflame with fire.'

Ablative of Attendant Circumstance.—An ablative expres- 161
 sion, consisting of an adjective and a noun, or of a noun in the
 ablative with a genitive dependent upon it, sometimes with-
 out *cum*, sometimes with this preposition, is effectively used
 to picture a circumstance that attends or accompanies the
 main action: vi. 535 *Hāc vice sermōnum*, 'During this inter-
 change of talk'; i. 55-56 *magnō cum murmure montis circum*
claustra fremunt (the echo of the mountain accompanies the
 furious roaring of the winds; see the note on verse 55).

The Locative.—In the first declension the locative is found 162
 even in names of countries, a poetic use: iii. 162 *Crētae*; iv.
 36 *nōn Libyae*, *nōn ante Tyrō* (note locative and ablative
 together).—*Animī*, 'in heart,' 'in spirit,' an old locative, is
 found several times with an adjective, twice with a verb:
 ii. 61 *fīdēns animī*; iv. 203 *āmēns animī*; x. 686 *iuvenemque*
animī miserāta; vi. 332 *sortem . . . animī miserātus inīquam*.

2. THE VERB

(A) TENSES

- 163 The Present of Vivid Narration.**—The ordinary tense of narration in Latin poetry is the present of vivid narration, a natural result of the poet's effort to impress as profoundly as possible the imaginations of his hearers and readers. For examples see i. 83-94. In English, in such instances, the perfect tense is used. English is, in narration, much less vivid than Latin.
- 164 The Perfect of Instantaneous Action.**—The perfect of instantaneous action suggests that an action takes place so quickly that we merely note its occurrence without being able to form any idea of its duration. We cannot view the act in the process of accomplishment (it passes too rapidly); we can only look back on it after it is past. Compare i. 84 *Incubuëre*; i. 90 *Intonuëre*; i. 130 *latuëre*. In such instances, English usage calls for the present tense, or for the perfect definite ('has,' etc.).
- 165 The Present of Vivid Narration and the Perfect of Instantaneous Action Combined.**—Sometimes the present of vivid narration and the perfect of instantaneous action are effectively combined; see i. 83-94; iii. 564-565; iv. 167-168.

(B) THE VOICES. THE MIDDLE VOICE

- 166 The Middle Voice Defined.**—The voices picture the relation of the subject to the verb. The active voice represents the subject as doer, actor, agent, as bringing to bear on some one else, or on something, the force of the action expressed by the verb. The passive voice represents the subject as sufferer, as the recipient, himself, of the action expressed by the verb.

The Greeks had a third voice, called the middle voice, which represented the subject as at once doer and sufferer, that is, as bringing to bear upon himself the action expressed by the

verb. 'He killed himself' could be expressed in Greek by one word, a verb-form in the middle voice. In Latin prose 'He killed himself' would be expressed by *Occīdit sē*.

Passive Forms in Latin with the Force of the Middle Voice.— 167

Latin poets often use passive forms with the force of the Greek middle voice.

(1) The passive form has reflexive force, i.e. it is equivalent to the corresponding active form with a pronoun object, or to an active form with omitted object accusative (see § 151): i. 158 *vertuntur*=*vertunt sē*, or, simply, *vertunt*; i. 215 *implentur*=*implent sē*; ii. 749 *cingor*=*cingō mē*.

(2) The passive forms of verbs meaning 'to clothe' often 168 have the force of the middle voice; see § 149.

(3) The perfect passive participle often has the force of a 169 middle participle; see §§ 148, 150.

NOTE.—In the instances under § 167, the middle voice is, often, virtually a deponent verb, used intransitively: i. 158 *vertuntur*, 'they turn.' In the instances under §§ 168, 148, the middle voice, as very often in Greek, is, often, virtually a transitive deponent verb, capable of taking a direct object. The middle voice in Greek not only represents the subject as acting directly on himself, but as acting for his own interest or on something belonging to himself. For another transitive deponent middle compare i. 713 *explēri mentem nequit*, 'she cannot fill (=satisfy) her soul.'

(C) THE IMPERATIVE

Nē with the Imperative, Second Person.—Contrary to the 170 best prose usage the imperative with *nē* occurs in prohibitions in the *second* person: ii. 48 *equō nē crēdite*; vi. 544 *Nē saevī*. The best prose form in such prohibitions would be *Nōlīte crēdere*, *Nōlī saevīre*, or *Ōrō (Obsecrō) nē crēdātis (saeviās)*.

Nē . . . Neu with the Imperative, Second Person.—In double 171 prohibitions in the *second* person *nē* . . . *neu* are found: ii. 606-607 *tū nē . . . timē neu . . . pārēre recūsā*; vi. 832-833 *Nē, puerī, nē . . . adsuēscite . . . neu . . . vertite vīrīs!*

(D) THE INFINITIVE

The Historical Infinitive.—The historical infinitive (A. 463; 172 B. 335; Bu. 963; D. 844; G. 647; H. 610; H. B. 595) is common: ii. 97-99 *Ulixēs . . . terrēre . . . spargere . . . quaerere*. It

is frequently coupled with indicative forms: iii. 140-142 *Linguēbant. . . trahēbant . . . sterilīs exūrere Sīrius agrōs; ārēbant . . . negābat*; iii. 666-668.

In iv. 422-423 the historical infinitive occurs in a clause introduced by *nam* (see note); in xi. 822 it occurs in a relative clause (see note).

- 173 Infinitive in Exclamations.**—The infinitive occurs at times in exclamations, in passages expressive of deep emotion: i. 37-38 *Mēne inceptō dēsistere . . . nec posse . . . !*, ‘Shall I yield my purpose and be unable . . . ?’; i. 97-98 *Mēne . . . occumbere nōn potuisse . . . !*, ‘Why could I not have fallen?’

NOTE.—An enclitic *-ne*, perhaps interrogative, is usually found in this construction, which was, perhaps, originally that of a wondering question. The questioner, in deep emotion, is protesting against accepting the underlying thought of his question.

- 174 Infinitive of Purpose.**—The use of the infinitive to express purpose in connection with a verb of motion is not infrequent in early Latin, but is virtually unknown in classical prose. The poets, following Greek usage, employ the infinitive thus, to some extent: i. 527-528 *Nōn nōs aut . . . populāre . . . vēnimus aut . . . vertere*. The prose construction here would be *Nōn vēnimus . . . ut aut . . . popularēmus aut verterēmus*.

NOTE.—The complementary infinitive (§ 175) often virtually expresses purpose, especially in the instances grouped under §§ 177, 179.

- 175 The Complementary Infinitive.**—Even in prose many verbs require an infinitive to complete their meaning. Such are (1) verbs expressing power, duty, inclination, purpose, effort, beginning, and their opposites (*possum, queō, nequeō, dēbeō, volō, nōlō, cōnor, incipiō, coepī*), and (2) verbs denoting willingness and permission, or the opposite ideas of hindrance, prevention (*patior, sinō, iubeō, cōgō, vetō, prohibeō*). The poets go much further, making the infinitive depend on many verbs which do not properly require any complement, or which, if in a given instance they should require one, would naturally find it in some form of expression other than the infinitive. The poets were here in part extending constructions familiar in prose, in part imitating Greek syntax, in which the infinitive

was used far more freely than it was in Latin. Even in prose, expressions that convey the same meaning, or similar meanings, are used with the same construction. When *dīcō* = 'to command' (*imperō* or *hortor*), it is construed with the subjunctive; compare v. 550-551 *dūcat* . . . *dīc*, 'bid him lead.' So, in poetry, when *ārdeō* = *vehementer volō*, it is construed with the infinitive.

The verbs used in Vergil with the complementary infinitive in a way to require attention may be classified as follows.

I. VERBS EXPRESSING WILLINGNESS, DESIRE, EFFORT,
OR THE OPPOSITE

(1) Verbs expressing willingness or unwillingness: i. 66 **176** *mulcēre dedit* ('gave' = 'suffered,' 'permitted') *flūctūs*; ii. 637-638 *abnegat* ('refuses') . . . *vītam prōdūcere* . . . *exsiliumque patī*; iv. 192 *cui sē* . . . *dignētur* ('condescends') *iungere Dīdō*; vii. 433 *nī dare coniugium et dictō pārēre fatētur* ('agrees,' 'consents').

(2) Verbs expressing preference, concern, desire, passion **177** (§ 175), and the opposite: i. 514-515 *avidī coniungere dextrās ardēbant*; ii. 105 *ardēmus scītārī et quaerere causās*; iii. 451 *nec revocāre sitūs aut iungere carmina cūrat* ('takes the pains,' 'essays,' 'tries'); ii. 451 *Instaurātī (sunt) animī* ('Our hearts were fired anew with eagerness to') . . . *succurrere tēctīs*.

(3) Verbs expressing delight, pain, regret, fear: ii. 239 **178** *fūnemque manū contingere gaudent*; ii. 12 *animus meminisse horret* ('is loath'); vi. 613 *nec veritī (sunt) dominōrum fallere dextrās*.

(4) Verbs expressing effort, struggle: i. 17-18 *hoc rēgnum* . . . **179** *esse* . . . *iam tum tendit* ('strains,' 'strains every nerve'); ii. 220 *tendit divellere nōdōs*; iii. 31-32 *convellere* . . . *īnsequor et* . . . *temptāre*; v. 194 *neque vincere certō*. In prose some form of purpose clause, e.g. *ut* with the subjunctive, would replace these infinitives.

II. VERBS EXPRESSING POWER, MASTERY, CAPACITY

- 180 (1) Verbs expressing power: ii. 491-492 *nec ipsī custōdēs sufferre valent* (= a strong *possunt*); iii. 415 *tantum . . . valet mūtāre vetustās*; v. 21-22 *nec nōs obnīti contrā . . . sufficimus* (= *possumus*).
- 181 (2) Verbs expressing skill, knowledge, or the opposite: i. 62-63 *quī . . . et premere et laxās scīret* ('should know how') *dare iussus habēnās*; i. 630 *nōn ignāra malī miserīs succurrere discō* ('I am learning how to succor'); viii. 316-317 *nec iungere taurōs aut compōnere opēs nōrant aut parcere partō*.

III. VERBS EXPRESSING ADVICE, ENCOURAGEMENT, COMMAND, CONSTRAINT

- 182 (1) Verbs signifying to encourage, advise, bid, command, demand: i. 357 *celerāre fugam patriāque excēdere suādet* ('urges,' 'bids'); ii. 33 *dūcī intrā mūrōs hortātur et arce locārī*; v. 342 *reddī sibi poscit* ('demands that') *honōrem*.
- 183 (2) Verbs signifying to require, compel: i. 9-11 *tot volvere cāsūs . . . tot adīre labōrēs . . . impulerit*; iv. 575-576 *festīnāre fugam tortōsque incīdere fūnīs . . . stimulat*; iii. 682-683 *metus ācer agit quōcumque rudentīs excutere*. So with *faciō*, ii. 538-539; with *adigō*, vi. 696.
- 184 **Infinitive with Adjectives.**—In prose but one adjective, *parātus*, is freely used with the infinitive. In verse, largely again as the result of Greek influence, the infinitive is freely used with the participles of the verbs considered in §§ 176-183, with adjectives derived from those verbs, and, lastly, with any adjective expressing willingness, desire, capacity, skill, fitness, or the opposite. In this usage, the infinitive is often virtually an ablative of specification with the participle or the adjective. Compare iv. 564 *certa morī* ('firmly fixed in the matter of dying'=) 'resolved on death'; vii. 806-807 (said of the warrior maiden Camilla) *adsuēta* ('made used to,' 'trained to') . . . *proelia virgō dūra patī cursūque pedum prae-*

vertere ventōs; vi. 49 *maior . . . vidērī*, 'more majestic to the sight' (properly, 'grander to be viewed'); vi. 164-165 *quō nōn praestantior alter aere ciēre virōs (erat)*; ix. 772-773 *quō nōn fēlicior* ('more skillful') *alter unguere tēla manū ferrumque armāre venēnō*; xii. 527-528 *nescia vincī pectora*; xii. 290 *avidus cōnfundere foedus*.

Infinitive with Nouns.—Vergil freely uses the infinitive 185 with a noun, or with a noun that is subject of a part of *sum*. The usage occurs especially with verbal nouns of meanings akin to those of the verbs with which the complementary infinitive is joined (§§ 176-183): ii. 10 *sī tantus amor (est) cāsūs cognōscere nostrōs*; ii. 575-576 *subit īra cadentem ulciscī patriam*, 'the angry desire sweeps o'er me,' etc. So with *amor* iii. 298-299; *potestās* iii. 670; *cūra (fuit)* vi. 654-655; *spēs* v. 183-184; *cupīdō (est)* vi. 133-134. A prose writer would have used, instead of the infinitive, a gerund or a gerundival expression in the genitive.

(E) THE PARTICIPLE

Past Participles with Present Force.—Vergil at times uses 186 the past passive participle, or the past participle of deponent verbs, with the force of a present participle, i.e. as expressive of contemporaneous, not antecedent, time and action. This use seems in part an imitation of the Greek present participle middle (§ 166), in part the result of an attempt to replace the missing Latin present participle passive. Compare i. 155 *invectus*, 'riding'; i. 481 *tūnsae*, 'beating'; iv. 589-590 *pectus percussa* ('smiting') . . . *flāventisque abscissa* ('tearing') *comās*; v. 766 *complexī inter sē*, 'embracing one another'; vi. 335 *vectōs*, 'as they were sailing'; v. 708 *sōlātus*, 'comforting'; ii. 443-444 *clipeōsque ad tēla sinistrīs prōtēctī* ('covering themselves' = 'defending themselves') *obiciunt*; ii. 63-64 *Trōiāna iuventūs circumfūsa* ('pouring round' = 'streaming round') *ruit*.

Some prose formulas approach this use, e.g. *Servōs adlocūtus dīxit* (here English usage calls for 'Addressing his slaves, he said').

III. STYLE

1. THE USE OF WORDS

(A) NOUNS

- 187** **Collective Singular.**—Words which in the singular properly denote but one thing are at times used as collective nouns, with plural force: i. 449 *foribus cardō strīdēbat aēnīs*; i. 400 *plēnō subit ōstia vēlō*. This use of the singular occurs especially in proper names: vi. 851 *Rōmāne*; viii. 706 *omnis Arabs*, side by side with *omnēs* . . . *Sabaeī*.
- 188** **Plural for Singular.**—Much more common is the use of the plural where in prose we should have the singular. This is frequently a matter of metrical convenience; often it is due to a striving for rhetorical effect. Often, too, the plural is used because the idea is essentially plural, that is, there is a suggestion of parts of a unit, or of separate units making up a whole (compare the familiar *arma, castra*), or of repetition. We may note
- 189** (1) Plural for metrical convenience: i. 61 *montīs īnsuper altōs*; i. 730 *silentia*; ii. 706 *incendia*; vi. 377 *sōlācia*. In these instances the singular would not fit easily, if at all, into the verse. A striking instance is ii. 642-643 *Satis ūna superque vīdimus excidia (Trōiae)*. This use of the plural repeatedly supplies the dactyl needed in the fifth foot (§ 264).
- 190** (2) Plural for rhetorical effect: i. 78 *scēptra* (§ 189 also applies here); i. 206 *rēgna*; i. 348-350 *Sychaeum impius ante ārās . . . superat*. So especially *bella, certāmina, proelia*. The plural magnifies and so emphasizes the importance of the single thing.
- 191** (3) Plural of abstract nouns: i. 11 *īrae*, ‘angry passions’; i. 41 *furiās*, ‘mad deeds’; i. 566 *virtūtēs*, ‘valiant deeds’; iv. 623 *odīēs*, ‘consuming hatred.’ These uses are closely akin to that seen in § 190, since the plural emphasizes by giving the idea of repetition (i.e. it suggests the thought of repeated,

concrete instances of the quality or trait implied in the noun), of abundance, or of intensity. See also § 193.

In some instances the idea, though represented in Latin 192 prose, as in English, by a singular, is after all essentially plural. Thus Vergil uses the plural

(4) Of local names and words designating places, to describe the places with all their accessories, or of words denoting things consisting of many parts: i. 14 *ōstia*; i. 466 *Pergama*; iii. 61 *classibus*; iii. 84 *Templa*. So, often, *tēcta*, e.g. i. 627, iii. 83.

(5) To express repetition: ii. 163 *auxiliis*, 'aid often given'; 193 iv. 407 *morās*; ii. 118 *reditūs* (returns of many individual chieftains); iv. 454-455 *laticēs . . . vīna* (of repeated sacrifices).

(6) To express distribution into parts: i. 195 *Vīna* (we think 194 of the wine in various vessels); i. 432 *mella* (we think of separate cells of honey).

(7) Generalizing plural, used in common nouns where Eng- 195 lish would use the singular and the indefinite article: ii. 626 *summīs . . . in montibus*; ii. 631 *iugīs*. In these instances English usage would call for 'on a (some) mountain-top,' 'from a mountain-ridge.'

Love of Variety.—All poets (and the more artistic prose 196 writers) are fond of using varying words and expressions to denote one and the same thing or to present the same idea. This usage is an outstanding feature of Vergil's style. It is well seen in Vergil's account of the Wooden Horse, by the aid of which Troy was captured: he pictures it as made of fir-wood (ii. 16 *abiete*), ash (ii. 112 *trabibus . . . acernīs*), oak (ii. 186 *rōboribus textīs*). So Vergil employs different names to denote the Greeks and the Trojans: i. 30 *Trōas*; i. 38 *Teucrōrum*; i. 157 *Aeneadae*; i. 30 *Danaūm*; i. 40 *Argīvum*. The poet uses these names in large part to secure variety; in some instances, however, the particular name has a peculiar appropriateness.

- 197 Epic Fullness of Expression.**—The style of epic poetry (§ 74), both Greek and Latin, was always marked by a certain fullness and elaborateness of expression (§ 88). In Vergil this shows itself
- 198** (1) In the use of words closely akin in meaning, reënforced at times by alliteration (§ 252): vii. 238 *et petiēre sibi et voluēre adiungere gentēs*; ii. 169 *fluere ac retrō sublāpsa referri*; iii. 236-237 *tēctōsque per herbam dispōnunt ēnsīs et scūta latentia condunt*.
- 199** (2) In the addition of *ōre*, *vōce*, *manū*, *oculīs*, *animō*, or *mente* to verbs capable by themselves of expressing the required idea of action, speech, or thought: i. 559 *ōre fremēbant*; iv. 680-681 *vocāvī vōce deōs*.
- 200 Metonymy.**—By the figure of speech called metonymy, there is substituted for a given word another of closely kindred meaning. The figure is common in all speech, but it is used with special effectiveness in poetry. The examples in Vergil involve the substitution of
- 201** (1) Cause for effect: iv. 120 *nimbū* (properly 'storm-clouds') = *imbrem*, 'rain'; viii. 196 *caede* ('slaughter' for the blood shed thereby).
- 202** (2) Effect for cause: i. 25 *dolōrēs*, 'affronts' (properly 'pangs' caused by affronts); i. 49 *honōrem* (here 'that which confers honor,' a sacrifice); i. 92 *frīgore*, 'chilling fear'; i. 461 *laudī*, 'praiseworthy conduct'; ii. 48 *error*, 'mischief,' 'trick' (properly, 'wandering,' 'error' rather than the device that causes the wandering, the error); v. 591 *error*, said of the Labyrinth built by Daedalus (here the 'error-causing maze,' the maze that made men wander helplessly); v. 433 *vulnera*, 'wound-dealing blows.'
- 203** (3) Material for the thing made: so *aes* = a bronze prow, i. 35, a shield, ii. 545, weapons of bronze, ii. 734, bronze cymbals, iii. 111, a trumpet of bronze, iii. 240.
- 204** (4) Part for whole, or conversely: so *puppis* or *carīnae* = *nāvis*, *līmīna* = *domus*.

(5) Abstract for concrete: ii. 579 *coniugium*, 'husband' 205 (properly, 'wedlock'); ii. 585 *nefās*, 'guilty creature' (properly, 'sin against heaven,' 'guilt'); iii. 61 *hospitium*, 'guest-land' (properly, 'friendship' between men of different cities or races, 'hospitality').

(6) Container for the thing contained: v. 214 *nīdī*, 'nest- 206 lings,' i.e. the baby birds in the nest (properly, 'nests'); i. 264 *moenia*, 'a walled town,' 'a city' (properly, 'walls').

(7) The name of a deity is often substituted for a common 207 noun denoting the particular element or sphere in which the activity of the god is chiefly manifested, or indicating the thing which is most closely associated with the god: i. 177 *Cererem* = *frūmentum*; i. 215 *Bacchī* = *vīnī*; ii. 311 *Vulcānō* = *ignī*; ii. 440 *Mārtem* = *pugnam*; viii. 123 *Penātibus* = *tēctīs*; vi. 26 *Veneris* = *amōris*; x. 764 *Nērēi* = *maris*.—Poetry gains greatly by substituting for the colorless common noun the name of the deity with its wealth of suggestions and memories. Compare § 208.

Localization.—Poets appeal primarily to the imagination, 208 and so seek to present pictures as vivid and as clear cut as possible. Hence, instead of using general terms like *mare*, *ventus*, or *tignum*, they commonly name some particular sea or wind or specify some one kind of wood. In this way a concrete picture is substituted for an abstract conception, or a name rich in suggestions is presented to the reader's thought. This usage, common in all Latin poets, we may call *localization*. In i. 51 instead of the prosaic *ventīs* we have *Austrīs* (strictly 'South Winds'). Compare *Aquilōnibus* i. 391; *Eurō* i. 383.

(B) ADJECTIVES AND PARTICIPLES

Adjective instead of the Genitive of a Noun.—An adjective, 209 especially one derived from a proper name, is sometimes used instead of the genitive of a noun or instead of some phrase or clause: i. 665 *tēla Typhōia*, 'the weapons wherewith Typhoeus was slain'; i. 200 *Scyllaeam* (= *Scyllae*) *rabiem*; iii. 212-213 *Phīnēia* . . . *domus*, 'Phineus's house.'

- 210 Formulaic Epithets.**—In imitation of the Homeric usage certain formulaic or standing epithets are attached to the names of certain persons. Thus Aeneas is *pious* or *magnanimus*; Iulus is *pulcher*; Achates is *fīdus*; Messapus is *ecum* (= *equōrum*) *domitor*; Mezentius is *contemptor dīvum*; Turnus is *audāx* (§ 67).
- 211 Proleptic Epithets.**—An epithet attached to a substantive sometimes anticipates the action of the verb with which the substantive is associated as subject or as object. The epithet, in these instances, really gives the result of the action of the verb; it is thus, in the field of the adjective, what the accusative of effect (§ 140) is in the field of the noun. Such epithets are called proleptic, ‘anticipating.’ Compare the English, ‘She baked the bread *brown*,’ ‘They drained the pond *dry*.’ For Vergil, compare i. 658-660 *ut . . . furentem incendat rēgīnam*, ‘that he may fire the queen to mad passion’; ii. 135-136 *obscurus . . . delitui*, ‘I hid myself until I was screened from view’; iii. 141 *sterilīs exūrere . . . agrōs*, ‘burned the fields (barren=) to barrenness.’ In none of these passages is the adjective or the participle in place until the action of the verb is completed.
- 212 Transferred Epithets.**—Instead of appending an epithet to a word denoting a person or a thing poets often attach it to a word denoting some part of that person or thing, or something intimately associated therewith, or some act of the person which exhibits the quality indicated by the adjective. Sometimes an epithet applied to an object denotes not any quality of the thing itself, but rather the effect the thing produces in other things or in persons. In i. 224 *mare vēlivolum*, the adjective is one properly applied to ships, not to the sea; in iii. 44 *crūdēlīs terrās . . . lītus avārum*, the cruelty and the greed are really those of Polymestor. In i. 202 *maestum . . . timōrem*, the *timor* is not itself sad; it is so called because it saddens the Trojans.
- 213 Adjective in Adverbial Sense.**—Adjectives are freely used

in the predicate of a sentence where English employs an adverb or an adverbial expression. Compare i. 296 *fremet horridus ore cruentō*; iii. 529 *spīrāte secundī*.—Vergil is especially fond of using an adjective in this way in connection with an attributive participle: iii. 70 *lēnis crepitāns* . . . *Auster*; v. 277-278 *sībila colla arduus attollēns*; v. 764 *crēber* . . . *adspīrāns* . . . *Auster*; viii. 559 *inexplētus lacrimāns*.

Adjective or Participle Carries the Main Weight of the Thought.—Classical Latin was strong in verbs, but weak in abstract nouns such as the English ‘foundation,’ ‘movement.’ Hence, both in Latin prose and in Latin verse, an adjective or a participle, though it is subordinate in syntax, often carries the main weight of the thought. Compare the familiar *A. U. C.* = *Annō Urbis Conditae*, ‘In the year of the city founded’; English usage would call for ‘In the year of the foundation of the city.’ In Vergil compare i. 135 *mōtōs* . . . *flūctūs*, ‘the upheaved billows,’ i.e. ‘the upheaval (turmoil, movement) of the billows’; i. 390 *reducīs sociōs*, ‘the return of your comrades’; i. 391 *versīs Aquilōnibus*, ‘by a shift of (in) the winds’; i. 589-590 *decōram caesariem*, ‘beauty of locks’; ii. 549 *dēgenerem* . . . *Neoptolemum*, ‘the degeneracy of Neoptolemus.’

Adjective or Participle Expresses the Result Rather Than the Process.—By a usage akin to that discussed in §§ 160, 222, an adjective or a participle often expresses the *result*, where in English the *process* would be set forth: ii. 475 *arduus*, ‘towering high’ (in prose, *ērēctus*, ‘uplifted’); iii. 151 *manifestī*, ‘clear’ (in prose, *plānē mōnstrātī*, or the like, ‘clearly revealed’).

Participles and Adjectives as Nouns.—(1) Vergil often uses the neuter of the perfect passive participle as a noun, especially in the plural: i. 37 *inceptō*; i. 136 *commissa*; i. 142 *dictō*; i. 302 *iussa*. This use belongs chiefly to poetry and post-classical prose. (2) The substantival use of neuter adjectives is far commoner in prose than that of participles, but even here the poets go beyond the limits kept by prose: i. 308 *inculta*,

'wastes'; i. 110-111 *ab altō in brevia* ('shallows,' 'shoals'); i. 219 *extrēma*; iii. 422 *in abruptum*, 'into the abyss'; vi. 241 *supera . . . convexa*, 'the vaulted heavens o'erhead.'

- 217 The poets often couple a genitive of the whole (partitive genitive) with neuter participles or neuter adjectives thus used as nouns: i. 422 *strāta viārum*; ii. 332 *angusta viārum*; ii. 725 *opāca locōrum*; v. 695 *ardua terrārum*; vi. 633 *opāca viārum*; i. 384 *Libyae dēserta*. Often by this device the characteristic quality of an object is brought into greater prominence; *strāta viārum*, *opāca locōrum*, *angusta viārum* are more effective expressions than the prosaic *strātās viās*, *opāca loca*, *angustās viās*.

(C) CONJUNCTIONS

- 218 **Et, -que, ac, atque.**—Three uses of the conjunctions *et*, *-que*, *ac*, *atque*, deserve attention. These are
- (1) The explanatory use. In this use the conjunctions introduce some detail illustrative of a general word or statement, and so may be rendered by 'and in particular.' Compare i. 2-3 *Italiam . . . Lāvīniaque . . . litora*; i. 30 *Danaum atque immītis Achillī*; iii. 148 *effigiēs sacrae dīvum Phrygiūque Penātēs*.
 - 219 (2) The 'consecutive' use, 'and as a result.' Here the conjunctions add the result of a preceding act or statement: i. 31-32 *multōsque per annōs errābant*; i. 143 *sōlemque reducit*; i. 211 *et vīscera nūdant*.
 - 220 (3) The temporal use, 'and lo,' 'and forthwith,' 'and instantly.' Here the conjunctions show that a given act or state is intimately associated in time with that described in the preceding clause or expression: i. 82-83 *impulit . . . ac ventī . . . ruunt* (the two acts are virtually simultaneous: one might say, in prose, *simul atque impulit, ventī . . . ruunt*); i. 227-229 *Atque illum . . . adloquitur*; i. 302 *iussa facit, pōnuntque* (= *simul atque iussa facit, pōnunt*, etc.); iv. 663-664 *Dīxerat, atque illam . . . conlāpsam aspiciunt*.

(D) VERBS

Simple Verb for Compound Verb.—The Latin poets very **221** often use a simple verb instead of the compound verb current in prose. This is in part an archaism (§ 98), in part the result of the avoidance of exact, prosaic expressions, an avoidance which the poets show in many ways. The reader has room for the play of his own imagination; he is at liberty, in fact he is required, to supply for himself what in prose is presented to him ready-made, so to speak. Compare i. 9 *volvere*=*ēvolvere*; i. 35 *ruēbant*=*ēruēbant*; i. 83 *ruunt*=*prōruunt*; i. 85 *ruunt*=*ēruunt*; i. 173 *pōnunt*=*dēpōnunt*; i. 203 *mittite*=*dīmittite*; i. 246 *it*=*exit*. In iii. 398 we find *effuge*, in iii. 413 *fuge* (here *effuge* is possible, metrically).

The Verb Expresses the Result Rather Than the Process.— **222** Very often the Latin poets use a verb which pictures the *result* of an action rather than the action or the process itself. Their imaginations leap beyond the process or the action, and anticipate its outcome (compare §§ 160, 215). A good example in Vergil is i. 99 *Aeacidae tēlō iacet Hector*, ‘Hector lies low by (means of) the missile of Achilles.’ In prose we should find not *iacet*, but *prōstrātus est*; in English prose we should have ‘was laid low.’ Compare i. 307 *ventō accesserit* (in prose, *appulsus sit*); i. 334 *multa . . . cadet hostia dextrā*, ‘many a victim will fall by my right hand’ (in prose, *sternētur*, or *occīdētur*); i. 405 *incessū patuit dea* (in prose, *ostenta est*); ii. 162-163 *spēs Danaum . . . Palladis auxiliīs . . . stetit*, ‘the hope of the Danaans stood firm by the aid of Pallas, given o’er and o’er’ (in prose, *firmāta est*; for *auxiliīs* see § 193).

Dare, in Periphrases.—Vergil often uses a periphrastic ex- **223** pression consisting of some part of *dare* and a noun, usually as a substitute for a verb whose meaning is kindred to that of the noun: i. 485 *gemitum dat*=*gemit*; i. 398 *cantūs . . . dedēre*=*cantāvēre*; ii. 243 *sonitum . . . dedēre*=*resonuēre*; iv. 370 *lacrimās . . . dedit*=*lacrimāvit*. A favorite expression is *dare ruīnam*=*ruere*, intransitive, ‘to fall in ruins.’

224 Vergil's Love of Elaborate Language.—A very important trait of Vergil's style is his love of elaborate language (compare §§ 88, 197-199). He avoids commonplace and familiar words of everyday life. For *frūmentum* he writes *Cererem* i. 177; for *pānem* he uses *Cererem* again, i. 701 (compare § 207). For *aqua* he writes *lympha* i. 701, *latex* iv. 512, *unda* vi. 229. A mill for grinding grain he calls *Cereālia* . . . *arma* i. 177; 'to strike a fire' is *sēmina flammae abstrūsa in vēnīs silicis (quaerere)*, 'to seek the seeds of fire hidden away in the veins of the flint-stone' (vi. 6-7).

225 Vergil's Love of Unusual Expressions.—Vergil loves, also, to substitute for familiar phrases, familiar modes of expression, and familiar constructions more or less obvious modifications or inversions thereof. So in i. 195 we have *Vīna* . . . *quae* . . . *cadīs onerārat* instead of the prose *vīna quibus cadōs onerārat*. Compare also i. 314 *sēsē tulit obvia*; i. 562 *Solvite corde metum*; vi. 229 *sociōs* . . . *circumtulit undā*. The prose expressions here would be *sēsē tulit obviam*, *Solvite corda metū*, *sociōs circumtulit aquam*. Examples are very numerous; many will be discussed in the Notes.

226 Scarcity of Poetical Words in Latin.—The usages seen in §§ 224-225 are due, in some measure, at least, to the scarcity of strictly poetical words in Latin. In this respect Latin is far less rich than Greek. Truly poetical words in Vergil are e.g. *amnis*, properly 'a broad, deep water-course' (in prose *flūmen*); *ēnsis*, 'falchion,' 'blade' (in prose, *gladius*).

2. THE ORDER OF WORDS

227 Free Order of Words in Latin Poetry.—Everywhere in Latin, both in prose and in verse, but especially in verse, the order of words is less stereotyped or standardized than that which is usual in English prose, partly because a Latin sentence is a word-picture, in which the meaning is developed stroke by stroke, the various parts being introduced in the order of their

importance, partly because Latin loves to keep the meaning in suspense until the very end, so that the last word completes both the form and the meaning of the sentence. The inflectional system, which alone makes this freedom possible, helps to relieve the very difficulty it creates, since a competent knowledge of inflectional forms usually suffices to tell us what words belong together in syntax, and so in meaning. The most emphatic places in a Latin sentence are the beginning (except for the subject, unless this precedes an introductory particle) and the end (except for the verb). In general, any wide departure from the normal order arrests attention and gives emphasis to the word not in its normal place.

In Latin verse, the order of words is often even more intricate than that of prose; the poets by artistic placing and grouping of words secure the happiest effects.

Free Order of Words in English Poetry.—In English poetry 228 the word-order is, repeatedly, far freer than it is in English prose. Note the following examples from Milton, *Paradise Lost*, Book I.

his face
Deep scars of thunder had entrenched, and care
Sat on his faded cheek

There the *companions* of his fall, o'erwhelmed
With floods and whirlwinds of tempestuous fire,
He soon discerns.

or faery elves,
Whose midnight *revels*, by a forest-side
Or fountain, some belated peasant sees.

Note, too, the following examples from Scott, *The Lady of the Lake*.

Whose turf, whose shade, whose flowers *among*
Wanders the hoary Thames along
His silver-winding way.

A blither *heart*, till Ellen came,
Did never love nor sorrow tame.

In English poetry, too, inflectional forms (those of the personal pronouns) help to make clear syntax and meaning. Compare the following, also from Milton, *Paradise Lost*, Book I.

Him the Almighty Power

Hurled headlong flaming from the ethereal sky.

- 229 Free Order of Words in Vergil.**—In Vergil, we may note the following matters of word-order.
- 230** (1) The first word and the last word (or the next to the last word) of a group often belong closely together in syntax, and so in sense: i. 11 *Tantaene animīs caelestibus irae?*; i. 23 *veterisque memor Sāturnia belli*; i. 42 *rapidum iaculāta ē nūbibus ignem*.
- 231** (2) A noun and its modifier or a verb and its object are set at opposite ends of the verse, the emphatic places: i. 50 *Tālia . . . volūtāns*; i. 74 *omnīs . . . annōs*; i. 353 *Ipsa . . . imāgō*.
- 232** (3) The word bearing the chief emphasis is often set at the end of its clause (or sentence) and at the beginning of a verse; this is especially true of verb-forms. Compare i. 11 *impulerit*; i. 20 *audierat*; i. 49 *praetereā*; i. 62 *imposuit*; i. 493 *bellātrīx*. Examples occur on almost every page. It is to be noted, also, that a word so placed is often followed by a marked pause.
- 233** (4) Special Examples.—A good example of the effect to be gained by placing words out of their normal positions is i. 195-196 *Vīna bonus quae . . . onerārat Acestēs . . . dederatque . . . hērōs*; the separation of *bonus*, *Acestēs*, and *hērōs* gives each word unusual weight by forcing the mind to dwell on each to determine its function. Compare the place of *dea* in i. 412, and that of *improba* in ii. 80.
- 234** (5) In prose a modifier of two or more substantives usually stands before them all or after them all; in verse it is often set between the nouns: iv. 588 *lītoraque et vacuōs sēnsit . . . portūs*; vii. 332-333 *nē noster honōs īnfrāctave cēdat fāma locō* (here *noster* and *īnfrācta* belong, in sense, with both nouns).
- 235 Position of the Common Subject of Two Clauses.**—The common subject of two clauses is often set in the second clause.

The Romans, of course, read straight ahead, as we read English, prose or verse; hence, the postponement of the common subject of two clauses presented no great difficulty to the Roman reader, as it would present little or none to the hearer (§ 253). Examples in Vergil are iv. 154-155 *trānsmittunt . . . campōs atque agmina cervī . . . glomerant*, 'stags fling (themselves; see § 151) across the plains and mass their companies'; iv. 170-171 *neque . . . fāmā . . . movētur nec iam fūrtivum Didō meditātur amōrem*, 'Dido is not moved by what men say, and there is no stealth now in the passion she practices.'

Postposition of Conjunctions.—In prose a conjunction or a relative pronoun usually stands first in sentence or clause. In poetry the striving for emphasis is more constant and so we frequently find such words postponed; *et* especially is often so treated. Compare i. 262 *longius et volvēns*; i. 413 *cernere nē quis . . . posset*; i. 195 *Vīna bonus quae deinde*, etc.; ii. 159 (*nec* in the third place); v. 5 (*sed* in the third place). Metrical convenience, too, is a factor here. 235

Position of Prepositions.—The preposition, especially if it is dissyllabic, frequently follows its noun in poetry; in prose this use is confined to certain prepositions and certain combinations. Compare i. 32 *maria omnia circum*; i. 466 *Pergama circum*. Note the position of *among* in the first quotation given, in § 228, from Scott, *The Lady of the Lake*.—Unrelated words sometimes stand between a preposition and its noun: ii. 278 *circum plūrima mūrōs*; iv. 233 *super ipse suā mōlītur laude labōrem*.—A preposition having two or more objects is sometimes set between them: i. 13-14 *Italiam contrā Tiberīnaque longē ōstia*. 237

Tmesis.—Compound words are sometimes resolved into their elements, which are then separated by an intervening word or words: i. 610 *quae mē cumque vocant terrae*; v. 603 *Hāc celebrāta tenuis . . . certāmina*; x. 794-795 *pedem referēns* ('dragging') *et inutilis inque ligātus cēdēbat*. Compare "the love of God to us ward." This separation is described by a word of Greek origin, *tmesis* ('cutting' = 'cutting apart'). 238

239 Juxtaposition.—Words which express contrasted ideas (less often words which express like ideas), or words which express ideas related to each other as cause and effect are frequently set side by side. So we find

(1) Juxtaposition of words expressing like ideas: v. 361 *hōc iuvenem ēgregium praestanti mūnere dōnat*, ‘with this gift he honors the lad, a gift splendid as the peerless lad himself.’

240 (2) Juxtaposition of words expressing contrasts: i. 184 *nūllam, trīs*; i. 243-244 *penetrāre . . . intima tūtus rēgna*; i. 349 *impius ante ārās*; i. 592-593 *ubi flāvō argentum . . . circumdatur aurō*, ‘when (white) silver is surrounded by yellow gold,’ or ‘when silver white yellow gold encircles.’

241 (3) Juxtaposition of words expressing the ideas of cause and effect: i. 352 *malus simulāns*, ‘because he was evil, inventing’; ii. 307 *stupet īnsciūs*, ‘is overwhelmed, understanding not’; ii. 473 *positis novus exuviis*, ‘(a snake) new (=rejuvenated), its old skin laid aside.’

242 (4) In groups of words which involve two adjectives and two nouns, i.e. two nouns each of which is modified by an adjective, we find, often, juxtaposition of the adjectives and juxtaposition of the nouns: i. 217 *āmissōs longō sociōs sermōne requirunt*; i. 269 *magnōs volvendis mēnsibus orbīs*; i. 286 *Nāscētur pulchrā Trōiānus orīgine Caesar*.

3. MISCELLANEOUS

243 Chiasmus.—Often the balancing parts of an expression are set in reverse order. Thus we find (a) adjective, noun, noun, adjective, (b) noun, adjective, adjective, noun, (c) object, verb, verb, object, (d) verb, object, object, verb. This arrangement is called *chiasmus*. Compare i. 53 *luctantis ventōs tempestātēsque sonōrās*; i. 750 *multa super Priamō rogitāns, super Hectore multa*; i. 611 *Ilionēa petit dextrā laevāque Serestum*; ii. 8-9 *nox ūmida caelō praecipitat (§ 151) suādentque cadentia sīdera somnōs*; ii. 13 *Frācti bellō, Fātisque repulsi*.

Ellipsis.—Ellipsis, i.e. the omission of words necessary to the grammatical structure of the sentence, is common in Vergil, partly out of considerations of metrical convenience, partly because the good taste and the fine aesthetic sense of the poet led him to omit words in themselves slight and unemphatic and easily supplied from the context. Note

(1) The omission of pronoun forms, especially forms of *is*, *ea*, *id*. The omission occurs (a) in the predicate: i. 12 *Tyrī tenuēre colōnā* (sc. *eam*); i. 63 *premere* (sc. *eōs*); i. 62 *imposuit* (sc. *eīs*); i. 79 *tū dās* (sc. *mihi*); i. 80 *facis* (sc. *mē*) . . . *potentem*; (b) in the subject, before an infinitive: i. 218 *seu* (sc. *eōs*) *vīvere crēdant*.

For the ellipsis of the reflexive pronoun and its results see § 151.

(2) The omission of parts of *esse*, whether this verb is used independently or as an auxiliary. Even in prose *est*, *sunt*, and *esse* (especially with the future infinitive) are freely omitted. Hence, examples of such omission in Vergil need not be given. The poets, however, even omit *sum*, *sumus*, *es*, *estis*, *eram*, *erās*, *erātis*: i. 558 *advectī* (*sumus*); ii. 651 *effūsī* (*sumus*); i. 237 *pollicitus* (*es*); v. 192 *ūsī* (*estis*). A striking instance is the ellipsis of *es* in a question: i. 329 *An Phoebī soror* (*es*), *an nymphārum sanguinis ūna* (*es*)?

(3) The omission of verbs meaning 'to speak' or 'to answer' (*ait*, *dīcit*, *respondet*), common in all poetry: i. 37 *haec sēcum* (*ait*, *dīcit*); i. 76 *Aeolus haec contrā* (*ait* or *respondet*).

Parataxis.—In the earlier and less artificial stages of a language clauses are arranged side by side either without conjunctions or with coördinating conjunctions; no attempt is made to indicate the logical relations of the clauses. This arrangement is called parataxis (coördination). Latin prose in the main prefers hypotaxis, or subordination; clause is subordinated to clause in such a way as to bring out with the nicest care the logical relation of the clauses. The poets, partly as a matter of convenience, partly from love of the archaic (§ 98),

often use paratactic forms. In Vergil we recognize several forms, effected

- 248** (1) By the use of parenthetical sentences: i. 12 *Urbs antīqua fuit—Tyriū tenuēre colōnī* (instead of *quam Tyriū*, etc.); i. 150 *iamque facēs et saxa volant—furor arma ministrat* (instead of *furōre arma ministrante*, or *cum arma furor ministret*); i. 530.
- 249** (2) By the use of clauses arranged asyndetically, i.e. without conjunctions: i. 159-160 *Est . . . locus: īnsula portum efficit* (instead of *locus ubi īnsula*, etc.); ii. 172-173 *Vix positum castrīs simulācrum: ārsēre . . . flammae* (instead of *cum . . . flammae*).
- 250** (3) By the use of clauses closely connected by *et*, *-que*, *ac*, *atque* (compare §§ 219-220): ii. 692-693 *Vix ea fātus erat . . . subitōque . . . intonuit* (for *cum subitō*, etc.); iii. 8-9 *Vix prīma incēperat aestās et pater . . . iubēbat* (for *cum pater . . . iubēbat*).
- 251** **Parallelism.**—Vergil frequently expresses an idea twice within the limits of a single verse or of adjacent verses, using slightly varying forms of expression. Such parallelism is characteristic of Hebrew poetry, e.g. of the Book of Proverbs and of the Psalms. Compare "Rebuke me not in thy wrath, neither chasten me in thy hot displeasure." In the *Aeneid*, the use is probably an outgrowth of Vergil's love of epic fullness of expression (see §§ 197, 198). For examples see i. 19-22, 27, 41, 201, 216, 219, 282, iii. 718.
- 252** **Alliteration.**—Alliteration, i.e. the repetition of the same sound, usually a consonant-sound, at the beginning of successive or adjacent words or syllables, is highly characteristic of the native Italian poetry. That poetry was fond of jingles and assonances of all sorts; to some extent it employed rhyme. In some Latin prose writers alliteration is not uncommon. The Augustan poets, however, following Greek practice, use alliteration sparingly. Many good examples, nevertheless, are to be found in Vergil: i. 55 *magnō cum murmure montis*; i. 81-82 *cavum conversā cuspide montem impulit*; i. 124 *magnō miscērī murmure*; i. 214 *Tum vīctū revocant vīrīs*; ii. 9 *suādentque cadentia sīdera somnōs*.

The significance of alliteration lies in the fact that, by giving an added coloring to the verse, it causes the reader to dwell on the verse, and so to mark, more carefully, its contents. Compare, from Swinburne's *Atalanta*,

The mother of months, in meadow or plain,
Fills the shadows and windy places
With lisp of leaves and ripple of rain . . .

Onomatopoeia.—Vergil repeatedly acts in the spirit of the 253 rule that in poetry the sound from time to time should seem an echo of the sense; often he is plainly seeking by the sound of the words he employs to impress an idea more forcefully upon the reader's mind. It must be remembered that the Greeks and the Romans read largely with their ears, i.e. they read aloud, themselves, or, more often, had works read to them by their amanuenses, their secretaries. The practice of public recitations (§ 33) contributed to the same result. Onomatopoeic verses, i.e. verses in which the sound echoes the sense, are to be found everywhere in Vergil: compare i. 55, 87, 105, 147; ii. 313; viii. 596 *quadrupedante putrem sonitū quatit ungula campum*.

Vergil's Indirection.—In many passages Vergil does not di- 254 rectly convey information or supply all the details which go to make up a picture or belong to a given event, but allows the reader to draw inferences or to supply details for himself. This is a fine feature of the poet's art; in a long poem a full narration of all details would often be most wearisome. Besides, there are many matters of detail which Vergil might well have despaired of treating with the dignity proper to an epic poem (§§ 88, 224-225). In i. 130 Vergil does not say explicitly that Neptune attributed to Juno the storm which had just harassed the Trojans, but one feels instinctively that such is his meaning. For other instances of this trait—which for want of a better name we call 'indirection'—see e.g. the notes on i. 187, 194, 438.

D. PROSODY OF VERGIL

I. THE DACTYLIC HEXAMETER

- 255 Meter or Rhythm.**—Meter or rhythm is a distinguishing mark of poetry. Once, three arts—poetry, music, and dancing—were very closely united. All three had to do with relations of time; all three were governed by the same principle, harmony. “Harmony consists in repetition, just as two or more parallel lines agree or harmonize because one repeats the conditions of the other. So in poetry, or music, or dancing, a certain succession of accents, or notes, or steps is repeated, thus establishing the relation of harmony.” This use of harmony, when reduced to a system, is called rhythm, or meter.
- 256 The Origin of Meter.**—We know that dance and march alike are divided into equal measures (parts), and that each measure begins with a movement of the body slightly more vigorous than the movements which accompany the remaining parts of the measure. Hence, when song and dance and march were intimately associated (§ 255), the song, too, was divided into equal measures, and the beginning of each measure was more forcibly intoned, or stressed, to correspond to the more vigorous movement of the body in the dance or in the march. In this way was developed the fundamental requirement of rhythmical or metrical composition, namely, that what is said shall be divided into equal measures, the first part of each measure having a special stress or ictus (§ 262).
- 257 Latin Rhythm Is Mainly Quantitative.**—In seeking to secure poetical rhythm all peoples deal, of course, with precisely the same material, sound; they differ in the way in which they arrange sounds to secure metrical effects. In English poetry, for instance, rhythm depends mainly on the proper succession of accented and unaccented sounds; among the Greeks and the Romans poetical rhythm depended very largely on the proper succession of heavy and light syllables (§ 258). In

other words, English rhythm is mainly accentual, Greek rhythm and Latin rhythm are mainly quantitative.

Syllables Light and Heavy.—*Vowels* are best distinguished **258** as *long* or *short*, *syllables* as *heavy* or *light*. A *heavy syllable* is a syllable which contains a diphthong or a long vowel, or one whose vowel, though itself short, is followed by two consonants, not a mute and a liquid. For syllables containing a vowel that is followed by a mute and a liquid see § 283. A *light syllable* is a syllable which contains a short vowel that is followed by a single consonant. A syllable, then, may be heavy though its vowel is short.

Marking of Long Vowels; Marking of Heavy Syllables.— **259** In § 258 it was stated that a syllable may be heavy though its vowel is short. To avoid confusion, therefore, long vowels in verse should be marked by a stroke, - , called a macron, set *over* the vowel: i. 1 canō, quī, prīmus; a heavy syllable should be marked by a stroke, of proper length, set *under* the syllable as a whole: i. 1 Arma virumque.

i. 1-2 should, then, be marked as follows:

Arma virumque canō, Trōiae quī prīmus ab ōris
Ītaliā, fātō profugus, Lāvīniaque vēnit . . .

Metrical Value of Syllables.—In Latin rhythm, the unit of **260** measurement is the light syllable (§ 258). Bearing in mind the relations once existing between poetry, the march, and the dance (§§ 255-256), we may fairly represent a light syllable by the musical character ♪. In the dactylic hexameter (§§ 261-266), the heavy syllable has twice the time of a light syllable, and so may be represented by ♩. In Vergil, these are the only syllable values to be considered.

Feet.—As syllables are combined in ordinary speech to **261** form words, so syllables are combined in verse to form verse-words, called measures, or, more often, feet. In Vergil, we have two kinds of feet, the dactyl and the spondee. The dactyl consists of a heavy syllable (§ 258) followed by two light

syllables; the spondee consists of two heavy syllables. In musical notation the dactyl = ♩, the spondee = ♪. The two feet are thus completely equivalent in metrical value, i.e. in time-value, each to the other.

262 Ictus; Thesis; Arsis.—The first syllable of the dactyl and of the spondee is always more strongly intoned (stressed) than the rest of the foot (compare § 256). To this stress the name *ictus* (literally, 'stroke') is given. The part of the foot which bears this ictus is called the *thesis*; the unaccented part of the foot is called the *arsis*. The names *thesis* and *arsis* are Greek in origin, and mean 'a setting down' and 'a lifting up.' *Thesis* refers to the setting down of the foot in beating time or in marching, or to the downward stroke of the hand in beating time. *Arsis* refers to the raising of the foot or of the hand in such connections.

263 The Dactylic Hexameter.—As in ordinary speech words are combined into sentences, so in poetry verse-words or feet (§ 261) are grouped into lines or verses. In the type of verse used by Vergil six feet are grouped in each line; the verse is therefore known as hexameter, 'six-measured.' In consequence of the prominence of the dactyl in this verse, at least in the Homeric Poems (§ 75),¹ the verse is known also as dactylic. Thus the full title of the verse is 'dactylic hexameter.'

264 Very great variety is possible in the grouping of the dactyls and the spondees which go to make up a hexameter verse. Some restrictions, however, are to be noted. The last foot is regularly a spondee; the fifth foot is usually a dactyl. In the first four feet the dactyl and the spondee may be used at will. The scheme of the dactylic hexameter is thus as follows:

$\begin{array}{c} \text{---} \cup \cup \\ \text{---} \end{array}$ or $\begin{array}{c} \text{---} \\ \text{---} \end{array}$	$\begin{array}{c} \text{---} \cup \cup \\ \text{---} \end{array}$ or $\begin{array}{c} \text{---} \\ \text{---} \end{array}$	$\begin{array}{c} \text{---} \cup \cup \\ \text{---} \end{array}$ or $\begin{array}{c} \text{---} \\ \text{---} \end{array}$	$\begin{array}{c} \text{---} \cup \cup \\ \text{---} \end{array}$ or $\begin{array}{c} \text{---} \\ \text{---} \end{array}$	$\begin{array}{c} \text{---} \cup \cup \\ \text{---} \end{array}$ seldom $\begin{array}{c} \text{---} \end{array}$	$\begin{array}{c} \text{---} \text{---} \\ \text{---} \end{array}$ or $\begin{array}{c} \text{---} \cup \\ \text{---} \end{array}$
					²
					³

¹In the Homeric Poems dactyls form 68% of all the feet, in Vergil they form but 44%. The difference arises from the preponderance of long vowels in Latin.

²A dot beneath the line indicates the place of a metrical accent, i.e. of the ictus (§ 262).

³See § 266.

A verse with a spondee in the fifth foot is called spondaic; 265 such verses are rare, and end usually in a word of four syllables. A preponderance of dactyls gives to a verse a light, graceful, rapid movement; a preponderance of spondees gives a slow, solemn, stately movement.

Syllaba Anceps.—In theory (§ 264), the last syllable of a 266 dactylic hexameter verse should be heavy (§ 258), but in practice many hexameters end in syllables which are in themselves light, but (with the help of a pause) are treated as heavy, to suit the requirements of the verse. Since the last syllable may thus, apparently, be heavy or light at the poet's will, without regard to the theoretical requirements of the metrical scheme, it is commonly known as the *syllaba anceps*, 'the doubtful (unfixed) syllable.' The symbol for the *syllaba anceps* in the dactylic hexameter is $\asymp$; the lower mark indicates the syllable theoretically required, the upper the permissible substitute.

II. READING LATIN VERSE ALOUD

General Remarks.—*Form* is a very important element in 267 all poetry, ancient or modern. Therefore, every effort should be made to get as much as possible of its effect. The best way to appreciate the value of the form of poetry is to read poetry aloud. This is especially true of Latin poetry, which, as was noted above (§ 253), was addressed primarily to the ear.

To read Latin poetry aloud effectively one must observe carefully and practice diligently the matters noted in §§ 268-271. Vowel-quantities, word-groups, the ictus, word-accent, and elided syllables must all be handled in some uniform way, with accuracy and skill.

Vowel-Quantities.—Vowel-quantities must be observed care- 268 fully, exactly as in the reading of Latin prose aloud the vowel-quantities should be carefully observed. For the rules of vowel-quantity see A. 9-11, 603-606; B. 5, 362-365; Bu. 12-

19, 23-26; D. 25-34, 953-969; G. 702-715; H. 14-15, 687-719; H. B. 16-30.

269 Grouping of Words; Pauses.—In all languages, in prose and verse alike, words fall into small groups. If this were not true, spoken words and written words alike would be unintelligible. Hence, in reading Latin verse aloud, one should bring out clearly the meaning, the thought, by observing the word-groupings, and the pauses. The text of the *Aeneid*, as printed in this book, has been carefully punctuated to indicate the word-groupings and the pauses.

270 Ictus and Word-Accent; Elision.—Proper attention must be paid to ictus and word-accent; see § 271. Elided syllables must be handled in some uniform way; see § 290.

271 Word-Accent in Latin Hexameter Verse.—In the last two feet of the hexameter, word-accent (i.e. the accent which a word has in common speech) and the verse-accent or ictus (§ 262) usually coincide. In the first four feet they are usually different, i.e. they are in conflict with each other. The Romans in such cases carefully brought out *both* accents. We do this often in English verse. In the following couplet the dots beneath the line mark the ictus, the marks over the words the word-accent.

Hé does wéll too who keeps thát clue the mild
Birth-goddess and the austére Fates first gave.

Here the two accents repeatedly stand side by side; in the second verse the juxtaposition in one instance is the more noteworthy because ictus and word-accent are in conflict within the one word *austere*.

In reading Vergil's hexameters aloud, we ought, then, to respect both the word-accent and the verse-accent or ictus. As helps toward the attainment of skill in such reading we may minimize the stress (ictus: § 262) given to the verse-accent, and pay the most careful attention to the quantity of the various vowels and syllables. The attempt to preserve the two sets

of accents is not easily successful, but to secure the best results all possible effort should be made in this direction.

If, however, a reader finds it impossible to reproduce exactly both sets of accents, he should give the preference to the verse-accent or ictus, as an English reader would give preference to the verse-accent in the expression "austere Fates" as he read the verses quoted above in this section.

III. THE METRICAL LICENSES OF VERGIL

Licenses Defined.—The exigencies of metrical composition 272 are such that poets, Latin and English, frequently decline to be bound down by a rigid adherence to the general laws of versification or pronunciation. These departures from normal usage are commonly spoken of as *licenses*; in Latin, some are in fact archaisms (§ 98). Vergil allows himself no licenses beyond those to be found in other Latin poets.

I Vowel and U Vowel as Consonants.—Vowel *i* and vowel *u* 273 are sometimes treated as consonants (i.e. as equivalent to English *y* consonant or to *w*), and then help to make the preceding syllable heavy (§ 258). Compare

ii. 16 aedificānt, sectāque intēxunt abiete costās

v. 432 genua labant, vāstōs quatit aeger anhelitus artūs.

So too *ariēs* ii. 492, *pariēs* ii. 442, and *omnia* vi. 33 count as dissyllabic words, with a heavy penult.

Diástole.—Certain syllables that are light (§ 258) in prose 274 are sometimes treated by Vergil as heavy. Sometimes he is permitting himself an archaism (§ 98) in retaining the original vowel-quantity. We may note

(1) Lengthening of the enclitic *-que*, in the thesis (§ 262): see iii. 91, iv. 146, vii. 186, etc. In such an instance as iv. 146 *Crētesque Dryopesque fremunt pictique Agathyrsi*, we have to recognize a license, since a final syllable which ends in a short vowel that stands before a mute and a liquid in the next word does not usually count as heavy (see § 283, Note).

- 275** (2) Retention of the original quantity. This occurs in nouns, adjectives, and verbs: *amōr* xi. 323; *Numitōr* vi. 768; *patēr* v. 521; *pulvīs* i. 478; *sanguīs* x. 487; *vidēt* i. 308; *peterēt* i. 651; *āmittēbāt* v. 853. Vergil lengthens final syllables in *-t* in verb-forms only in the second, third, and fourth theses (§ 262).
- 276** (3) Lengthening before a marked pause. This occurs in nouns and verbs: *domus* ii. 563; *nemus* iii. 112; *iactētur* i. 668; *obruimur* ii. 411; *datur* v. 284.
- 277** (4) Syllables properly light treated as heavy before a Greek word: *canit* *hymenaeōs* vii. 398; *languentis* *hyacinthi* xi. 69.
- 278** (5) Miscellaneous examples: *petit* *Euandri* ix. 9; *gravia* iii. 464. Vergil regularly makes the first syllable of *rēliquiae* heavy (§ 258), by counting the *e* long. This was a metrical necessity; words of three and four successive light syllables are impossible in hexameter verse. So we find *rēligiō* in ii. 151, 188.
- 279** **Sýstole.**—Occasionally a vowel ordinarily long appears as short. Such shortening is described by a term of Greek origin, *sýstole*, 'contraction.' This is often a matter of metrical convenience. It may also, at times, represent a pronunciation current in popular speech. The few examples in Vergil belong to one class, showing *-erunt* in the perfect indicative active, third plural: *steterunt* ii. 774, *cōstitēerunt* iii. 681, for *stetērunt* and *cōstitērunt*.
- 280** **Synizésis.**—Often two vowels which properly belong to different syllables are fused, i.e. pronounced together in one syllable. Such fusing is described by a term of Greek origin, *synizésis*, 'collapsing,' 'melting together.' It happens
- (1) In the forms of proper names with nominatives in *-eus* (§ 110). In the oblique cases (i.e. in the cases other than the nominative) these names are naturally cretics or end in cretics (a cretic = — ∪ —). This combination is, of course, utterly impossible in hexameter verse. The synizésis, or fusion, removes all difficulty: compare *Oīlēi* i. 41; *Īlionēi* i. 120; *Eurysthēō* viii. 292.
- 281** (2) In forms of common nouns or of adjectives which are

in themselves cretics (§ 280), or which, taken in conjunction with the preceding word, by elision (§ 285), make a cretic. Such are *aereî* (twice), *alveô* (four times), *aureâ* (twice), *aureîs* (thrice), *ferreî* (vi. 280); *ûnâ eâdem* (x. 487), *ûnô eôdem* (xii. 847).

(3) In miscellaneous examples: compare *dehînc* i. 131, 256, 282 etc.; *sciô* iii. 602; *sēmîanimis* (five times); *sēmîustus* (thrice). The last two words really fall under § 273, since the *i* before *-animis* and *-ustus* is consonantal. *Deinde* is regularly of two syllables.

Short Vowel before a Mute-Consonant and a Liquid.—A syllable containing a *short* vowel standing before a mute-consonant (i.e. any consonant except *l* or *r*) and a liquid (*l* or *r*) in the same word Vergil made heavy or light (§ 258) according to the needs of his verse. So in iii. 647 we have *CYclôpas*, but in vi. 630 *CYclôpum*.¹ Compare also *Atrîdae* ii. 104, *ATrîdae* ii. 415; *Sacram* ii. 167, *SACrum* ii. 230; *TrîNACriâ* iii. 440, *TrîNACria* iii. 554. In ii. 663 we have *PATris*, *PATrem* side by side.

NOTE.—These variations result naturally from the two possible ways of pronouncing the mute and the liquid. (1) *They may be pronounced together, with the following syllable.* Since a mute and a liquid blend so easily as to take, practically, but the time of a single consonant, there is then nothing to make the preceding syllable heavy. (2) *They may be pronounced separately, one going with each of the syllables involved.* This separation makes the preceding syllable heavy. In ii. 663 the pronunciation was *pa-tris*, *pat-rem*. Note carefully that, whether the syllable containing a *short* vowel before a mute and a liquid is treated as heavy or as light, the quantity of the vowel of that syllable is unchanged.

When the mute and the liquid occur in separate words or in different elements of a compound word, they are to be pronounced separately; the first of the two syllables involved is then heavy.

A final syllable ending in a *short* vowel which stands before a mute and a liquid in the next word is usually treated as light, because, in such instances, the mute and the liquid belong entirely to the second word.

Varying Quantity of Proper Names.—Latin poets allow 284 themselves great freedom in the metrical treatment of proper names, especially those derived from the Greek. In some

¹The syllables in italic capitals are light; the syllables in black-face capitals are heavy.

names the quantity was evidently not fixed by common usage; in other names the quantity was such that the name could not be used in verse unless the quantity was arbitrarily altered by the poet. In short, the poet used the form of the name best suited to his verse. Compare *Asiae* iii. 1, *Āsia* vii. 701; *Diāna* i. 499, *Diānā* xi. 582; *Lāvīnia* i. 2, *Lavīnī* i. 258; *Sŷchaeus* i. 343, *Sychaeum* i. 348 (this change, within six verses, is especially significant).

285 Hiatus; Elision; Echthlipsis.—The coming together of two vowels not forming a diphthong, called hiatus ('gaping,' 'yawning') was objectionable to Roman ears, whether the vowels were in the same word or in different words. So, many English-speaking persons find it difficult or impossible to pronounce correctly *á-e-rated* (said of water, or of bread). *A-ér-o-plane* became, in the mouths of many, *á-re-o-plane*. Finally, *airplane* was substituted for it. Within a Latin word hiatus was often removed by contraction. Thus *có-a-gō* became *có-i-gō*, *cōgō*. Hiatus between words was removed in poetry by elision ('crushing out') of the final vowel or diphthong of the first word. Similarly, a vowel before *h* was elided; *h* necessarily stands between vowels, and so, since *h* was virtually not sounded, the one vowel really came directly before the other. If a word ended in *m* preceded by a vowel, both *m* and the vowel were elided. This form of elision is sometimes called *echthlipsis*. Its explanation is simple; final *m* was but lightly pronounced, so that a word ending in *m* practically ended in a vowel sound. Examples of elision are as follows:

286 (1) Of a vowel, short or long: i. 3 *multum ille et terrīs*; i. 5 *multa quoque et bellō passus*; i. 7 *atque altae moenia Rōmae*; i. 36 *Iūnō aeternum*.

287 (2) Of a diphthong: i. 25 *causae irārum*.

288 (3) Of *m* and the preceding vowel: i. 3 *multum ille*; i. 22 *ventūrum excidiō Libyae*.

289 (4) Of a vowel, or *m* and preceding vowel, before *h*: i. 332 *ignāri hominum*; iii. 658 *mōnstrum horrendum*.

Treatment of Elided Syllables in the Oral Reading of Latin Verse.—Authorities are not agreed as to how the elided part of the foot is to be treated as one reads the verse aloud. Some think that the two words were slurred together in some way, others that the elided part was entirely omitted.

In practice, *it is best for the modern reader not to omit the elided part of the foot.* No difficulty whatever results from full pronunciation of the elided syllable when that syllable comes before a pause (see § 269). In other instances, we should imitate what we do in English when we have, in verse, such a combination as *the eternal*; we should pronounce both vowels, shortening each.

Hypermetric Verses; Synapheia.—Vergil occasionally closes a verse with a syllable ending in a vowel that must be elided (§ 285) before an initial vowel in the following verse. This linking together of two verses is described by a term of Greek origin, *synapheia*, 'junction,' 'union.' Such verses, since they seem to have one syllable too many, are called *hypermetric verses*. In most instances the hypermetric syllable is the enclitic *-que*: see i. 332, 448; ii. 745; iv. 558, 629; v. 422, 753; vi. 602. In one instance (vii. 160), the verse ends in *m* preceded by a vowel, both of which are elided before the following verse:

Iamque iter emēnsī turris ac tēcta Latīnōrum
ardua cernēbant iuvenēs

Hiatus.—In some forty instances in his various poems Vergil does not elide (§ 285) a final vowel. Most of these fall into certain well-defined classes¹:

(1) At a marked pause in the verse:

i. 16 posthabita coluisse Samō†: hic illius arma

i. 405 et vera incessu patuit dea†. Ille ubi matrem

iii. 74 Nereidum matrit† et Neptunō† Aegaeō

iv. 235 Quid struit, aut quā spē† inimicā in gente moratur

¹In the examples hiatus is marked by an obelisk, †, semihiatus (§ 295) by an asterisk, *.

In the last two instances the hiatus, in *mātrī et* and *spē inimicā*, is at a pause required by the sense.

293 (2) Between proper names, or when the vowel not elided belongs to a proper name, especially a Greek name. The final syllable of a Greek word is seldom elided. Compare

i. 617 Tūne ille Aēnēās, quem Dardaniō † Anchīsae

iii. 74 Nēreīdum mātrī † et Neptūnō † Aegaeō

294 (3) Miscellaneous instances:

iv. 667 Lāmentīs gemitūque et fēmineō † ululātū.

295 **Semih hiatus.**—In a very few instances, a long final vowel or a diphthong loses half of its quantity before an initial vowel, and is thus treated as if it were short. This is called semi-hiatus. Compare

iii. 211 īnsulae* Īoniō in magnō, quās dīra Celaenō

v. 261 victor apud rapidum Simoēnta sub Īliō* altō

In both these instances a cretic (§ 280) is converted into a dactyl.

IV. MISCELLANEOUS

296 **Monosyllabic Ending of a Verse.**—A verse seldom ends in a monosyllable. When a verse does end in a monosyllable, the thesis (§ 262) of the last foot also is usually a monosyllable, or there is elision before the monosyllabic verse-ending. Of the remaining examples some occur in verses borrowed in whole or in part from older poets, others in onomatopoeic verses (§ 253), in which the poet is aiming at some particular effect. Examples are

(1) Imitations of older poets:

i. 65 Aeole, namque tibi dīvum pater atque hominū rēx

iii. 12 cum sociis nātōque, Penātibus et magnis dis

The latter part of each of these verses goes back to the *Annālēs* of Ennius (§ 77).

(2) Onomatopoeic:

i. 105 dat̄ latus; īnsequitur̄ cumulō praeruptus aquae mōns

v. 481 sternitur, exanimisque tremēns prōcumbit humī bōs

In the first passage the abrupt ending helps to bring out the thought of the sudden fall of the heavy mass of water; the other verse seems to collapse at the end, and so to picture more effectively the fall of the ox in death.

Incomplete Verses.—There are in the *Aeneid* fifty-four 297 incomplete verses. Two explanations of their presence have been offered: (1) that they are due to the fact that the *Aeneid* was left in an unfinished condition (§§ 52-53); (2) that they are intentional variations from metrical uniformity. In favor of the latter explanation it is urged that always, except in iii. 340, these lines are complete in sense. Examples of incomplete verses are i. 534, 560, 636; ii. 66, 233, 468, 614, 623, 640.

Metrical Treatment of Repeated Words.—Where a word is 298 used two or more times, or varying inflectional forms of a word are used two or more times in the same verse or in adjacent verses, the tendency among Latin poets seems to be to give such words and forms *different* metrical treatment, unless some special effect of emphasis, exultation, pathos, or the like is to be gained through repetition of the word or the form with the same metrical value. Sometimes both methods are combined.

(1) Different metrical treatment: 299

ii. 709-710 Quō rēs cumque cadent, ūnum et commūne perī-
clum,

ūna salūs ambōbus erit.

ii. 733 prōspiciēns, 'Nāte,' exclāmat, 'fuge, nāte; propin-
quant'

In the first passage we might have expected similar metrical treatment, to give greater emphasis to *ūnum*, *ūna*.

300 (2) Similar treatment:

- i. 421-422 *Mīrātūr* mōlem Aenēās, māgālia quōdam,
mīrātūr portās, strepitūque, et strāta viārum.

The repetition of *mīrātūr* with the same metrical treatment portrays the growing astonishment of Aeneas as he notes marvel after marvel. In i. 222 *fortemque Gyān, fortemque Cloanthum*, the repetition of *fortem* adds to the pathos ('both were gallant men, yet both have perished'); in iii. 435 *ūnum illud tibi, nāte deā, prōque qm̄nibus ūnum*, the repetition of *ūnum* with the same metrical treatment makes more emphatic the admonition of the seer. In iii. 623-627 *Vīdī egomet . . . vīdī ātrō cum mēbra fluēntia tābō manderet*, the repetition of *vīdī* with precisely the same metrical treatment emphasizes the truth of the narrator's story.

301 (3) Similar and different treatment combined:

- iv. 138-139 cui pharetra ex *aurō*, crīnēs nōdantur in *aurum*,
aurea purpuream subnectit fibula vestem.

By this arrangement harmony and variety are secured side by side.

E. THE MYTHOLOGY OF VERGIL

I. INTRODUCTORY

- 302 **General Remarks.**—No one can fully understand and enjoy Vergil's poetry (or indeed any Latin poetry) without a thorough knowledge of the mythology of the Greeks and the Romans. The rôle which this mythology plays in the *Aeneid* is due in part to Vergil's careful study and imitation of the Homeric Poems (§§ 75, 78), in part to his profound knowledge of the myths and the legends of Italy. Vergil's object seems to have been twofold: (1) to reproduce in mythology, as in other matters, elements of the Homeric Poems, and (2) to give the *Aeneid* a truly national character by making it the

repository of all that was worth preserving of the myths of Rome and Italy (compare §§ 62-67).

Myths.—A myth is a story, in reality fictitious, but accepted, at least at first, as true, that deals with supernatural beings and events, or with natural beings and events influenced by supernatural agencies. The myth, in its original form, belongs to a very primitive stage of man's mental and spiritual development. The myths of the Greeks and the Romans, as set forth in their writings, are survivals, in widely altered forms, from a much cruder period than that represented by any of their historical or literary records. 303

Greek Mythology versus Roman Mythology.—Since Vergil's mythology is partly Greek, partly Roman, we must consider the differences and the resemblances between the native mythologies of the two peoples. The Greek temperament was in the highest degree poetic, imaginative, and given to speculation. A feeling for beauty and symmetry was innate in the Greeks. The Roman mind was, relatively, unimaginative, practical, and matter of fact; its sense of beauty, at least in the early times, was undeveloped. The Greeks gave bodily form and substance to every creation of their fancy, and from the earliest times made images of their gods. The Romans were slow to give their deities a definite personality. Later, they worshiped abstract conceptions, such as *Salūs*, *Fidēs*, *Spēs*, *Concordia*. The legends woven by the Greeks about the names of their deities were picturesque in the extreme; the few legends current among the Romans were bald and prosaic. The Romans were more interested in the ritual by which a deity could be propitiated than in the personality of the deity himself. Yet, in spite of this difference in the temperaments of the two peoples, there were many resemblances in their schemes of mythology. The Greeks and the Romans were descended from the same parent stem, and so possessed by inheritance not only the same language, or, to speak more accurately, related forms of the same language, but the same 304

customs and the same fundamental modes of thought. The Romans were thoroughly alive to these resemblances, and came in course of time to identify all their more important deities, at least, with those worshiped in Greece.

306 The Gods in the *Aeneid*.—One reason for the importance of the gods in the *Aeneid* has been given (§ 302); the prominence assigned to them is part of its epic character, a reflex of the Homeric Poems, which were developed and molded in an age of unquestioning belief in the existence of the gods and their interest and intervention in human affairs. Again, Vergil was seeking to bring about a religious revival, and to create among his countrymen the conviction that their fatherland had ever been under the special care of the gods (§§ 71-73).

307 In paragraphs 308-342 an attempt will be made to give some sort of systematic account of the more important deities in the *Aeneid*. Considerations of space enjoin brevity; hence much of interest and importance will necessarily be omitted. The student should own (or at least have access to) a good work on classical mythology (see § 362), and should consult it constantly to supplement the brief outline here given.

308 The Pre-Olympian Gods.—In the developed Greco-Roman mythology the important deities are represented as dwelling peacefully together either in heaven or on Olympus, a high mountain in Northeastern Thessaly, Greece. Prior to this quiet stage there was a long history, involving many changes, the story of which is variously told. One tradition was as follows. In the beginning earth, sea, and air were all mixed together. Over this confusion reigned a deity called Chaos, with his wife Nyx (Night). Their son Erebus (Darkness) dethroned his father and married his mother. Erebus and Nyx were succeeded by their children Aether (Light) and Hemera (Day), who, aided by their son Eros (Love), created the sea, Pontus, and earth, called Ge or Tellus. Ge was married to Uranus (Heaven), whom she had herself created. They had twelve gigantic children, called the Titans (*Tītānes*), whom

Uranus feared so greatly that he imprisoned them in a dark abyss beneath the earth, called Tartarus. Presently, however, one of the Titans, Cronos, aided by his mother, overpowered Uranus and dethroned him. He then released the Titans and gave them portions of the universe to govern. Cronos married his sister Rhea (called also Cybele), but was soon dethroned by his son Jupiter. Some of the Titans, led by Cronos, fought against Jupiter, but were defeated. Cronos withdrew to Italy, and founded there a prosperous kingdom, over which he reigned in peace for many years, under the name Saturnus, Saturn. Various giants presently assailed Jupiter, among them Typhoeus, from whose eyes, mouths, and nostrils (he had a hundred dragon heads) flames flashed. Another was Enceladus, who, on his defeat, was imprisoned in a burning cavern beneath Mount Aetna. Thereafter Jupiter's supremacy was unquestioned. He and his brothers then divided by lot the dominions of Cronos; Neptune secured the sovereignty of the sea and all waters, Pluto the control of the underworld, Jupiter the mastery of heaven, together with a general supervision over the provinces of his brothers. 310

Of these traditions we get some echoes in the *Aeneid*. In iv. 166 Tellus is described as *prīma*, which is usually taken to mean 'oldest of the gods.' In iv. 178 Terra is *parēns*. In vi. 580 the Titans are called *genus anticum Terrae*, 'sons of earth, born in days of old.' Elsewhere Vergil makes Rhea Mother of the Gods, calling her *magna deum genetrīx*, in ii. 788, *Cybēbē* (=Cybele), in x. 220, and *Berecynthia māter* (i.e. the Mother from Berecynthus, a mountain in Phrygia, sacred to Cybele or Rhea), in vi. 784. According to iii. 104-105, 111-113, her worship was brought to Troy from Crete. There are references to Typhoeus (i. 665, ix. 716), and to Enceladus (iii. 578-582). The Italian god Saturnus is identified by Vergil with Cronos (§ 310); his rule in Italy and the Golden Age inaugurated by him there are more than once referred to (i. 569, vi. 793-794, vii. 178-181, 203, viii. 319-325). 311

II. THE OLYMPIAN GODS

312 Iuppiter.¹—Chief of the Olympian gods (§ 308) is Iuppiter, who was son of Cronus or Saturnus (§§ 309-311), and hence was called *Sāturnius* (iv. 372). He is described as *pater omnipotēns* (i. 60), *dīvum pater atque hominum rēx* (i. 65). He sways the affairs of gods and men alike with never-ending power, and frightens by his lightnings (i. 229-230). The chief seat of his worship was Crete, where as a child he had been hidden from his father's fury, protected by the Curetes, the aborigines of the island; see iii. 131. On Mount Ida, near Troy, there was a grove sacred to him; hence he is called *Īdaeus* (vii. 139). In accordance with the practice whereby the gods were honored with epithets formed from the names of places where they were especially worshiped, Iuppiter is called *Anxurus* (vii. 799), from Anxur in Latium. In Africa he was worshiped under the name *Iuppiter Hammōn* (iv. 198). *Iuppiter Stygius* (iv. 638), however, is not Iuppiter, but Pluto (§ 336).

313 Iuppiter's weapons are the lightning and the thunderbolt, which are fashioned for him in the workshops of Vulcanus (§ 320); see viii. 424-432. For his shield, the *aegis*, see § 315. His armor-bearer is the eagle, which is often seen on coins grasping a thunderbolt in its claws; see v. 254-255 *praepes* . . . *Iovis armiger*. For the eagle as Iuppiter's favorite bird, see, too, i. 394 *Iovis āles*. The eagle also carried from earth to heaven Ganymedes, the favorite of Iuppiter, that he might be the cupbearer of the gods in place of Hebe, daughter of Iuno (§ 314); see i. 28, v. 252-257.

For the relation of Iuppiter to the Fates see § 341.

314 Iuno.—Next in rank to Iuppiter is his sister and wife, Iuno (i. 46-47), called *Sāturnia*, as daughter of Saturnus (i. 23; see §§ 310-311). As Iuppiter is *dīvum pater*, so Iuno is called *rēgīna deum* (i. 9, 46). For her friends she is able to win the favor of Iuppiter (i. 78-80). She is described as cruel and vengeful,

¹In §§ 312-351 the names of the gods are consistently given in their Latin forms.



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hating the Trojans on account of the judgment of Paris (§ 56), and is characterized as *saeva* (i. 4), *aspera* (i. 279), and *atrōx* (i. 662). In iv. 59, 166 she appears as the goddess of marriage. Her special messenger is Iris (iv. 694-705), who makes her way back and forth from heaven on the rainbow (iv. 700-702, v. 609-610). The favorite places of Iuno were Argos (i. 24, iii. 547), Carthage (i. 12-18), and Samos (i. 16). In iii. 552 she is called *dīva Lacīnia*, from the famous temple in her honor that crowned the Lacinian promontory on the southern coast of Italy. In vi. 138 *Iūnō inferna* is Proserpina, wife of Pluto, just as in iv. 638 *Iuppiter Stygius* is Pluto (§§ 312, 336).

Minerva (Greek **Pallas Athene**).—Minerva is the maiden goddess (*innūpta* ii. 31) of war and of wisdom. In the former capacity she is *armisona* (iii. 544), *armipotēns* (ii. 425), and *praeses bellī* (xi. 483), and wears as a breastplate the *aegis* (see note on ii. 616), or famous shield of Iuppiter, bearing in the center the baneful head of the Gorgon Medusa (ii. 616, viii. 353-354, 435-438). As goddess of wisdom she helps the Greeks to build the Wooden Horse by means of which they capture Troy (ii. 15). Her friendship for the Greeks during the siege of Troy is emphasized also in ii. 162-163. At the games celebrated in honor of Anchises (§§ 55, 59) one prize is a slave girl *operum haud ignāra Minervae* (v. 284), i.e. well skilled in spinning and in weaving; compare vii. 805. According to one story she was born near Lake Tritonis in Africa, and so is often called *Trītōnia* or *Trītōnis* (ii. 171, 226, 615, xi. 483). She alone of the gods is permitted by Iuppiter to wield his thunderbolts (i. 42-48).

Venus.—Venus, the goddess of love (iv. 33, xi. 736) and beauty, was the daughter of Iuppiter (i. 250, 256) and of Dione (iii. 19). Her son Aeneas (i. 231, 585, 590) therefore himself claims descent from Iuppiter, saying (vi. 123), *Et mī genus ab Iove summō (est)*. She was believed to have risen from the foam of the sea near Cythera, an island off the southern coast of the Peloponnesus, and so was called *Cytherēa*

(i. 257, 657, etc.). Other places loved by her were Paphos and Idalium, in Cyprus (i. 415, 681, 693, x. 51-52). In i. 720 she is called *Acīdalia*, after a fountain named Acidalius, in Boeōtia, a province of Central Greece. In part on account of the judgment of Paris (§ 56), but more especially because she was mother of Aeneas, she is always deeply interested not only in Aeneas's welfare, but in that of the whole Trojan race (compare e.g. i. 229-253, 657-694, ii. 589-623, iv. 90-128).

317 Apollo (Greek **Phoebos Apollo**).—Apollo is the god of light, of oracles, of music, of the healing art, and at times, also, of war. He was born on the island of Delos, and hence is called *Dēlius* (iii. 162, vi. 12). Other places frequented by him were Thymbra, near Troy, and Patara, a seaport town of Lycia, in Asia Minor, where he had a famous oracle; hence he is called *Thymbraeus* (iii. 85). His *Lyciae sortēs*, 'Lycian oracle,' is mentioned in iv. 346. From Grynium, another small town in Asia Minor, he is called *Grŷnēus* (iv. 345). It is as a god of oracles that Apollo figures most largely in the *Aeneid* (iv. 376-377); the seats of his chief oracles are Delphi, in Greece (ii. 114), and Cumae, in Campania, Italy (vi. 9-13). He not only has the gift of prophecy himself, but can bestow it upon others (xii. 391-397, vi. 11-12). As a god of war he is called *Arcitenēns* (iii. 75); arms rattle on his shoulders as he walks (*tēla sonant umerīs* iv. 149); he helps Octavianus at Actium (viii. 704-706; compare §§ 21, 72). He is god of music (xii. 394) and leader of the dance (iv. 145-146). He is described as beautiful (*pulcher* iii. 119), with long, flowing locks (*crīnītus* ix. 638; compare *fluentem . . . crīnem* iv. 147-148). He can teach others also how to play the lyre (xii. 394). He is god, too, of the healing art (x. 315-317), and father of the physician Paeon (vii. 769). As sun-god (iv. 119, xi. 913) he is called *Sōl* (i. 568, vii. 11), and *Tītān* (iv. 119), since, according to one account, the sun-god was son of Hyperion, a Titan (§ 309).

318 Diana.—Diana, the goddess of hunting and sister of Apollo (compare i. 329), is called *Lātōnia* (xi. 534), as being the

daughter of Latona, or Leto (compare i. 502). Her attendants are the Thracian forest nymphs, the *Orēades* (i. 500). As Apollo was the sun-god, so Diana was the moon-goddess; in ix. 405 she is called *astrōrum decus*, 'brightest glory of the star-land.' She is identified also with Hecate (iv. 511), a goddess especially of the underworld and of witchcraft, but regarded also as a moon-goddess; see iv. 609, x. 537. Hecate was the goddess also of crossroads and so was called *Trivia* (vi. 13, etc.). She is called also *tergemina* (iv. 511), 'triple-formed,' and is represented in works of art frequently by three statues standing back to back.

Mars.—Mars is the god of war (*armipotēns* ix. 717), who 319 decides the issue of battles (xii. 179-180), and goes forth to war with giant strides (*Grādīvus pater* iii. 35). The Cyclops, or workmen of Vulcanus, built for Mars the war-chariot with which 'he rouses men, yea, whole cities to martial fury' (viii. 433-434). His favorite haunt is Thrace (iii. 13).

Vulcanus.—Vulcanus, the husband of Venus (viii. 372), 320 was the lord of fire, and so was called *ignipotēns* (viii. 414). He was brought up on the island of Lemnos, and so was called *Lemnius* (viii. 454). His skill in the working of metals is described in viii. 424-453. In particular he fashions, with the aid of the Cyclops (Brontes, Steropes, and Argēs), the thunderbolts of Iuppiter, and the shield of Aeneas (§ 63). His workshop was situated on Lipara, an island off the north coast of Sicily (viii. 416-423).

Neptunus.—Neptunus, the brother of Iuppiter and Iuno (i. 321 130), was lord of the deep (i. 138; compare § 310, end); he calms the sea (i. 142), and rides over its waves at will in his chariot (i. 147, 155-156). He has a palace in the waters of the Aegean Sea, and so is called *Aegaeus* (iii. 74). The symbol of his sovereignty was the trident (i. 138, 145).

Mercurius.—Mercurius, son of Iuppiter (iv. 223) and Maia, 322 daughter of Atlas (i. 297), was born on Cyllene, the highest mountain in the Peloponnesus, and hence is called *Cyllēnius*

(iv. 252, viii. 138-139). He is the messenger of the gods, conveying and interpreting their will to men (i. 297-304, iv. 238-278, 556-570). To aid him in his duties as messenger he has wings (i. 300-301), and wears the *tālāria*, winged sandals (iv. 239-278). It is his function, also, to conduct the souls of the dead to their final resting-place; he carries a wand which enables him to do as he will with such spirits (iv. 242-244). He can also, by means of this wand, give sleep or take it away. His appearance is described in iv. 558-559. See Shelley's delightful *Hymn to Mercury*, a translation, from the Greek, of the so-called Homeric Hymn to (Hermes =) Mercury.

323 Bacchus.—Bacchus, the god of the vine and its product, was born on Nysa, a mountain of unknown location, identified by classical writers with various places in Europe, Asia, and Africa (vi. 805). He was especially fond of Naxos (iii. 125), and of Cithaeron, a mountain in Boeōtia, near Thebes (iv. 300-303). His worship was conducted in wild and orgiastic fashion, in the woods or on mountain slopes, especially by women, called *Bacchantes* or *Maenades* (compare iii. 125, vii. 385-405). As the god that makes men unbend and frees them from care he is called *pater Lyaeus* (iv. 58).

324 Ceres.—Ceres was the goddess of agriculture; hence her name is used both for *frūmentum* and for *pānis* (§ 224). A temple in her honor at Troy, outside the walls of the city, is mentioned in ii. 713-715, 742. Ceres was worshiped, too, as a giver of laws to men, *lēgifera* (iv. 58).

III. OTHER DEITIES

325 Minor Water Deities.—Ancient writers represent the waters (of the sea, of rivers, and of fountains), the fields, and the forests as all alike peopled with numerous gods and goddesses. Attendants of Neptunus are Glaucus, Palaemon, the god of harbors (v. 823), Nereus and his daughters (the Nereides), and Phorcus, brother of Nereus (v. 240, 822-826). Of the Nereides, Thetis, Doto, Galatea, and others are mentioned

(v. 825, ix. 102); their mother, Doris, is referred to in iii. 74. Cymothoë, too, and Triton appear in Neptunus's train (i. 144), and help him in his work; Triton is famed for the skill with which he blows his snail-shaped horn (x. 209-210). Portunus (v. 241) is identical with Palaemon, being in fact the Roman counterpart of the latter deity. The deities of certain streams are also mentioned, e.g. of the Tiber (viii. 31-34, 64), of the Criniscus in Sicily (v. 38), and of the Nile (viii. 711-713).

Nymphae.—The deities dwelling in springs and fountains 326 were called *nymphae* (i. 167-168). Of these Vergil mentions particularly Iuturna, sister of Turnus (xii. 138-160), and Albunea (vii. 83-91; see the notes on this passage). In the grove about the spring of Albunea was a famous dream-oracle (§ 351). The deities of the waters are conceived of as completely personal.

Deities of Forest and Field.—The forests also were peopled 327 with deities; in fact, every place had its own peculiar god or goddess. *Nympha* is the general name for such deities, as well as for the fountain goddesses (§ 326). In iii. 34 Aeneas worships the *nymphae agrestēs*, in consequence of the strange happenings attendant upon his attempt to gather the shafts of cornel and of myrtle. On reaching the island of Ortygia, near Syracuse in Sicily, the Trojans worship the *nūmina magna loci* (iii. 697). A significant passage is vii. 136-140. The Trojans are come at last to Italy; an incident, trifling in itself, but important as fulfilling in innocent fashion a prediction which had sadly disturbed them, has made their hearts beat high with hope. Gratefully, therefore, they invoke the gods in prayer, among others the *nymphae* and the *genius loci*, i. e. the god under whose special care and patronage this place was. The *genius* 328 *loci* was regarded as concealed under divers forms. For example, in v. 77-99 we have a description of a sacrifice of milk and blood to the spirit of Anchises. A great snake glides out from the foot of the funeral mound on which the offering was laid and consumes the milk and the blood. The Trojans scarce

know whether to consider the serpent the *genius loci* or some spirit attendant upon Anchises. Forest nymphs mentioned by name are Ida, mother of the Trojan warrior Nisus (ix. 177), Egeria, a nymph in the grove of Diana, near Aricia (vii. 763), Feronia, at Anxur (vii. 800), Carmentis, a nymph of prophetic powers (*vātēs fātīdica* viii. 335-341), mother of Evander, the Arcadian hero who founded the city of Pallanteum (§ 60), and Marica, a nymph at Laurentum, wife of the woodland god Faunus and mother of Latinus (vii. 47).

329 Saturnus; Faunus.—Deities of forest and field, of more importance than those named in the preceding paragraph, were Saturnus and Faunus. Saturnus, as has been said above (§§ 310-311), was identified by Vergil with Cronos. Faunus, grandson of Saturnus (vii. 47-49), is described as a god that loved the woods (*silvicola* x. 551). In xii. 766-769 he appears as a god of Italian sailors. He is called *fātīdicus genitor*, and his oracle is described at length in vii. 81-95.

330 Ianus.—Ianus was an Italian god, first of gateways and doorways, then of beginnings (of the day or of the year). He is *bifrōns*, 'two-headed' (vii. 180), since gates face two ways, and is especially the guardian of the Gates of Ianus (Janus), to which reference was made in § 19; see also vii. 607-615. He is mentioned, too, as founder of a city called *Iāniculum*, across the Tiber, on the hill of that name (viii. 357-358).

331 Vesta; The Penates; The Lar.—Vesta was the goddess of the fireside and of the fire burning there. As one of the oldest of Roman deities she is called *cāna*, 'time-honored,' literally 'hoar-headed,' 'hoar' (v. 744). Vergil represents Aeneas as bringing her statue and her worship from Troy (ii. 296-297); her temple in Troy is mentioned in ii. 567-570. Important deities in the *Aeneid* are the *Penātēs*, the Penates, friendly house-spirits who secured to the family its daily bread. The name *Penātēs* seems to be connected with *penus*, 'food,' 'daily bread'; *penus* is itself connected with *penitus*, *penetrō*, *penetrālia*. The Penates are thus the gods of the inner and more sacred

portions of the house (the parts in which the food vital to the existence of the household was stored). Closely associated **333** with the Penates was the deity called *Lār* or *Lār Familiāris*. The Lar, with the Penates, presided over all the fortunes of the house, standing in the most intimate relation to all its experiences, its joys and its sorrows, its good fortune and its misfortune, and all events of importance to the family circle—births, deaths, marriages, departures on journeys, and returns therefrom. Since the hearth was the center of the family life, it was especially sacred to the Lar and the Penates (as well as to Vesta); here their images were set up and here sacrifice of food and drink was made to them at each meal, and offerings of incense were made to them. In such a connection Vesta and the Lar are mentioned together in v. 743-745.

The Romans always conceived of their State as a great **334** family, a large household; hence the State, too, had its Vesta, its Lar, and its Penates. In the Atrium Vestae at Rome, at the eastern end of the Forum, a fire was kept burning by the Vestal Virgins. Before Vergil's time, the belief had become current that the Penates of the Roman State had been brought by Aeneas from Troy to Lavinium. Representations of the Penates similar to these were sacredly kept in a special shrine in the Atrium Vestae. At the very outset of the *Aeneid* (i. 5-6) Aeneas's purpose is described as twofold, to build a city and to bring his gods into Italy. In ii. 296-297 the spirit of Hector brings to Aeneas 'Vesta and Vesta's never-dying fire.' Aeneas (iii. 11-12), speaking of his departure from the land of Troy, says, 'I move out upon the deep, an exile, with my comrades, my son, the Penates, and the mighty gods.'

In this connection it is worth while to dwell a moment on a **335** point of importance to a right understanding of the ancient conceptions concerning the gods. The ancients found it extremely difficult, in fact impossible, to separate the statue of a deity from the deity himself. Where the statue of the god was, there was the god. Language is used, therefore, natu-

rally enough, of the statue which, strictly speaking, is appropriate only to the god (ii. 172-175). The loss or the destruction of the statue meant the loss of the favor of the deity that it represented. From this brief statement we can understand at once why Aeneas sought to carry the statues of Vesta, of the Penates, and of other Trojan gods with him in his flight from Troy. The permanence of Trojan destinies was thought to depend on the preservation of these statues. The transference of the statues to the new home of the Trojan race was the one sure means of securing the favor of the gods they represented for the career which the race was to enjoy in the promised land.

336 The Gods of the Underworld.—The underworld is variously called *Orcus* (ii. 398), *Acherōn* (vii. 312), *Erebus* (vi. 247), and *Avernus* (vi. 126). Its ruler is called *Plūtōn* (vii. 327), or *Dīs* (iv. 702), the brother of Iuppiter. He is also called Iuppiter's *Stygius frāter* (ix. 104, x. 113). In iv. 638 he is *Iuppiter Stygius*. His palace was built by the forges of the Cyclops (vi. 630-631). His wife is Proserpina (vi. 142). Ordinarily Proserpina cuts from the heads of the dying a lock of hair as a kind of offering to the powers of the underworld. The fundamental thought here is that the dying are victims offered up to death and the other world; it was customary to begin a sacrifice of an ox, sheep, or similar victim, by cutting some hairs from its forehead (compare vi. 245-246). In iv. 698-704, however, Iris is sent by Iuno to cut a lock from the head of the dying Dido; see the notes there.

337 Certain other superhuman personages find residence in the underworld. To these Iuno alludes when she cries, in vii. 312, 'If I cannot prevail on the powers of heaven, I will move those of Acheron'; compare, too, iii. 211-215, especially 215. To be mentioned especially are the three Furies, *Allecto* (vii. 324-329), *Tisiphone* (vi. 555-556), and *Megaera* (xii. 846). They are called collectively *Furiae* (vi. 605) or *Eumenides* (iv. 469, vi. 250, 280). These Furies are subject to the will of the gods of Olympus; *Allecto*, for instance, aids Iuno in her plan of

involving the Trojans in war with the Latins (vii. 341-353, 406-457). Their presence within Olympus (§ 308), however, was not countenanced by Iuppiter (vii. 557-558).

The Fates.—Only three individual deities exercise an important influence upon the course of the events described in the *Aeneid*. These are Venus (§ 316), Iuno (§ 314), and Iuppiter (§§ 312-313). Venus is the mother of Aeneas, and her interest in the events of the *Aeneid*, which all concern Aeneas, is therefore natural. Iuno was of old the arch-enemy of Troy. She opposes Aeneas now in consequence of her love for Carthage (see i. 12-32). Above these two goddesses stands Iuppiter, father of gods and king of men, charged with the government of the world and all its affairs. Above these three gods there is a fourth power, called sometimes Fate, sometimes the Fates. This power is sometimes identified with the gods, sometimes distinguished from them. 338

This mysterious power is characterized by various Latin names. A common term for it is *Fāta* (i. 32, 205, iii. 375, etc.). Other names are *Fortūna* (x. 49), *Fortūna omnipotēns et inēluctābile Fātum* (viii. 334), and *Parcae* (i. 22, iii. 379). In the sense of 'it is fated,' 'the gods willed,' we find such expressions as *fās (est)* (ii. 779), *vīsum (est) superīs* (iii. 2), and *dis . . . vīsum (est)* (ii. 428). 339

In seeking to determine Vergil's conception of the Fates, we note at once that no definite inferences can be drawn from the terms in which the *human* actors in the *Aeneid* speak of them. On the other hand, these mortals constantly pray to the gods as the givers of all good things, with the thought, apparently, that their own destinies rest entirely in the hands of the deities whom they address. From the terms, however, in which the *gods* themselves speak of Fate, or of the Fates, it is clear that all the deities, even Iuppiter, are subject to this mysterious power. We get a hint of this at the very outset. Iuno designs to make Carthage a world power, *sī quā Fāta sinant* (i. 18), 'if in any wise the Fates 340
341

permit.' In x. 467-472 Iuppiter himself is made to say that he is helpless to alter the will of the Fates: 'Beneath the walls of Troy many sons of the gods perished; aye, even mine own dear son, Sarpedon, fell there.' Iuppiter is, however, the personal representative of the Fates, charged with executing their will. It is this fact which makes it possible for the poet to call Iuppiter *omnipotēns* (i. 60) and to speak of him as 'swaying the affairs of gods and men with never-ending might' (i. 229-230). The inconsistency is more apparent than real; since Iuppiter was the viceroy of the Fates, the executive power by which their will was carried out, it was easy and natural for the poet to speak of him as all-powerful, and to represent him at times as a power coördinate with the Fates or even superior to them.

342 We may note, finally, that, though the gods could not set at nought the will of the Fates, they might delay, even for a long time, its accomplishment. This appears very clearly from the words of Iuno (vii. 313-316): 'Granted that I shall not be able to keep Aeneas from the throne of Latium . . . , I can at least retard events so momentous and add delays thereto.' Compare, too, viii. 395-399.

IV. THE RELATIONS OF THE GODS WITH MEN

343 **General Statement.**—Vergil follows Homer in representing the gods as coming in various ways into close contact with mortals. He makes Evander (§ 60) say that his subjects believe that they have repeatedly seen Iuppiter himself, shaking his *aegis* (§ 315), and setting the storm in motion (viii. 352-354). The gods have favorite haunts on earth which they love to visit; thus Iuno loves Carthage (i. 15-18), Venus Paphos (i. 415-417). To certain favored mortals the gods reveal themselves and their will (1) by personal intercourse, (2) by signs, such as oracles, omens, and dreams.

344 **Personal Intercourse of the Gods with Men.**—In ii. 589-593 we read that Venus appears to Aeneas 'more clearly than



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she had revealed herself before, in the guise and in the greatness which are hers among the dwellers in heaven.' She takes away the mist from before his eyes and enables him to see divers gods—Neptunus, Iuno, Pallas, and Iuppiter himself—actively engaged in the work of destroying Troy (ii. 604-618). Later, Venus appears to Aeneas as he goes forth to explore the land of Carthage (§ 57: i. 314-417); this time she is disguised as a huntress, yet her divine nature is not wholly concealed. Her son, however, does not recognize her until she turns to leave him (i. 402-406). Later still, Venus brings to Aeneas the arms which, at her request, Vulcan had fashioned for him (viii. 608-616). No other instance of her appearance to Aeneas is recorded, but her care for his interests is ceaseless. When he is wounded, she speedily cures the hurt (xii. 411-424); she puts into his mind the plan which brings his struggle with Turnus (§ 60) to a triumphant close (xii. 554-556). Apollo comes down from heaven to congratulate Ascanius on his first warlike achievement; he assumes the form of Butes, once armor-bearer to Anchises, but the Trojan chiefs recognize the god (ix. 644-660). In other instances the gods deal with mortals through messengers. Mercurius (§ 322) is the messenger of Iuppiter, Iris (§ 314) of Iuno.

Omens and Portents.—The second way in which the gods 345 conduct their dealings with mortals is through omens and portents. The terms employed to denote these manifestations of the divine will are *portentum*, *mōnstrum*, *ōmen*, *augurium*, *auspiciūm*, *signum*. The practice of attaching importance to various phenomena, especially unusual phenomena, receives endorsement from the words put into the mouth of Venus (i. 390-401), when she makes predictions to Aeneas concerning the welfare of his fleet from the actions of a flock of swans, declaring that she can assure him of the safety of his ships, 'unless my parents have lyingly taught me augury to no purpose.' Aeneas himself will take no important step until he has been assured by signs and portents, doubly given (§ 347),

346 that the action has the approval of the gods. Of the many omens and signs mentioned in the *Aeneid* only a few need be noted here. Dido and her followers, on reaching the site of Carthage, dig up there the head of a spirited charger and know at once, from something Iuno had told them, that this is the place where they are to build their city (i. 441-445). The snakes which destroy Laocoön and his sons, after Laocoön has flung a spear into the side of the Wooden Horse, are regarded as a *mōnstrum*, i.e. as proof of the anger of the gods at the act of Laocoön (ii. 199-231). When Anchises is firmly set in his purpose not to flee from Troy, a *mōnstrum* makes him waver; bright flames play about the head of his grandson Ascanius, without, however, harming the boy (ii. 680-686). Thunder and lightning, especially in a clear sky, constitute a weighty omen (vii. 141-143).

347 We may note in connection with the *mōnstrum* of ii. 680-686 (§ 346) that it is not regarded as constituting in itself a sufficient indication of the divine will. Anchises, though favorably impressed by it, yet hesitates, and cries to Iuppiter (ii. 691),

dā deinde auxiliū, pater, atque haec ōmina firmā.

The supporting omen comes, at once, in the form of thunder, and of a meteor, or shooting-star, that passes over the house of Anchises, and buries itself at last in the woods on Mount Ida (ii. 692-698; see the notes). So, at the grave of Polydorus, Aeneas, troubled by the sight of the blood that trickles forth from the myrtle shafts, begs Mars and the woodland nymphs to 'give a favorable turn to the sight and to lighten the omen' (iii. 34-36). Confirmation of the omen and explanation of it come through the words of the spirit of Polydorus (iii. 39-46). Often, however, an omen is at once intelligible, having been anticipated by some utterance or prophecy of the gods or their human spokesmen.

348 **Prophecies and Oracles.**—Originally the knowledge of future events was possessed only by Iuppiter. He bestowed it,

however, upon other gods, and they in turn upon their offspring or upon favored mortals. All this is set forth by the Harpy Celaeno, who declares (iii. 250-252) that she reveals the secrets which Iuppiter had unfolded to Apollo and Apollo in turn had communicated to her. The terms for prophet are *augur* (iv. 376, ix. 327) and, more frequently, *vātēs* (e.g. ii. 122). The seers mentioned are Calchas, prophet of the Greeks before Troy (ii. 100, 122-129), Cassandra, prophetess of the Trojans, inspired by Apollo, but by him condemned to have her utterances disregarded by her countrymen (ii. 246-247, iii. 182-188), Helenus (iii. 358-462), Nautes, inspired by Minerva (v. 704-707), and the nymph Carmentis (viii. 335-341; see § 328).

The seers possessed their gift of prophecy only in limited **349** measure; many things were concealed from them. So Helenus says to Aeneas (iii. 377-380), *pauca tibi ē multīs, . . . expediam . . . , prohibent nam cētera Parcae scīre Helenum, fārīque vetat Sātūrnīa Iūnō*. The gift of prophecy was possessed also by all mortals to whom immortality was vouchsafed or who became divine beings after their removal from earth, and by the spirits of the dead, the *Mānēs*. So Aeneas's wife Creūsa, who does not die, but becomes an immortal attendant of the *magna deum genetrīx* (Cybele: § 311), gives Aeneas, immediately after her translation from earth, a brief outline of his destiny (ii. 780-784). From the spirit of his father, Anchises, Aeneas receives warnings to depart from Carthage (iv. 351-353), and to visit the underworld (vi. 115-116); from that spirit, too, when he visits the underworld, he learns in detail the glorious history of his Roman descendants (vi. 756-886), whose victories are to offset the defeats of the Trojans and the fall of Troy.

Oracles.—As seats of oracles mention is made of Delphi, **350** described simply as *ōrācula Phoebī* (ii. 114), of Delos (iii. 79-89, especially 88-89), and Cumae (vi. 9-53). On arriving at Delos, Aeneas goes at once to the temple of Apollo, and questions the god about the further course of his voyage (iii. 79, 84).

Cumae is the seat of the Sibyl (§ 59), the famous priestess of Apollo.

The utterances of the oracles were proverbially dark and mysterious, often misunderstood by those to whom they were delivered. An instance is found in Book III, where Anchises misinterprets the answer to Aeneas's prayer. The god's answer was (96), *Antiquam exquirite matrem*, 'Seek your ancient mother,' i.e. 'Seek the cradle of your race.' The god had Italy in mind, Anchises thought of Crete (compare iii. 103-117 with iii. 180-188). In 180-181 Aeneas explains why Anchises had erred.

351 Dreams.—Another means whereby mortals learned the will of the gods was formed by dreams and visions. Vergil mentions two gates, one of horn, the other of ivory, by which dreams make their way from the underworld to this world (vi. 893-896). By the former gate real spirits issue, to appear to mortals in sleep, and to bring to them true messages; by the other gate misleading apparitions come forth (see the note on vi. 898). When the Greeks have finally forced an entrance into Troy through the stratagem of the Wooden Horse, Hector appears in a vision to Aeneas and bids him flee, at the same time commending to him his country's gods (ii. 270-297). When the Trojans, misunderstanding the oracle delivered to them at Delos (§ 350), settle in Crete, they suffer grievously in consequence of their mistake. Presently, the Penates (§§ 331-334) appear to Aeneas as he lies in sleep, and tell him that Italy, not Crete, was the land meant by Apollo (iii. 147-171). After Aeneas has at last resolved to quit Carthage, but is delaying the fulfillment of his resolve, a figure, like in all respects to Mercurius, appears to him in his sleep, to urge him to instant departure (iv. 556-570). A dream-oracle is described at length in vii. 81-95. Here the priest makes a sacrifice of sheep and lays him down to sleep on the skins of the victims; as he slumbers 'he sees strange sights and hears various voices and enjoys converse with the gods.'

F. THE MANUSCRIPTS OF VERGIL

For the text of Vergil, as for that of all other Greek and **352** Latin authors, we are compelled to rely ultimately on copies of the poet's works written by hand on papyrus or on parchment; such copies are called manuscripts. Vergil's poems, especially the *Aeneid*, became textbooks in the Roman schools almost immediately after his death (§ 91); hence the text of his works was repeatedly copied, and as a result it exists to-day in more copies (i.e. in more manuscripts), perhaps, than does that of any other Latin author. Further, the manuscripts of Vergil are not only very numerous, but some of them, at least, are excellent, and highly valuable, by reason of the fact that they go back to very early times. Few Latin manuscripts date back of the tenth century of our era; yet two at least of the Vergilian manuscripts antedate 500 A.D. These are (1) the *Cōdex Medicēus*, preserved at Florence, and belonging to the fifth century; and (2) the *Cōdex Palātinus*. The *Cōdex Rōmānus* belongs, perhaps, to the sixth century. The *Codex Palatinus* and the *Codex Romanus* are in the library of the Vatican at Rome. None of these manuscripts is complete. There are several important short fragments of good and early manuscripts. Of these one, known as the *Schedae* (*Leaves*) *Vāticānae*, is specially interesting. Only seven leaves of it are preserved, four at the Vatican, three at Berlin. All these manuscripts were written in capital letters. There is also a host of manuscripts written in what are called minuscule characters, i.e. in small letters. These are all late, and are descendants of a common original.

Facsimiles, or photographic reproductions, of a page of the *Codex Palatinus* and of a page of the *Schedae Vaticanae* may be seen in a very useful book, unfortunately now out of print: *Latin Manuscripts*, by H. W. Johnston (Chicago, Scott, Foresman and Company, 1897). Both facsimiles give passages from the *Georgics* of Vergil.

G. A BRIEF BIBLIOGRAPHY

- 353** In paragraphs 354-363 is given a very brief list of books of importance and interest to the average student of Vergil. Books in foreign languages have for the most part, for obvious reasons, been excluded. No American editions of the *Aeneid* are here named, because during his work on this book the author has scrupulously refrained from examining such editions. He has therefore no familiarity with their contents, and so is not competent to speak of their respective merits.

1. EDITIONS

(A) Editions Containing the Latin Text Alone¹

- 354** KLOUČEK, W., *Vergils Äeneis*⁹ (Leipzig, Freytag, 1920).
HIRTZEL, F. A., *P. Vergili Maronis Opera*. In the Oxford Classical Texts Series (Oxford, at the Clarendon Press, 1900).

(B) Annotated Editions, with Notes in English

- 355** PAGE, T. E., *The Aeneid of Virgil, Books I-VI*, and *The Aeneid of Virgil, Books VII-XII* (London and New York, The Macmillan Company, 1894, 1900).

SIDGWICK, A., *P. Vergili Maronis Opera*, in two volumes (Cambridge, England, at the University Press, 1890, 1894). Volume 1 contains the Introduction and the Latin text; Volume 2 contains the Notes.

KENNEDY, B. H., *P. Vergili Maronis Bucolica, Georgica, Aeneis*³ (London and New York, Longmans, Green and Co., 1881, reprinted 1895).—The notes proper are, in general, somewhat meager; so far as they go, however, they are often very good. The Appendix gives valuable collections of material, though the references are often untrustworthy.

BUTLER, H. E., *The Sixth Book of the Aeneid* (Oxford, Blackwell, 1920).

FOWLER, W. WARDE, *Virgil's "Gathering of the Clans," Being Observations on Aeneid VII. 601-817*² (Oxford, Blackwell, 1918).

FOWLER, W. WARDE, *Aeneas at the Site of Rome: Observations on the Eighth Book of the Aeneid*² (Oxford, Blackwell, 1918).

FOWLER, W. WARDE, *The Death of Turnus: Observations on the Twelfth Book of the Aeneid* (Oxford, Blackwell, 1919).

¹In the lists given in §§ 354-363 the most important works are named first.

A figure set over the title of a book indicates the edition of the book to which reference is made. The material presented in parentheses gives, besides other information, the place of publication, the name of the publishers, and the date of publication.

(C) Annotated Editions, with Notes in German

BROSIN, O., *P. Vergili Maronis Aeneis, Ausgabe für den Schulgebrauch* 356 (Gotha, Klotz [Part I], and Perthes [the remaining Parts]. Books I-II¹⁴, 1926; Books III-IV⁷, 1914; Books V-VI⁶, 1920; Books VII-IX³, 1905; Books X-XII², 1905; Appendix⁵, 1907. Parts I-III were revised by MACKENSEN, L., Parts IV-V and the Appendix by HEITKAMP, L.).—The notes are brief, pointed, good. The Appendix contains useful matter on Vergil's language and style.

KAPPES, K., *Vergils Aeneide für den Schulgebrauch Erläutert* (Leipzig, Teubner: Books I-III⁷, by FICKELSCHERER, M., 1914; Books IV-VI⁶, by WÖRNER, E., 1912; Books VII-IX³, by KAPPES, K., 1892; Books X-XII³, by FICKELSCHERER, M., 1902).

LADEWIG, TH., *Vergils Gedichte Erklärt*. Volumes 2-3 (Berlin, Weidmann: *Aeneid*, Books I-VI¹³, revised by JAHN, P., 1912; *Aeneid*, Books VII-XII⁹, revised by DEUTICKE, P., 1904).

(D) Annotated Editions, for More Advanced Students

Especially elaborate and important annotated editions, of service to 357 advanced students, particularly teachers, are the following.

CONINGTON, JOHN, *P. Vergili Maronis Opera, With a Commentary*, in three volumes (revised by NETTLESHIP, H., Volumes 1-2 in the fourth edition, Volume 3 in the third edition. London, George Bell and Sons, 1881, 1884, 1883). Volume 1 deals with the *Eclogues* and the *Georgics*. A fifth edition of this volume, by HAVERFIELD, F., appeared in 1898.

HENRY, JAMES, *Aeneidea, or Critical, Exegetical, and Aesthetical Remarks on the Aeneis*. This work contains notes only. Volume 1 (1873, 864 pages), published at London, by Williams and Norgate, is concerned with Book I alone. Volumes 2, 3, and 4 were published at Dublin, the Appendix, containing the Indexes, at Meissen, Germany. The title-pages state that these volumes were "Printed for the Trustees of the Author"; no publisher's name is given. Volume 2 (1878, 861 pages) contains the notes on Books II-IV; Volume 3, Part 1 (1881, pages 1-298) contains the notes on Book V and on Book VI. 1-304; Volume 3, Part 2 (1889, pages 299-954) contains the notes on Book VI. 310-901, Books VII-IX; Volume 4 (1889, 330 pages), contains the notes on Books X-XII. The Appendix (1892, 118 pages) gives an Index of Names and Matters, an Index of Authors Quoted, and a List of Some of the Longer and More Important Notes.

NORDEN, E., *Aeneis Buch VI²* (Leipzig, Teubner, 1916). Next to Henry's edition of Book I, this is the most elaborate edition of any book of the *Aeneid*.

2. ANCIENT BIOGRAPHIES OF VERGIL

358 The ancient biographies of Vergil, especially that ascribed to Donatus (§§ 36-37), may be studied in the following works.

NETTLESHIP, H., *Ancient Lives of Vergil, With an Essay on the Poems of Vergil in Connection with His Life and Times* (Oxford, at the Clarendon Press, 1879).

DIEHL, E., *Die Vitae Vergilianae und Ihre Antiken Quellen* (Bonn, Marcus and Weber, 1911). This booklet is cheap, convenient, and accurate. It contains also explanatory notes.

3. GENERAL CRITICISM OF VERGIL

359 MYERS, F. W. H., an essay entitled *Virgil*, published originally in a volume called *Essays Classical*, pages 106-176 (London and New York, The Macmillan Company, 1897); reprinted in the volume called *Essays Classical and Modern*, pages 106-176 (London and New York, The Macmillan Company, 1921).

DUFF, J. W., *A Literary History of Rome from the Origins to the Close of the Golden Age* (London, T. F. Unwin, 1909, 1927; New York, Charles Scribner's Sons, 1909, 1927). See pages 432-495.

CONINGTON, J., and NETTLESHIP, H. For this work see § 357. See the Introduction to Volume 1, fourth edition, pages xvii-cxv, fifth edition, pages xvii-c, and Volume 2, fourth edition, pages xix-lxviii.

GLOVER, T. R., *Studies in Virgil* (London, Arnold, 1904). A revised edition, entitled *Virgil*, appeared in 1912 (London and New York, The Macmillan Company). There are also a third and a fourth edition, but these are virtually identical with the second.

SELLAR, W. Y., *The Roman Poets of the Augustan Age: Virgil*² (Oxford, at the Clarendon Press, 1883).

PRESCOTT, H. W., *The Development of Virgil's Art* (Chicago, The University of Chicago Press, 1927).

HEINZE, R., *Virgils Epische Technik*³ (Leipzig, Teubner, 1915). This is a very important work. It is reproduced, in large part, in the book by Prescott.

NETTLESHIP, H., *Suggestions Introductory to a Study of the Aeneid*. This paper is to be found in a volume entitled *Lectures and Essays* (Oxford, at the Clarendon Press, 1885).

NETTLESHIP, H., *Essay on the Poems of Vergil in Connection with His Life and Times*. See the work by Nettleship named in § 358.

NETTLESHIP, H., *Virgil* (published originally in England, then in New York, by D. Appleton and Company, 1880). This book is, unfortunately, out of print.

SIDGWICK, A. See § 355. See Volume 1, pages 3-76.

CRUMP, M. MARJORIE., *The Growth of the Aeneid* (Oxford, Blackwell, 1920).

Two other volumes, highly interesting, but marred frequently by unfounded assumptions and inferences are

DEWITT, N. W., *Virgil's Biographia Litteraria* (Oxford University Press, 1923).

FRANK, T., *Virgil, A Biography* (New York, Henry Holt and Company, 1922).

4. SPECIAL POINTS IN VERGILIAN CRITICISM

ROYDS, T. F., *The Beasts, Birds, and Bees of Virgil* (Oxford, Blackwell, 1914).

SARGEAUNT, J., *The Trees, Shrubs, and Plants of Virgil* (Oxford, Blackwell, 1920).

5. IMPORTANCE OF THE AENEID IN AFTER AGES

Works which help to an understanding of the influence of Vergil, especially through his *Aeneid*, on later ages, are the following. 360

COMPARETTI, D., *Virgil in the Middle Ages*, translated from Italian into English by BENECKE, E. F. M. (London and New York, The Macmillan Company, 1895). This is a very elaborate study of the legends which grew up about the name of Vergil (see §§ 91, 94).

TUNISON, J. S., *Master Virgil*² (Cincinnati, Robert Clarke and Co., 1890). This work, unfortunately, is out of print.

LELAND, C. G., *The Unpublished Legends of Virgil* (New York, The Macmillan Company, 1900).

NITCHIE, ELIZABETH, *Virgil and the English Poets* (New York, Columbia University Press, 1919).

MACKAIL, J. W., *Virgil and His Meaning to the World of To-Day* (Boston, Marshall Jones Company, 1922; London and New York, Longmans, Green and Company, 1927).—This book is a volume in the series entitled *Our Debt to Greece and Rome*.

6. LEXICONS COVERING THE WHOLE OF VERGIL

WETMORE, M. N., *Index Verborum Vergilianus* (New Haven, Yale University Press, 1911).—This work is not a lexicon, in the strictest sense of that term, since it contains no definitions. It gives, however, with extraordinary accuracy, in alphabetical order, every form of every word used by Vergil in his three great poems, with a list of the passages in which the form occurs. 361

MERGUET, H., *Lexicon zu Vergilius mit Angabe Sämtlicher Stellen* (Leipzig, Teubner, 1909-1912).—This is, unfortunately, an unsatisfactory work.¹

¹On this book, and on Professor Wetmore's, see Knapp, Charles, *The Classical Weekly* 6. 101-103, 109-111 (January 25, February 1, 1913).

7. MYTHOLOGY

362 GAYLEY, C. M., *The Classic Myths in English Literature and in Art*² (Boston, Ginn and Company, 1911).

KELSEY, F. W., *An Outline of Greek and Roman Mythology* (Boston, Allyn and Bacon, 1893).

HARRINGTON, K. P., *Greek and Roman Mythology* (Boston, Benj. H. Sanborn and Company, 1897).

SABIN, FRANCES E., *Classical Myths That Live Today* (New York, Silver, Burdett and Company, 1927).

Harper's Dictionary of Classical Literature and Antiquities, edited by PECK, H. T. (New York, American Book Company, 1897).

8. TRANSLATIONS

363 The *Aeneid* has been repeatedly translated. The following versions may be especially mentioned.

(A) Translations in Verse

BILLSON, C. J., *The Aeneid of Virgil Translated*² (Oxford, Blackwell, 1923).

RHOADES, J., *The Aeneid of Vergil Translated into English Verse*² (London and New York, Longmans, Green, and Co., 1907).

WILLIAMS, T. C., *The Aeneid of Virgil Translated into English Verse* (Boston, Houghton Mifflin Company, 1908).

(B) Translations in Prose

CONINGTON, J., *The Poems of Virgil Translated into English Prose* (London and New York, Longmans, Green, and Co., 1893).—This book, which gives a translation of the three great poems, is now out of print.

CONINGTON, J., *The Aeneid of Virgil in the English Translation by John Conington*, Edited by ALLINSON, F. G., and ALLINSON, ANNE C. E. (Chicago, Scott, Foresman and Company, 1916).—This volume contains an excellent introductory essay, by the editors, on Vergil and his poetry, and notes on the text.

FAIRCLOUGH, H. R., *Virgil with an English Translation*. Two volumes. This work, part of the Loeb Classical Library, was published in 1916 and 1918, in London by W. Heinemann, in New York by G. P. Putnam's Sons. Volume 1 contains the text and a translation of the *Eclogues*, the *Georgics*, and the *Aeneid*, Books I-VI; Volume 2 contains the text and a translation of the *Aeneid*, Books VII-XII, the *Culex*, the *Ciris*, the *Cōpa*, the *Morētum*, and the *Catalepton* (see § 42).

MACKAIL, J. W., *The Aeneid of Virgil Translated into English* (London and New York, The Macmillan Company, 1908).

JACKSON, J., *Virgil* (Oxford, at the Clarendon Press, 1908).—This volume contains a version of the three great works.

P. VERGILĪ MARŌNIS

AENĒIDOS

LIST OF ABBREVIATIONS

In the references to the Latin Grammars, A.= Allen and Greenough; B.= Bennett; Bu.= Burton; D.= D'Ooge; G.= Gildersleeve-Lodge; H.= Harkness; H.B.= Hale-Buck. The latest revision of each book has been used.

abl.=ablative	freq.=frequentative	obj.=objective
abs.=absolute	fut.=future	O.O.= <i>Oratio Obliqua</i> ,
acc.=accusative		Indirect Discourse
act.=active	gen.=genitive	O.R.= <i>Oratio Recta</i> ,
adj.=adjective	hist.=historical	Direct Discourse
adv.=adverb, adverbial	i.e.=Latin <i>id est</i> , that is	
advers.=adversative	imp.=imperative	part.=participle
appos.=apposition,	impers.=impersonal,	pass.=passive
appositive	impersonally	pers.=personal
asynd.=asyndeton	impf.=imperfect	pf.=perfect
cf.=Latin <i>confer</i> , i.e.	indecl.=indeclinable	pl.=plural
compare	indef.=indefinite	plpf.=pluperfect
char.=characteristic	indic.=indicative	poss.=possessive
coll.=collective	inf.=infinitive	pred.=predicate
comp.=comparative	instr.=instrumental	prep.=preposition
cond.=condition,	interj.=interjection	pres.=present
conditional	interrog.=interrogative	pron.=pronoun
conj.=conjunction	intr.=intransitive	ref.=reference
constr.=construction		reflex.=reflexive
dat.=dative	lit.=literal, literally	rel.=relative
dem.=demonstrative	loc.=locative	
dep.=deponent	m.=masculine (in Vo-	sc.=Latin <i>scilicet</i> , i.e.
dim.=diminutive	cabulary)	supply, understand
e.g.=for example	masc.=masculine (in	sing.=singular
esp.=especial,	Notes)	spec.=specification
especially		subj.=subjunctive
f.=fem. (in Vocabulary)	n.=neuter (in Vocabu-	sup.=superlative
fem.=feminine (in	lary)	
Notes)	neg.=negative	temp.=temporal
fig.=figurative,	neut.=neuter (in Notes)	tr.=transitive,
figuratively	nom.=nominative	transitively
	num.=numeral	voc.=vocative

Words in italics give translations; words within single quotation marks give explanations, or paraphrases, not translations.

The passages in the *Iliad* and the *Odyssey* to which reference is made in the Notes may be found in the following books:

Lang, A., Leaf, W., and Myers, E., *The Iliad of Homer Done into English Prose*² (New York, The Macmillan Company, 1895).

Butcher, S. H., and Lang, A., *The Odyssey of Homer Done into English Prose*³ (New York, The Macmillan Company, 1895).

Murray, A. T., *Homer, The Iliad, With an English Translation*. 2 volumes (London, W. Heinemann, New York, G. P. Putnam's Sons, 1924, 1925).

Murray, A. T., *Homer, The Odyssey, With an English Translation*. 2 volumes (London, W. Heinemann, New York, G. P. Putnam's Sons, 1919, 1919).

P. VERGILĪ MARŌNIS
A E N Ē I D O S
LIBER PRĪMUS

Arma virumque canō, Trōiae quī prīmus ab ōrīs
Ītaliā, fātō profugus, Lāvīniaque vēnit
litora, multum ille et terrīs iactātus et altō
vī superum, saevae memorem Iūnōnis ob iram,

1-7. The theme of the Aeneid is the making of Rome.

1-2. *Arma . . . canō*: *Arma* points to a story of wars, an epic poem (§ 74), *virum* to a story dealing chiefly with a single hero, to whom the poem owes its unity. 3-7 show that we shall learn also of this hero's wanderings and sorrows till he accomplished his divinely appointed mission—to reach Italy, to conquer Turnus and his allies (§ 60), and to perform other exploits, including the foundation of Lavinium, which should make possible, ultimately, the foundation of Rome itself and its glorious career (§§ 62-67). The wanderings of the hero occupy Books I-VI, his wars Books VII-XII. His name is not given till 92. Since the story of Aeneas had for centuries been familiar to the Romans, the Roman reader could, at once, himself, identify Vergil's *vir*. For case of *Arma* and *virum* see § 142. In prose we should have *Dē armīs virōque*. *Trōiae . . . ōrīs*, from *Troy's far distant shores*. In poetry *ōra* often suggests distance. For *Troy* see §§ 54-55. *prīmus . . . vēnit*: Vergil is writing loosely; no other leader came from Troy to Italy and Lavinium. See note on *An-tēnor potuit*, 242. *Ītaliā . . . litora*

(3): for case see § 139. *Lāvīnia . . . litora* (3) defines *Ītaliā* (§ 218). Vergil of necessity often refers to places by names not given to them till long after Aeneas's time. *fātō*: instr. abl. with *profugus*, which gives the result, not the process (*fugātus*): §§ 160, 215. *fātō* belongs with *profugus . . . Rōmae*, 2-7. All Aeneas's experiences were predestined. Even before Troy fell it was known that Aeneas was to escape and to found a mighty line of descendants; see *Iliad* XX, 302-308.

3. *litora*: for position see § 232. *multum*: for case see § 146. *ille* emphatically repeats the subject *quī*, 1, a use not uncommon in poetry. Render *multum . . . iactātus* by *much tossed HE*. *terrīs . . . et altō* = the prose *terrā marique*. The poets avoid commonplace expressions of prose. See §§ 225-226. For case see § 155.

4. *vī, violence*. *superum*: the gods of heaven: §§ 308-311. For form see § 100. *saevae, merciless*. Vergil is speaking here in the spirit of the Trojans, whose unrelenting enemy Juno was (§§ 56-57, 314). *memorem*: transferred epithet (§ 212); it was Juno that never forgot. In *saevae memorem* there is juxtaposition of cause and effect (§ 241).

5 multa quoque et bellō passus, dum conderet urbem,
 inferretque deōs Latiō, genus unde Latīnum,
 Albānique patrēs, atque altae moenia Rōmae.

Mūsa { mihī causās memorā } quō nūmine laesō
 quidve dolēns rēgina deum tot volvere cāsūs
 10 insignem pietāte virum, tot adire labōrēs
 impulerit. Tantaene animīs caelestibus irae?

5. Join *quoque*, too, with *multa* . . . *passus*, et, also, with *bellō*. Render by a man of many sufferings, too, in war as well. The climax of Aeneas's woes was the war he had to wage on reaching the promised land (§ 60). *dum* . . . *inferret* (6): A.553; B.293, III, 2; Bu.881; D.765; G.572; H. 603, II, 2; H.B.507, 5. The clause gives the purpose of the Fates; see note on *fātō*, 2. *urbem*: Lavinium. See *Lavinium* in Vocabulary.

6-7. *deōs*, his gods, the gods of his country, the Penates (§§ 331-334). *Latiō*: for case see § 134. *genus* . . . *Rōmae*: after the death of Turnus (§ 60) Aeneas married Lavinia, daughter of King Latinus (§ 60), founded a town (cf. *urbem*, 5), and called it *Lavinium* in her honor. Having succeeded Latinus as king of both Latins and Trojans, he bound the two peoples together by giving them a common name, *Latīnī*. Thus arose the *genus Latīnum*. Ascanius, son of Aeneas, led a colony from Lavinium to Alba Longa, whence, later, Romulus and Remus issued to found Rome. *unde*: sc. *fuī*, *sprang*. The antecedent is to be found in all that is implied by *Troīae* . . . *Latiō*, 1-6. The establishment of the Latin race, etc., was the result not only of all that Aeneas himself was, but of all his experiences. Render *genus unde*, etc., by a separate sentence: Out of all these experiences sprang, etc. *patrēs*, senators. Cf. the familiar expression *Patrēs Cōscriptī*. *altae*: a standing epithet of

cities. Most ancient cities were built on high ground. A Roman reader would think, as we think, of Rome's many hills.

8-11. Vergil begs the Muse to relate the causes of Aeneas's sufferings.

8. *Mūsa*: epic poets, ancient and modern, often profess to be merely the mouthpieces of the Muses. *memorā*, recount. *quō* . . . *laesō*: freely, for what outrage to her will divine; lit., 'what heavenly will (of hers) having been outraged.' Leading ideas are expressed, usually, in Latin by verbs, in English by nouns.

9-10. *quid*, on what account, in what respect; for case see § 146. Render *quidve dolēns* by for what grief; cf. the note on *quō* . . . *laesō*, 8. The interrogatives in 8-9 really belong only with the participles, but are made to introduce the whole clause ending with *impulerit* (11), which is a dependent question. *quō* . . . *dolēns* = a very vigorous *cūr*, *quāre*, why. *rēgina deum* = Juno; cf. 4. With *deum* cf. *superum*, 4, with note. *volvere* . . . *adire*: for mood see § 183. *volvere* = *ēvolvere* (§ 221), undergo; lit., 'unroll,' as one unrolls a scroll (book). *pietāte*: see § 66. *adire*, face, confront.

11. *animīs*: sc. *sunt*. *irae*, angry passions (§ 191). *Tantaene* . . . *irae*? is really an exclamation: Strange that for souls . . . angry passions so dire exist!; lit., 'Do souls divine possess passions so dire?'

Urbs antiq̄ua fuit (Tyrii tenuēre colōnī),
 Carthāgō, Ītaliā contrā Tiberīnaque longē
 ōstia, dīves opum, studiis̄que asperrima bellī,
 quam Iūnō fertur terrīs magis omnibus ūnam
 posthabitā coluisse Samō: hīc illius arma,
 hīc currus fuit; hoc rēgnum dea gentibus esse,
 sī quā Fāta sinant, iam tum tenditque foveatque.

15

12-33. The causes of Aeneas's sufferings are Juno's love of Carthage and her hatred of the Trojans.

Answer is made to 8-10 in 12-33, to *quō* . . . *laesō* in 12-22, to *quidve dolēns* in 23-33.

12. *antiqua*, in days gone by: § 213. Study *antīcus* and *vetus* in Vocabulary. *antiqua*, strengthened by *fuit*, was, in the sense of *used to be* (but is no more), is most effective. With the first mention of Carthage comes the assurance, most comforting to a Roman reader, that its power, so long a rival to the power of Rome, is at an end. *Tyrii* . . . *colōnī*, settlers from Tyre. See the article on Carthage in any encyclopedia. *tenuēre*: sc. *eam* (§ 244). For form see § 115.

13. *Carthāgō*: for position see § 232. *contrā*, opposite, fronting. The word governs both *Ītaliā* and *ōstia*: § 237. *longē*, at a distance. *contrā* . . . *longē* together = 'at a distance, yes, but confronting.' Carthage lay about two days' sail south of the mouth of the Tiber. *Tiberīna* . . . *ōstia* (14) defines *Ītaliā*; cf. note on *Ītaliā* . . . *litora*, 2-3.

14. *ōstia*: for plural see § 192. *opum*: gen. with *dīves*, which = *plenus*: § 127. *studiis* . . . *belli*: freely, savagely devoted to the pursuits of war; lit., 'most ruthless in respect of its eager devotion to war.'

15-16. *quam* . . . *ūnam*: render by a new sentence, *This one city*, etc. *fertur* = *dicitur*. *terrīs* . . . *omnibus*: the case is due to the comp. *magis*, and

the omission of *quam*, 'than.' *omnibus* here = *ceteris*, or *omnibus aliis*. Note juxtaposition of contrasts (§ 240), in *omnibus ūnam*. *posthabitā* . . . *Samō*: freely, counting even Samos less dear; lit., 'holding Samos after (i.e. inferior to, Carthage).' The temple of Juno at Samos was one of the most famous buildings of the ancient world. *Samō*: *hīc*: for the hiatus see § 292. *hīc*, there, at Carthage. *illius* = *eius* = *Iūnōnis*. In prose, the gen. sing. of *ille*, *iste*, *unus* shows *i* in the penult, *illius*, etc.; the poets make the vowel of the penult long or short as metrical convenience suggests. *arma*: ancient statues show Juno with a spear. See the illustration facing page 126.

17. *hoc* refers to *Urbs*, 12, but is attracted into the gender of the predicate noun *rēgnum*, the normal usage: A.296, 2; B.246, 5; G.211, R.5; H.396, 2; H.B.326, 1. *rēgnum*, sovereign; lit., '(a) the sovereignty.' *gentibus*, the nations, i.e. the wide, wide world. *esse* gives the purpose of *tenditque foveatque*, 18: §§ 174, 179.

18. *quā*: sc. *viā*, *ratiōne*, in any wise, at all. *sinant*: O. O., representing *hoc rēgnum gentibus erit, sī quā Fāta sinant* (or *sinant*) of O.R. Even the gods are subject to the Fates: §§ 341-342. *iam tum*, 'already then,' = *even then*, i.e. in that far-off day, even before Carthage was fully founded. Render *hoc* . . . *foveatque* by *that this (city) shall be a sovereignty to the nations is even then her vigorous purpose and her cherished hope*.

- Prögeniem sed enim Tröiänö ā sanguine düci
 20 audierat, Tyriäs ölim quae verteret arcis;
 hinc populum lätē rēgem bellōque superbum
 ventūrum excidiō Libyae: sic volvere Parcās.
 Id metuēns, veterisque memor Sāturnia belli,
 25 (necdum etiam causae irārū saevīque dolōrēs
 exciderant animō: manet altā mente repostum
 iūdicium Paridis, sprētaeque iniūria fōrmāe,
 et genus invīsum, et raptī Ganymēdis honōrēs),

19. *Prögeniem* = *genus* . . . *Latinum*, 6. *sed enim*, but of a truth, however. *Enim* is often thus affirmative, 'indeed,' 'verily,' rather than causal, 'for,' 'because.' This is its earlier use. *düci*, was at that very moment being derived (= was springing). The very exile and wanderings of Aeneas were contributing to the birth of this new race; see note on *fätö*, 2, and on *unde*, 6.

20. *audierat*: as a goddess, Juno has knowledge of the decrees of the Fates. *Tyriäs*: verse 12 shows how this word came to mean 'Carthaginian.' *quae verteret arcis* expresses the purpose of the Fates. See note on *dum* . . . *inferret*, 5-6. 19-20 foreshadow the great conflict between Rome and Carthage (§ 85).

21-22. *hinc* = *hāc ex prögeniē*. *lätē* qualifies *rēgem*, which suggests the verbs *regō* and *rēgnō*, and virtually = *rēgnantem*. *superbum*, glorious, distinguished. *excidiō Libyae*: A.382, 1; B.191, 191, 2; Bu.483; D.395; G.356; H.433; H.B.360, 360, b. Render *excidiō Libyae* by *to work the ruin of Libya*. *volvere*: as in 9. Render *sic* . . . *Parcās* by *so the Fates unroll their scroll*. *Parcās*: the third reference in 22 verses to the Fates. 21-22 repeat and expand the thought of 19-20; see § 251.

23. *Id* sums up 19-22. *metuēns* = a causal clause with *arcēbat*. *veteris* here = *antiqui*, *priōris*, of olden days,

of days long since gone. See note on *antiqua*, 12. *Sāturnia*: Juno: § 314.

24. *prima*, first and foremost. *ad*, against. *Argis*: from *Argi* (see Vocabulary). Even in prose the name of a people is found for that of a city or a country. Juno's love for Argos played the same part in the war against Troy as her regard for Carthage is to play in the Aeneid.

25. *etiam*, besides. *necdum* . . . *exciderant* (26) is really affirmative in sense, 'the causes were still lingering.' *irārū*: cf. *irae*, 11, with note. *saevī*, heart-rending. *dolōrēs*, affronts: § 202.

26. *animō*: abl., from her heart (mind). In prose we should have *dē animō*, *ex animō*. *altā mente*, in the depths of her soul. See § 214. For case see § 156. *repostum* = *repositum*: § 118. Render by *stored away*.

27. *sprētae* . . . *fōrmāe*: for case and meaning see § 122. *sprētae* is used as *altā* is in 26: § 214. The expression repeats and defines *iūdicium Paridis*: § 251. For the matters referred to see § 56, and Tennyson's *Oenone*. *fōrmāe*, beauty, as often.

28. *genus invīsum*: the Trojans were sprung from Dardanus, son of Jupiter by Electra, daughter of Atlas. Juno had therefore from the outset hated the Trojans, because they reminded her of Jupiter's unfaithfulness. *Ganymēdis*: see Vocabulary, and also Gayley (§ 362), pages 36, 481. For



PARIS

his accēnsa super, iactātōs aequore tōtō
 Trōas, rēliquiās Danaūm atque immītis Achillī, 30
 arcēbat longē Latiō, multōsque per annōs
 errābant, actī Fātis maria omnia circum.
 Tantaē mōlis erat Rōmānam condere gentem! | *Roman*
 Vix ē cōspectū Siculae tellūris in altum
 vēla dabant, laetī, et spūmās salis aere ruēbant, 35
 cum Iūnō, aeternum servāns sub pectore vulnus,

case see § 130. Juno hated the Trojans on three counts: (1) their origin, 28; (2) the act of Paris, 27; (3) because a mortal Trojan, Ganymedes, had been preferred in heaven to her own divine daughter, Hebe, 28.

29. his sums up the matters indicated by 23-28. *accēnsa* = a causal clause; see note on *metuēns*, 23. *super*, besides, i.e. in addition to the causes noted in 12-22. *super*, which needlessly repeats *etiam*, 25, disturbs the construction; had Vergil not written *super*, his could refer to all the matters in 12-28. *aequore tōtō*: for case see § 157.

30. *Trōas*: for form see § 107. *rēliquiās . . . Achillī*, the hapless (wretched) remnant left unslain by, etc. The genitives are subjective. For scansion of *rēliquiās* see § 278. *Danaūm*: for form cf. *superum*, 4, *deum*, 9, with notes. *atque*, and especially, emphasizes strongly, as usual, the word it adds. *Achillī*: for form see § 108.

31. *arcēbat*: the imperfect is correct, was keeping them away, year after year. Aeneas is now in the seventh year of his wanderings since the fall of Troy. *Latiō*: for case see § 152. *multōsque*: for -que see § 219.

32. *actī Fātis* they the Fates forbade them to rest till they reached Italy. *Fātis*: dative: § 133. *circum*: for position see § 237.

33. *Tantaē mōlis*: pred. genitive. See A.343, b, c; B.198, 2; Bu.408; D.338, a; G.366, and R.1; H.439; H.B.340. Render by *So giant a task*

it was, etc. The verse sums up all that has preceded. *Rōmānam . . . gentem* includes all that was indicated by *genus . . . Latinum . . . atque altae moenia Rōmae*, 6-7.—Two elements of the Aeneid have been prominent thus far: (1) the national, 5-7, 12-22, 33; (2) the religious, especially in the references to the Fates, 2, 18, 22, 32. See §§ 22, 62-67, 68-70, 23-24, 71-73.

34-49. Juno reproaches herself for having failed to destroy the Trojans.

34-35. *Vix . . . tellūris*: for the situation see §§ 56-57. In English, we should express the thought of 34-35 quite differently: 'They were hardly as yet out of sight . . . joyously speeding . . . and plowing . . . when,' etc. The point of 34-37 is that, as soon as the Trojans began to move toward Italy, Juno again sought to delay them (29-32). *altum*: often used, as English 'deep' is, of the sea. *laetī*: they fancied that their wanderings were virtually at an end. *spūmās salis*: freely, the briny spray (*spume*). *aere*, their brazen brows: § 203. *ruēbant*=*eruēbant*; see note on *volvere*, 9.

36. *cum . . . sēcum* (*ait*, 37): a *cum-inversum* clause, so called because the clause, though it is subordinate in form and in syntax, sets forth what is really the main action. See A.546, a; B.288, 2; Bu.858; D.751; G.581; H.600, I, 1. *aeternum . . . vulnus* is illustrated by 25-28. *sub pectore*=*altā mente*, 26. *Sub*, under cover of, is often used where we say 'in,' 'within.'

haec sēcum: "Mēne inceptō dēsistere victam
 nec posse Ītaliā Teucrōrum āvertere rēgem!
 Quippe vetor Fātis. Pallasne exūrere classem
 40 Argivum atque ipsōs potuit sommergere pontō,
 — ūnius ob noxam et furiās Āiācis Oīlei?
 Ipsa, Iovis rapidum iaculāta ē nūbibus ignem,
 disiēcitque rātis ēvertitque aequora ventis,
 illum expīrantem trānsfixō pectore flammās
 45 turbine corripuit, scopulōque infixit acūtō;

37-38. haec: sc. ait or dicit: § 246. sēcum: Latin regularly says sēcum or cum aliis dicere (loquī). We say 'talk to,' 'speak to.' Mēne... dēsistere... posse...!: for the mood see § 173, and Note. Render by *Am I to forego my purpose and to be unable...?* inceptō is explained by 31, 38. victam: sc. ā Trōiānīs, out of 38. nec = et nōn, as often. Often, too, the nōn then belongs to one word only of the clause, as here to posse. Ītaliā: for ease and meaning cf. Latīō, 31.

39-40. Quippe... Fātis, In sooth I am forbidden by the Fates, or, more freely, It must be that I am, etc. Juno is giving a sarcastic explanation of her failure. In rage and disgust Juno talks as if the decrees of the Fates were of little moment. Elsewhere she declares that, if she cannot prevent the fulfillment of destiny, she can at least delay that fulfillment (§ 342). Fātis: cf. Fātis, 32, with note. Pallas: § 315. Pallasne... potuit...? = Num Pallas potuit...? See notes on 41, at the end. exūrere: in compounds ex- often suggests success; here it = completely, utterly. Argivum: cf. superum, 4, deum, 9, Danaūm, 30. ipsōs: i.e. the crews as distinct from the ships. pontō: for ease see § 155.

41. ūnius, of but one man, is sharply contrasted with ipsōs, 40, and gente, 47. There was but one sinner (see Āiāx in Vocabulary), yet all perished. In Juno's opinion, the whole Trojan race, not merely one man, had sinned

against her; yet she is powerless against that race. For scansion of ūnius see note on illius, 16. et... Oīlei explains ūnius ob noxam: § 251. furiās, mad deeds; see note on irae, 11. Āiācis Oīlei, Ajax, son of Oileus; lit., 'Oileus's Ajax.' For the form Oīlei see §§ 110, 280.—Pallasne... Oīlei?, 39-41, is highly rhetorical. Smarting under defeat, Juno speaks as if she can not believe that these events, which she so clearly recalls, did, in fact, happen. 39-48 = 'Can it be that, though Pallas avenged herself so fully, so swiftly, I have failed so ignominiously?'

42. Ipsa: freely, With her own hands. Pallas not only caused, but herself wrought, the ruin. The fact that Jupiter suffered no deity save Pallas to wield his thunderbolt was a sore trial to his jealous spouse. ignem: the lightnings: § 313.

43. -que... -que: often in poetry (cf. 18) instead of et... et, or a simple et. The usage occurs only once in Cicero. rātis: rātis is often used in poetry for nāvīs. See note on terrīs... et altō, 3.

44. illum = illum ipsum, i.e. Ajax. trānsfixō pectore: Vergil is telling us indirectly (§ 254) that Pallas had smitten Ajax with a lightning bolt. pectore is to be construed as animō is, 26.

45. turbine, by the whirlwind, i.e. by the wind caused by the rush of the thunderbolt (43). scopulō: dative

ast ego, quae dīvum incēdō rēgīna, Iovisque
et soror et coniūnx, ūnā cum gente tot annōs
bella gerō. Et quisquam nūmen Iūnōnis adōrat
praetereā, aut supplex ārīs impōnit honōrem?"

Tālia flammātō sēcum dea corde volūtāns
nimbōrum in patriam, loca fēta furentibus Austrīs,
Aeoliam venit. Hic vāstō rēx Aeolus antrō
luctantīs ventōs tempestātēsque sonōrās
imperio premit, ac vinclīs et carcere frēnat.

with *infixit*; see § 138. With *infigere* Cicero uses *in* with the ablative.—*Ipsa* . . . *acūtō*, 42-45, breaks into two equal parts, between which there is asyndeton (i.e. lack of connecting conjunction). The asyndeton is relieved by the contrast implied between *illum* and *ratis*; asyndeton is common in enumerations and contrasts.

46. *ast*: § 120. *ego* is contrasted with *Ipsa*, 42. *dīvum* = *deum*, 9. *incēdō*, *move*, *progress*, is a picturesque substitute for *sum*. The word denotes slow, stately movement, as of an army.

47. *et* . . . *et*: the metrical treatment (§ 300) gives added emphasis. Render by *and Jove's both sister and wife*. *ūnā* is, logically, wrong. Vergil should have written *tōtā*, in contrast to *ūnius*, 41 (see note there). In writing *ūnā*, Vergil had in mind another contrast, that between *ūnā* and *tot annōs*. The Queen of Heaven might reasonably have expected to destroy a *single* race *at once*; in *tot annī* she might reasonably have expected to be able to destroy *all* races together. *tot* . . . *gerō* (48), *have been waging and still am waging*. Compare the force of a present tense with *iam diū*, *iam dudum*, *iam pridem*.

48-49. *Iūnōnis*: a very emphatic substitute for *meum*. A name has associations and suggests thoughts far beyond the power of any pronominal word to express. The usage is common

in Greek, Latin, and English. Cf. Shakespeare, *The Merchant of Venice* IV. i, "Tell her the process of Antonio's end." *praetereā*, *thereafter*, i.e. after these seven years of fruitless efforts against the Trojans. This sense of *praetereā* is very rare. Render by *Is any one thereafter* (i.e. *still*) *reverencing* . . . ?, etc. The expected answer to the question is negative. *ārīs* (sc. *Iūnōnis*, or *eius*): for case cf. *scopulō*, 45, with note. *honōrem*: here that which confers honor, *an offering*; see note on *dolōrēs*, 25.

50-80. Juno enlists Aeolus, King of the Winds, against the Trojans.

50. *Tālia* . . . *volūtāns*: for word-order see § 231. *flammātō* . . . *corde*: local abl.: § 156. *flammātō* = *enkindled*, or, freely, *fevered*.

51. *patriam*: the poets picture the winds not merely as natural forces, but as persons; hence the winds have a native land. *fēta*, as an adj. of fullness, is construed with the abl., the prose usage; contrast *dives opum*, 14. *Austrīs*: see § 208.

52-54. *antrō* may be either local abl. or instr. abl.; cf. *pontō*, 40, with note. *luctantīs*, *wrestling*, *struggling*. *premit*, *o'erwhelms*, *masters*; properly, 'crushes.' *frēnat*, *bridles*. The figure changes; the winds are now thought of as high-spirited steeds. To avoid confusion of figures, render by *restrains them by chains and by prison walls*.

- 55 Illī indignantēs magnō cum murmure montis
circum claustra fremunt; celsā sedet Aeolus arce,
scēptra tenēns, mollitque animōs et temperat irās;
nī faciat, maria ac terrās caelumque profundum
quippe ferant rapidī sēcum, verrantque per aurās.
60 Sed pater omnipotēns spēluncīs abdidit atrīs,
hoc metuēns, mōlemque et montis īnsuper altōs
imposuit, rēgemque dedit, quī foedere certō
et premere et laxās scīret dare iussus habēnās.
Ad quem tum Iūnō supplex hīs vōcibus ūsa est:
65 “Aeole, namque tibī divum pater atque hominum rēx

55. *magnō . . . montis*: freely, while the great mountain reverberates (echoes) loudly. See § 161.

56-57. *claustra*: the doors of the carcer, 54. *fremunt*: this verb is used of confused noises of all sorts, especially of expressions of rage. *arce*: local abl.: § 155. In prose we should have *in arce*, or *intrā arcem*. As a monarch (*rēx*, 52), Aeolus must have an *arx*. But where or what this *arx* was Vergil does not indicate. *temperat*, sets limits to, regulates.

58-59. *nī faciat*, should he not do (this), or, in better English, should he fail to do (this). The object of *faciat* is to be got from *mollit . . . irās*, 57. For its mood see A.516, b; B.303; Bu.915; D.789; G.596, 1; H.576; H.B. 580. The condition is not 'contrary to fact'; it deals not with the present or the past, but with the future. *nī* (or *nisi*) denotes an exception, not a condition; the sense is, 'under all conceivable conditions save such as actually exist (as defined in 52-57), the winds would,' etc. *maria . . . profundum* = 'the universe.' *Altus* and *profundus* = both 'high' and 'deep.' *quippe*: as in 39, but without the sarcastic force. *rapidī* = an adv. (§ 213), *swiftly*.

60-63. *pater omnipotēns*: Jupiter: §§ 312, 341. *spēluncīs*: for case see

note on *antrō*, 52. *hoc* sums up 58-59; cf. the use of *Id*, 23. *mōlem*, *massy barrier*, is explained by the rest of the verse; see § 251. *montis*: metrical plural for convenience (§ 189). In 55 the sing. was used of the same barrier. *īnsuper*, *over*, *above*. *imposuit*: sc. *eīs* = *ventis*. Sc. *eīs* also with *dedit*. *foedere certō*, *in accordance with a fixed compact*. There was to be no room for misunderstandings. B. 220, 3 calls this the "ablative of accordance"; it is a species of modal ablative. In prose we might have *ē foedere certō*. *et . . . et*: note the metrical treatment; cf. 47. Aeolus was to be as skillful in loosing the winds at the right moment as in restraining them at others. *premere*: cf. *premit*, 54. For the inf. with *scīret*, *know how*, see §§ 175, 181. *iussus*: an important word here; it = (only) *when bidden*. Sc. *ā Iove*. For the figure in *laxās . . . habēnās* see note on *frēnat*, 54. Sc. *eōs* with *premere*, *eīs* with *dare*: § 244, a.

64. *quem*, *him*. Latin loves to tie sentences closely together, and hence often uses the relative pronoun where English is content with a demonstrative or a personal pronoun.

65-66. *namque . . . ventō* gives the cause, not of anything expressed in 65-70, but of Juno's appeal to Aeolus.

et mulcēre dedit flūctūs et tollere ventō,
 gēns inimīca mihi Tyrrhēnum nāvigat aequor,
 Īlium in Ītaliā portāns victōsque Penātis;
 incute vim ventīs summersāsque obrue puppīs,
 aut age diversōs et disice corpōra pontō.

70

Sunt mihi bis septem praestantī corpore nymphae,
 quārum quae fōrmā pulcherrima Dēiōpēa,
 cōnubiō iungam stabili propriamque dicābō,
 omnīs ut tēcum meritīs prō tālibus annōs
 exigat, et pulchrā faciat tē prōle parentem."

75

Render by *Aeolus*, (to you I come), for, etc. Such ellipsis is common with *namque*. *dīvum . . . rēx* = *pater omnipotēns*, 60. For the monosyllabic ending of the verse see § 296. *mulcēre . . . tollere*: objects of *dedit*, which = *passus est*: § 176. *ventō*: instr. abl., with both *mulcēre* and *tollere*. The winds soothe the waves by ceasing to blow.

67-68. *gēns inimīca*: cf. *genus inimicum*, 28, with notes. *Penātis*: see §§ 331-334. The tone in which Juno, foe of the Trojans, speaks of the Trojan gods is quite different from that in which Vergil speaks of them. See note on *deōs*, 6.

69. *vim*, violence, frenzy; cf. *vī*, 4. *summersās . . . obrue*: we should say, *o'erwhelm and sink*. Latin more logically subordinates one verb to the other. Coördination of verbs is avoided in Latin by means (1) of a pf. pass. part., in agreement with the object of the one verb used (cf. *summersās* here, *iactātōs*, 29); (2) an abl. abs.; (3) a *cum*-clause, with the subj.; (4) a pf. part. of a dep. verb, in the nominative case, in agreement with the subject of the one verb used.

70. *diversōs*, *asunder*, gives the result of *age* (*eōs*); see § 211. *disice*: the first syllable of *adicō*, *conicō*, *disiciō*, *iniciō*, *obiciō*, *subiciō* counts as heavy (§ 258), because each of these verbs contains as its second

element *iaciō*, shortened to *-iciō*, in spelling (but not in pronunciation), in the compound. *pontō* = *in pontō*, or *per pontum*; for case see § 134, or § 157, or § 159.

71. *praestantī corpore*, of surpassing beauty, preëminently lovely. See A.415; B.224; Bu.557; D.466; G.400; H.473, 2; H.B.443. An abl. or gen. of char. usually = an English compound adj. or an adj. modified by an adverb. *nymphae*: see §§ 326-328.

72. *quārum . . . Dēiōpēa*: this verse would naturally run, *quārum (eam) quae fōrmā pulcherrima (est), Dēiōpēam*, but the name of the nymph has been incorporated within the rel. clause, and so has been attracted into the case of *quae*. *quārum* is gen. of the whole, with *quae*, or with *pulcherrima*.

73. *cōnubiō*: instr. ablative. *iungam*: sc. *tibi*, or *tēcum*. Juno was goddess of marriage (§ 314). *propriam*, as *your very own*, is highly effective, since it denotes something that only one person can ever possess. *Suus* denotes what only one person happens to possess at a given time; some one else may own the thing later. In different contexts *proprius* is used of all three persons. *dicābō*: distinguish this form from *dicam*.

74-75. *omnis . . . annōs*: the nymphs were immortal. For the word-order see § 231. *pulchrā . . . prōle*: instr. abl., *by lovely offspring*;

Aeolus haec contrā: "Tuus, ō rēgina, quid optēs
explōrāre labor; mihi iussa capessere fās est.

Tū mihi quodcumque hoc rēgnī, tū scēptra Iovemque
conciliās, tū dās epulis accumbere dīvum,
80 nimbōrumque facis tempestātumque potentem."

Haec ubi dicta, cavum conversā cuspidē montem
impulit in latus, ac ventī, velut agmine factō,
quā data porta ruunt, et terrās turbine perflant.

Incubūere marī, tōtumque ā sēdibus imīs
85 ūnā Eurusque Notusque ruunt crēberque procellis

freely, by bearing you lovely children. *prōle* is coll. sing.: § 187. *faciat tē . . . parentem*, may make you a father (*sire*).

76-77. haec: sc. *ait* or *dicīt*, as in 37. **Tuus . . . mihi:** strongly contrasted. The general sense is 'You command, I obey.' **quid optēs explōrāre**, to ponder carefully what you wish. **mihi:** note *ī* before initial *ī*-consonant. This is the regular usage. **fās est:** a strong expression. **Aeolus**, in accepting the bribe (71-75), speaks humbly, as if he were but a mortal. He makes Juno responsible.

78-80. 78-80 give the reasons for *Tuus . . . est* (76-77); they = a *nam*-clause or a causal *cum*-clause. **Tū mihi:** Latin likes to emphasize contrasted pronouns by putting them together at the head of a sentence. For *tū* at the head of successive clauses (anaphora) see A.598, f.; B.350, 11, b; Bu. 1067; D.939; G.682; H.666, 1; H.B.632, 5. For the metrical treatment of *Tū . . . tū . . . tū* see § 301. **quodcumque . . . rēgnī (est)**, every atom of sovereignty I possess. *hoc* here, as often, = 'this of mine,' 'my,' *meum*. **rēgnī** is gen. of the whole; cf. *quārum*, 72. **scēptra:** for the pl. see § 190. For *ā* see on *mihi*, 77. **Iovem**, (the favor of) Jove. **accumbere:** object of *dās*; see note on *mulcēre . . . tollere*, 66. Sc. *mihi* with *dās*, *mē* with *facis*; cf. the ellipses in 63.

For the gen. with *potentem*, in 80, see § 126. With *facis (mē) potentem* cf. *faciat tē . . . parentem*, 75.

81-123. Aeolus causes a great gale, which scatters the Trojan ships. One is sunk.

81-82. dicta: sc. *sunt*: § 245. **conversā . . . latus**, turning his spear toward the mountain he smote the mountain full upon its side. The direction in which Aeolus turns his spear is indicated in part by the position of the abl. abs. between *cavum* and *montem*, in part by *in latus*. **in, against. ac, and forthwith** (§ 220). **velut . . . factō**, as if they had formed a marching column. *velut* apologizes for the figurative language, which represents the winds as soldiers. *quasi* is similarly used.

83. quā (sc. *parte*) = *ubi*, where. **data (est)**, was wrought, by the blow of Aeolus's spear. **ruunt** = *prōruunt* (§ 221). **turbine**, in a tornado, in a whirlwind; modal abl. (§ 158).

84. Incubūere, Instantly they swoop down on. For the tenses in 83-94 see §§ 164-165. With *Incubūere* (from *incumbō*) social abl. (§ 151).

85. -que . . . -que: as in 18, 43. **ruunt** = *ēruunt*, upheave; cf. *ruēbant*, 35, and contrast *ruunt*, 83. Latin writers often repeat words, even with changed meaning. **crēber . . . procellis**, gusty, squally; lit., 'crowded with blasts.'

Āfricūs, et vāstōs volvunt ad litora flūctūs;
 īnsequitur clāmorque virum strīdorque rudentum.
 Ēripiunt subitō nūbēs caelumque diemque
 Teucrōrum ex oculīs; pontō nox incubat ātra.
 Intoñuēre polī, et crēbrīs micat ignibus aethēr,
 praesentemque virīs intentant omnia mortem.
 Extemplō Aenēae solvuntur frīgore membra;
 ingemit, et, duplicīs tendēns ad sīdera palmās,
 tālia vōce refert: "Ō terque quaterque beātī,
 quīs ante ōra patrum Trōiae sub moenibus altīs
 contigit oppetere! ō Danaūm fortissime gentis
 Tȳdidē! Mēne Īliacīs occumbere campīs
 nōn potuisse tuāque animam hanc effundere dextrā,

90

95

See pg 144

procellis is abl. with *crēber*, treated as an adj. of fullness. Cf. *fēta* . . . *Austrīs*, 51. Poets, ancient and modern, often make all four winds blow at once; they are then poets, not scientists. Cf. Scott, *The Fire-King*; Milton, *Paradise Regained* IV. 413-415.

87. *īnsequitur* . . . *rudentum*: read this verse aloud, and then see § 253. *īnsequitur* is sing., agreeing with the nearer subject, instead of agreeing with both together; so regularly in prose. *-que* . . . *-que*: as in 85. *virum* = *virōrum* (§ 100). In prose this form of *vir* occurs only in compound words such as *triumvir*.

88-89. *-que* . . . *-que*: as in 85, 87. *ātra* = an adv. (§ 213), *in darkness black*. *ātra* is a fine epithet, since it denotes a dull, lusterless black. Not a gleam of light relieves the darkness.

90. *Intonuēre*: instantaneous pf.; see note on *Incubuēre*, 84. *ignibus*, *lightning flashes*. Cf. *rapidum* . . . *ignem*, 42.

92. *Aenēae*: the *vir* of 1; see notes there. *solvuntur*, *are loosened, are unstrung*. The Greeks and the Romans thought of the limbs as normally in a state of tension, as a bowstring is when it is ready for action. Look up

the English word *paralysis* in a dictionary. *frīgore*, *chilling fear*: § 202.

93. *duplicīs* here merely = *duās*, a usage common in poetry. *sīdera*: the gods were often thought of as dwelling among the stars. Indeed, the stars themselves were often accounted gods.

94. *tālia*, *such words as these, the following words*. Contrast *Tālia*, 50, and cf. *haec*, 37, 76. *Ō* with the vocative always expresses overwhelming emotion. *terque quaterque*: i.e. many times, *wondrously*.

95-96. *quīs* . . . *contigit*, *whose happy lot it was*. For *quīs* = *quibus* see § 103, 2. *ante ōra* . . . *oppetere*: sc. *mortem*; by itself *oppetere* merely = 'meet.' The Greek and Roman heroes did not fear death in itself; what they dreaded was a death without glory or burial. *Danaūm*: as in 30.

97-98. *Tȳdidē*: for form see § 105. *Mēne* . . . *potuisse* . . . !: for mood see § 173, and cf. *Mēne* . . . *dēsistere* . . . *posse* . . . ?, 37-38, with notes. Render here by *Why could I not have fallen* . . . ? Diomedes wounded Aeneas in a fight before Troy, and would have killed him had not Venus rescued him. See *Iliad* V. 297-317. *hanc* = *meam*; cf. *hoc*, 78, with note.

saevus ubi ^{Achilles} ~~Aeacidæ~~ tēlō iacet Hector, ubi ingēns
 100 Sarpēdōn, ubi tot Simois correpta sub undīs
 scūta virum galeāsque et fortia corpora volvit!"
 Tālia iactantī stridēns Aquilōne procella
 vēlum adversa ferit, flūctūsque ad sīdera tollit:
 franguntur rēmī; tum prōra āvertit et undīs
 105 dat latus; insequitur cumulō praeuptus aquae mōns.
 Hī summō in flūctū pendent, hīs unda dehiscēns
 terram inter flūctūs aperit; furit aestus harēnīs.
 Trīs Notus abreptās in saxa latentia torquet
 (saxa vocant Itali mediīs quae in flūctibus Ārās,

99-101. *saevus* pictures the feelings with which Hector was regarded by his Greek foes; it is thus a compliment. See note on *saevae*, 4. *ubi . . . ubi . . . ubi*: the repetition gives a pathetic effect. See note on the triple *tū*, 78-79. *tēlō*: instr. abl.; see §§ 160, 222. *ingēns*: the Homeric heroes were regarded as of larger stature than the men of later times. *correpta*, swept quickly, hurried, belongs with all the nouns in 101, but gets its gender from the nearest. The pf. pass. part. often = a relative clause; so *correpta* = *quae corripuit*. *volvit*: pres. tense. In his emotion Aeneas forgets the intervening years, and speaks as if the river were still buffeting the bodies of men slain seven years before; cf. *iacet*, 99.

102. *iactanti* (sc. *ei*), as he was wildly uttering. For case see § 131. *stridēns* . . . *procella*, a blast roaring with the north wind. We should say, less daringly, 'a roaring blast from the north.' *stridēns* is onomatopoetic (§ 253); see note on 87. *Aquilōne*: instr. ablative.

103. *adversa* = an adv. (§ 213), full in front. The sails of ancient ships were rectangular, setting across the mast.

104. *āvertit*, swings round. For the (apparently) intr. use see § 151, and cf. *Incubūere*, 84.

105. *dat latus*, proffers (*exposes*) its side. The blast stops completely the

headway of the ship. Hence the ship will not answer the steering-paddles, and so falls into the trough of the sea. *cumulō*, in a mass. See § 158, and cf. *turbine*, 83. *mōns*: a huge wave, due to the blast of 102, comes down on Aeneas's ship. English writers have often spoken of waves as running 'mountains high.' For the monosyllabic ending of the verse cf. 65.

106-107. *summō . . . flūctū*, on a billow's very summit. See note on *summā . . . undā*, 127. *unda*: here simply the water; contrast *undīs*, 104. *terram*: the ground at the bottom of the sea. *furit . . . harēnīs*, the seething waters struggle madly with the sands. *harēnīs* = *terram*, 107. The expression explains *his . . . aperit*. For case of *harēnīs* see § 136.

108. *Trīs*: sc. *nāvis*. *abreptās . . . torquet*: see note on *summersās . . . obrue*, 69. The prefix in *abreptās* = 'out of their true course.'

109. This verse, which is in appos. with *saxa latentia*, = rocks which, (lying) in the midst . . . , the Italians call. The postponement of the rel. pron. is like that of a conjunction; see § 236. Join *mediīs . . . in flūctibus* closely with *quae*. A prose writer would have added *iacentia*, 'lying,' or *sita* (from *sinō*), 'placed,' 'set.' The double *saxa* has a pathetic effect; see note on the triple *ubi*, 99-100.

dorsum immāne mari summō), trīs Eurūs ab altō
 in brevia et syrtīs urget (miserābile visū),
 inlīditque vadīs, atque aggere cingit harēnae.
 Ūnam, quae Lyciōs fidumque vehēbat Orontēn,
 ipsius ante oculōs ingēns ā vertice pontus
 in puppim ferit: excutitur prōnusque magister
 volvitur in caput; ast illam ter flūctus ibidem
 torquet agēns circum, et rapidus vorat aequore vertex;
 appārent rārī nantēs in gurgite vāstō,
 arma virum, tabulaeque, et Trōia gazā per undās.
 Iam validam Īlioneī nāvem, iam fortis Achātae,
 et quā vectus Abās, et quā grandaevus Alētēs,

110. *dorsum immāne* describes the normal appearance of these rocks, and so emphasizes the severity of the storm which now hides them from view. *mari summō*, on the surface of the sea. Cf. *summō in flūctū*, 106, with note.

111-112. *brevia*: here a noun, *shal-lows, shoals*: § 216, 2. *miserābile visū*: grammatically in appos. with *trīs* . . . *urget*, but in thought an independent exclamation, 'O piteous sight!' Vergil is fond of such pathetic expressions. For *visū* see A.510, and N.2; B.340, 2; Bu.1017; D.882, II; G.436, and NN.1, 2; H.635, and 1; H.B.619, 1. *vadīs*: dat.: § 138.

113. *Orontēn*: for form see § 105.

114. *ipsius*: Aeneas. *Ipsē* is often thus used of the chief person, or leader, of a group. To realize the pathos here, think of the *pietās* of Aeneas (10). For scansion of *ipsius* see note on *il-lius*, 16. *ā vertice*, (sweeping down) from its uttermost height. *vertice* represents the highest point reached by the billow in its upward movement; cf. *summō in flūctū*, 106.

115-116. *excutitur*, is flung violently forth from his proper place at the steering-paddle. Whether he is flung on the deck or into the sea Vergil does not say. *prōnusque*: -que joins *volvitur* to *excutitur*; it is, however, added

to *prōnus* to emphasize that word. This ship is even more helpless than was that of Aeneas (102-105). *magister*: subject of *excutitur* and *volvitur*; for its position see § 235. *illam*: the ship, as distinct from the helmsman.

117. *torquet agēns*, drives and whirls. *circum* belongs with both *torquet* and *agēns*. *rapidus* . . . *vertex*, a swirling maelstrom.

118. *appārent rārī*, only here and there men are seen. *Rārus*, when used of separate things, emphasizes the distances between them. Study *dēnsus* and *rārus* in Vocabulary. This verse is deeply pathetic, since it suggests a contrast with the crew massed on the deck but a moment before.

119. Sc. *appārent*, and participles corresponding to *nantēs*, i.e. *fluitantia*, *fluitantēs*, *fluitāns*. *arma*: wicker shields, leather helmets.

120-121. *Iam*, By this time. *Iam* emphasizes the closing moment of a series; *nunc*, 'at this present (moment),' 'now,' gives a single moment absolutely coincident with the moment of speaking or writing. *Īlioneī*: for form see §§ 110, 280. *Achātae*: for form see § 105. *quā* (= *eam nāvem quā*) *vectus* (est) *Abās*, that in which . . . sailed. *Vehī*, with or without *nāvī* (instr. abl.), = 'sail.' Note the pathetic *Iam* . . .

vicit hiems; laxis laterum compāgibus omnēs
accipiunt inimicū imbre, rimisque fatiscunt.

- Intereā magnō miscērī murmure pontum
125 ēmissamque hiemem sēnsit Neptūnus et imīs
stāgna refūsa vadīs, graviter commōtus, et, altō
prōspiciēns, summā placidum caput extulit undā.
Disiectam Aenēae tōtō videt aequore classem,
flūctibus oppressōs Trōas caelique ruīnā,
130 nec latuēre dolī frātre Iūnōnis et irae.
Eurum ad sē Zephyrumque vocat, dehinc tālia fātur:

iam, quā . . . quā; cf. the triple *ubi*, 99-100, with note. In both passages the repetition marks the rising feeling as each fresh disaster is recounted.

122. *laxis . . . compāgibus*: instr. abl., *through the loose* (= loosened) *seams of their sides*. *laxis* gives the result, not the process: § 215.

123. *accipiunt*, *are welcoming*; a strong word. *imbrem*: properly 'rain-water,' but here = *aquam*, or *undam*; *inimicū* personifies *imbrem*. *rimis*: modal abl. (§ 158), or instr. abl. (§ § 160, 222: *fatiscunt* involves *patefactae sunt*).

124-156. Neptune ends the storm and rescues the remaining ships.

124. *magnō . . . murmure*: freely, *was confounded and in grievous uproar*. For the abl. see § 161. The abl. may, however, be instrumental. *miscērī*, itself indefinite, is defined by 125-126.

125-127. *ēmissam*: sc. *esse*; see § 245. *Neptūnus*: § 321. *imīs . . . vadīs*, *from the uttermost deeps*. *Imus* is often best rendered by an intensifying adj. or adv., such as 'uttermost,' 'very,' 'even.' *vadīs* is loosely used; see Vocabulary. *stāgna* (cf. *stō*, *stāre*): properly quiet, standing waters, but here the waters at the bottom of the sea, which are commonly unmoved by the winds that sweep the surface. The word pictures well the terrible

character of the present storm; cf. 106-107. *refūsa*, *upheaved*. *graviter commōtus* is proleptic (§ 211), *to his sore distress*. *altō* = *in altum*, *o'er the sea*; see note on *Latiō*, 6. *summā . . . undā*, *from the top of a billow*; cf. *summō in flūctū*, 106, *marī summō*, 110. In Latin, an adj. often denotes only part of the noun it modifies. Thus *summus mōns* often = 'the top of a mountain,' *media nox* often = 'midnight.' For case of *undā* see § 152. *placidum*: the god is outwardly calm, though *graviter commōtus*. There is a fine contrast between his serenity and the fury of the elements. *caput*, *countenance*.

129. *caelī . . . ruīnā*, *heaven's downfall*, a strong expression. The Trojans are between two dangers; the seas run mountains high, and the sky threatens to crush the ships.

130. *latuēre*: for form cf. *tenuēre*, 12, with note; for tense see § 164. With a non-personal subject *lateō* is often transitive in poetry, 'be hidden from,' 'be unknown to.' A word denoting a person is then the object of the verb. Neptune, knowing the feelings of his sister Juno toward the Trojans (§ § 56-57), at once attributes the situation to her (§ 254). *irae*: as in 11.

131. *Eurum . . . Zephyrum*: for the presence here of confronting winds see note on *crēber . . . procellis*, 85. *dehinc*: for scansion see § § 280, 282.

olig gen.
Tantane vōs generis tenuit fidūcia vestrī?

Iam caelum terramque meō sine nūmine, ventī,
miscēre et tantās audētis tollere mōlis?

quōs ego—! sed mōtōs praestat compōnere flūctūs.

135

Post mihi nōn similit poenā commissa luētis.

Mātūrāte fugam, rēgīque haec dīcite vestrō:

nōn illī imperium pelagī, saevumque tridentem,
sed mihi sorte datum. Tenet ille immānia saxa,

vestrās, Eure, domōs; illā sē iactet in aulā

140

Aeolus et clausō ventōrum carcere rēgnet."

Sic ait, et dictō citius tumida aequora plācat,

132. generis . . . fidūcia, confidence in your lineage; a contemptuous expression, since the winds were inferior deities. For the obj. gen. in *generis* see § 130. **tenuit**, mastered.

133-134. Iam . . . audētis . . . ? Has it come to this, that you dare? *Iam* is used as in 120. **meō . . . nūmine**, without (the expression of) my will divine. Neptune, god of the seas, not unnaturally claims mastery of the winds. In 52-63 Vergil described Jupiter as exercising such mastery, through Aeolus. **mōlis**, massive waves; properly, 'masses (of water).'

135. quōs ego—!: the rest of his thought Neptune leaves to the imagination of the winds. So parents sometimes seek to frighten children by the very vagueness of their threats. The antecedent of *quōs* is *vōs*, 132, implied also in 133-134. **mōtōs . . . flūctūs**, the turmoil of the deep. See § 214, and cf. notes on *altā*, 26, and on *sp̄rtae*, 27.

136. Post belongs both with *commissa* and with *luētis*. So *similit* belongs in sense also with *commissa*. The verse means, 'For like misdeeds committed hereafter you will make atonement by punishment in no way like (your present easy treatment).' **nōn similit**=*longē dissimilit*. By a usage called *litotes*, i.e. (studied) plain-

ness or simplicity of speech, writers often, instead of affirming a given thought, deny its opposite. So we call a good thing 'not bad.'

137-139. fugam: for case see § 143. **rēgī**: Aeolus; cf. 52, 62. **imperium pelagī**, sovereignty o'er the main. For the gen. see § 130. **saevum**, awful, as the symbol of Neptune's power, displayed below, 145-156. **sorte datum** (*esse*), was allotted. See § 310, at the end. **Tenet**, is master of. **140. vestrās**: since, in Vergil's time, neither *vōs* nor *vester* was used in good Latin of a single person, *vestrās* . . . *domōs* = 'your home, Euris, and that of your fellow-winds.' Note the pl. verbs in 134, 136-137. **sē iactet**, flaunt himself, give himself airs. Cf. Cicero, *Cat. I. 1, Quem ad finem sēsē . . . iactābit audācia?*

141. clausō . . . rēgnet, let him play the king with the dungeon of the winds fast shut, is contemptuous. Aeolus's sovereignty over the winds would amount to little if he were never at liberty to loose them. Jupiter had not so willed it; see 60-63, with notes. **carcere**: as in 54, with an added tone of contempt.

142. dictō citius, ere his speech was done, or, perhaps, more swiftly than speech, i.e. more swiftly than words can tell.

collētāsque fugat nūbīs sōlemque redūcit.
 Cŷmothoë simul et Tritōn adnīxus acūtō
 145 dētrūdunt nāvīs scopulō; levat ipse tridentī,
 et vāstās aperit syrtīs et temperat aequor,
 atque rotīs summās levibus perlābitur undās.
 Ac velutī magnō in populō cum saepe coorta est
 sēditio, saevitque animīs ignōbile vulgus,
 150 iamque facēs et saxa volant (furor arma ministrat),
 tum pietāte gravem ac meritīs sī forte virum quem
 cōspexēre, silent arrēctisque auribus astant
 (ille regit dictīs animōs et pectora mulcet),
 sic cūctus pelagī cecidit fragor, aequora postquam

143-144. With 143 contrast 88. Join *simul* with *adnīxus*, which belongs with both subjects; see note on *corrupta*, 100. For Cymothoë and Triton see § 325.

145-146. *nāvis*: the three of 108. *scopulō*: an effective word (see Vocabulary); the *saxa latentia*, 108, are now clearly visible. *levat* (*eās*), *lifts them*, that they may float off. *ipse*: Neptune. See note on *ipsius*, 114. *aperit*, *opens up, makes a way through*. *syrtis*: see 111-112. *temperat*: as in 57.

148-149. *Ac* joins the whole simile, 148-156, to what precedes; *velutī* is balanced by *sic*, 154. *magnō*: an important word; the greater the throng, the greater the achievement of the man who checks its riotous conduct. *cum . . . est*: we should say, *when, as often happens*. We might have had *cum, ut saepe fit, coorta est*, but the condensed formula of the text is very common. *animis*: local abl. (§§ 154, 156), *inwardly*, or, perhaps, *instr. abl., with hot passions*.

150. *iam, presently*, marks the second stage, the resort to violence. *furor . . . ministrat*: see §§ 247-248. *arma* properly = defensive armor, but here = *tela, missiles*, the *facēs et saxa*.

151-153. *tum, in such a crisis*, belongs within the *sic*-clause. *pietāte . . . meritīs*: *instr. ablative*. The sense

is, (*made*) a man of weight by his devotion to duty, etc. Cf. the description of Aeneas in 10, *insignem pietāte virum*. *quem, any, a. cōspexēre*: for form cf. *latuēre*, 130, *tenuēre*, 12. *silent . . . mulcet* is the conclusion to *velutī . . . cōspexēre*, 148-152. *arrēctīs, uplifted*; freely, *straining*. The word is properly applicable only to beasts, but Latin writers freely compare or identify men with animals. *animōs*: cf. *animīs*, 149. In thought this verse = a causal clause with *silent . . . astant*, 152.

154-156. *sic . . . fragor* balances *silent . . . astant*, 152. In this simile the corresponding elements are the winds and the rioters; the great sea and the great people, Neptune and the *vir pietāte gravis ac meritīs*. Scenes like these were all too common in Rome in the first century B.C. Neither the winds nor the rioters have a word to say in their own defense. When Vergil wrote this simile, he may well have had Augustus in mind (§§ 69-70). *genitor*: a complimentary title for a god. So, often, *pater*. *caelō . . . apertō*: for case see § 159. *invectus, riding*; see § 186. *apertō*: i.e. cleared of wind, clouds, dust, darkness; contrast 88-91. The word gives the result of 143. *currū*,

prōspiciēns genitor caelōque invectus apertō
flectit equōs, currūque volāns dat lōra secundō.

Dēfessī Aeneadae, quae proxima litora cursū
contendunt petere, et Libyae vertuntur ad ōrās.

Est in sēcessū longō locus: insula portum
efficit obiectū laterum, quibus omnis ab altō
frangitur inque sinūs scindit sēsē unda reductōs.

Hinc atque hīnc vāstae rūpēs geminīque minantur
in caelum scopulī, quōrum sub vertice lātē
aequora tūta silent; tum silvīs scaena coruscīs

team. For form see § 102. **dat lōra:** cf. *lavās . . . dare . . . habēnās*, 63. **secundō**, *swiftly gliding*; lit., 'following' (Neptune's guidance).

157-179. The Trojans reach land, light a fire, and begin to prepare a meal.

157-158. **Dēfessī:** the prefix, as often, gives the idea of thoroughness; cf. note on *exūrere*, 39. **Aeneadae** = *Trōiānī* (§ 196), but with the added suggestion that the Trojans are under Aeneas's fatherly care. **quae . . . litora:** sc. *sunt*. **cursū**, with speed, *swiftly*. **vertuntur** = *sē vertunt*; see §§ 166-167. Contrast the normal prose form, *scindit sēsē*, 161.

159. **sēcessū**, *estuary*. See Vocabulary. **longō** pictures the estuary as it appears to one entering it. We say 'deep.'

160. **obiectū laterum**, *by the thrust of its sides* (against the oncoming billows). The island lies in front of (across) the estuary and so serves as a breakwater. On this passage see § 249. With **obiectū** sc. *undis* (dative: § 138, at the end). **omnis ab altō . . . unda** (161) belong closely together, *every wave that sweeps in*, etc.

161. **frangitur:** the billow is no longer compact, and so is no longer dangerous. **inque . . . reductōs:** *sinus*, properly any curve or bend, was the technical term for a gulf or a bay. The sense may, then, be *parts*

(and flows on) into the retreating curves of the shore. **scindit sēsē** can well suggest motion, and so = *scindit sē ut influat in*. In this view, the billow, broken by the sides of the island, flows harmlessly by on either side of the island till it works its way into the innermost curves of the beach. Another excellent explanation makes *sinūs* refer to breaks in the *unda*, curves in the sheet of water, which, its force nullified by the island, is now withdrawing seaward, to the level from which it was flung forward. The shoreward edge of such a sheet is, of course, never straight. Render, then, by *parts into retreating curves*. Vergil gave loving study to the sea and its shores, and knew them well. **reductōs**, on either view, = *withdrawn, retired, retreating*.

162-163. **Hinc . . . hinc:** i.e. on either hand as one entered the harbor. In prose we should have *Hinc atque illinc*. **rūpēs** = the continuous cliffs encircling the haven. **scopulī**, *peaks*, standing, as watchtowers might stand, one on either side, at the seaward end of the cliffs.

164. **tūta:** a true pass. part., *protected, made safe*; freely, *sheltered*. **tum**, *besides*, introduces a fresh series of particulars. **silvīs . . . coruscīs**, *a bright-wooded background*. For the abl. see note on *praestantī corpore*, 71. **coruscīs** suggests the gleam of the

- 165 *dēsuper* horrentīque ātrum nemus imminet umbrā.
 Fronte sub adversā scopulis pendentibus antrum,
 intus aquae dulcēs, vivōque sedilia saxō,
 nymphārum domus. Hīc fessās nōn vincula nāvīs
 ūlla tenent, uncō nōn alligat ancora morsū.
 170 Hūc septem Aenēās collēctīs nāvibus omnī
 ex numerō subit, ac, magnō tellūris amōre
 ēgressī, optātā potiuntur Trōēs harēnā,
 et sale tābentīs artūs in litore pōnunt.

sunlight on the waving trees. In the Roman theater the rectangular stage was bounded at the back by a straight, permanent wall of masonry, the top of which was on a level with the highest part of the auditorium. In front of this wall the simple scenery was arranged. The wall, which was thus in a double sense a background, and completely cut off the view of the spectators, was called *scaena*. Thinking of all this, Vergil applies the term *scaena* to the wooded heights that shut off the view of any one who entered this harbor.

165. dēsuper: i. e. on the *rūpēs*. **horrentī . . . umbrā:** Vergil seems to have evergreen trees in mind. The presence of conifers on the north coast of Africa has been questioned, but in iv. 249 Vergil gives to Mt. Atlas, in Africa, a *piniferum caput*. In any event, this description is idealistic, imaginative; it is based, too, on Homer, *Odyssey* XIII. 96-112. *horrentī*, *shaggy*, well describes the rough, awe-inspiring appearance of evergreen trees when they are untrimmed; the trees are in their natural state. Hence *horrentī* has much the same effect as *vivō*, 167. *ātrum* well describes the dark hue of evergreen trees. **imminet:** sc. *portū* (dative; cf. *currū*, 156). For the sing. see note on *insequitur*, 87. **umbrā**, *shade-trees*.

166. Fronte: sc. *rūpiūm*. We still talk of the 'brow' of a hill. **adversā**, *opposite*: properly, 'facing' (the en-

trance of the haven). The point of view is the same as that in *longō*, 159. **pendentibus:** the Romans applied this word to the sky, roofs of houses or caves, bridges, etc., poetically regarding such things as suspended between heaven and earth. The abl. in *scopulis pendentibus* and in *vivō* . . . *saxō*, 167, is either one of quality, or one of material, without *ex* (a usage largely confined to poetry).

167. aquae dulcēs: sure to be welcome after wanderings by sea. **vivō:** i.e. natural, uncut, unquarried; one might easily think of such rock as still living. See note on *horrentī* . . . *umbrā*, 165.

168. domus, *haunt*. We infer (§ 254) that the Trojans found shelter in the *antrum*, 166-168. **Hīc** = *Hōc in portū*. The word carries us back to 159-164. **vincula**, *cables*, *hawsers*. When ships were not drawn up on shore (beached; see note on *subducere*, 551), they were often fastened to the shore by cables.

169. ancora: in Trojan times, ships were moored with the help of large stones. Vergil often imports into his poem customs belonging to an age much later than that which he is describing. The usage is called *anachronism*.

171-173. numerō: given in 381 as twenty. **optātā** = *quam tam vehementer optārant*; see note on *corrupta*, 100. The word repeats the idea of *magnō tellūris amōre*, 171. **tābentīs:** a very

Ac primum silicī scintillam excūdit Achātēs,
 suscēpitque ignem foliīs, atque ārida circum
 nūtrimenta dedit, rapuitque in fōmite flammam.
 Tum Cererem corruptam undīs Cereāliaque arma
 expediunt, fessī rērum, frūgēsque receptās
 et torrēre parant flammīs et frangere saxō.

175

Aenēas scopulum intereā cōnscondit, et omnem
 prōspectum lātē pelagō petit, Anthea sī quem
 iactātum ventō videat Phrygiāsque birēmīs,

180

strong word, *drenched*; properly, 'wasting,' 'wasted.'

174. *silicī*: dat. of personal interest (§ 131), counting virtually as dative of separation. See A.381; B.188, 2, d; Bu.477; D.389; G.345, R.1; H.428, 2; H.B.371, and b.

175-176. *suscēpit . . . foliīs*, *nurtured the fire with leaves*. *suscēpit*, lit. 'fathered,' suggests the Roman custom whereby a father, raising a newborn child from the ground, acknowledged it as his own, and pledged himself to its support. The figure is continued in *nūtrimenta*, *food*, 176; Achates feeds the fire as one feeds a child. *nūtrimenta* denotes something slightly more substantial than the *folia*. *rapuit . . . in*, *made . . . find quick lodgment in*; lit., 'quickly caught upon.' Vergil's language is here badly strained. Either *rapuitque fōmes flammam* or *rapuitque fōmitem flamma* would be more natural. In these expressions *rapuit* would = 'swiftly caught.' *fōmite*: materials more substantial than the *folia* and the *nūtrimenta*. Note the double climax: *scintillam* (174), *ignem, flammam* (a vigorous blaze), and *foliīs, nūtrimenta, fōmite*.

177-179. *Cererem* = *frumentum*: §§ 200, 207. *corruptam*, *damaged*; not 'spoiled.' They use it. *Cereālia . . . arma* (*implements*): the mill, the sieve, and the kneading-trough. For the language see §§ 224, 225. *rērum*, *their destinies, their troubles*. For the

gen. see § 127. *receptās*, *rescued*; sc. *ab undīs*. *et . . . et*: to be taken only with the two infinitives. *torrēre*, *parch, dry*. To make it less tough and more easily reducible to meal grain was parched or dried before it was ground. Here the parching was needed also because the grain had been wet by the storm. *saxō*: a mill of stone: § 203. Cf. the use of *aere*, 35.

180-222. Aeneas seeks in vain traces of the twelve missing ships. He sees, however, a herd of deer, and kills seven stags, one for each of the ships he has with him. His comrades enjoy a feast.

180. While the others are preparing a meal, Aeneas, the chief, is busied with weightier cares. *scopulum*: cf. 163. *omnem*, *in every direction*; see note on *antīqua*, 12.

181-182. *prōspectum . . . pelagō*: cf. *altō prōspiciēns*, 126-127, with note. *Anthea sī . . . videat*, *if, haply, he shall see Antheus anywhere*; lit., 'with the wish that,' etc. In this common idiom the *sī*-clause is, in origin, a wish or prayer; see A.442, a, and N.1; Bu. 775; D.683; G.261, and N.1; H.558, 5; H.B.582, 5. There is, also, O.O. Aeneas's thought would run thus in O.R.: *Anthea sī . . . videam!* With *Anthea . . . quem*, lit., 'any Antheus,' cf. *omnem prōspectum*, 180-181. For the form *Anthea* see § 110. *Phrygiās* = *Trōiānās*. See Vocabulary. *birēmīs*: an anachronism (see note on *ancora*, 169).

- aut Capyn, aut celsis in puppibus arma Caici.
 Nāvem in cōspectū nūllam, trīs litore cervōs
 185 prōspicit errantis; hōs tōta armenta secuntur
 ā tergō, et longum per vallīs pāscitur agmen.
 Cōstitit hīc, arcumque manū celerisque sagittās
 corripuit, fidus quae tēla gerēbat Achātēs,
 ductōrēsque ipsōs primum capita alta ferentīs
 190 cornibus arboreis sternit, tum vulgus, et omnem
 miscet agēns tēlis nemora inter frondea turbam,
 nec prius absistit quam septem ingentia victor
 corpora fundat humi, et numerum cum nāvibus aequet.

183. Capyn: for form see § 109. *puppibus*: of a single ship; contrast *puppin*, 115. The poop (stern) was higher than the main body of the vessel; the poop of a warship such as Vergil knew and would naturally think of stood well out of the water; hence *celsis*. *arma*: shields were hung on the poops, partly for defense or for show, partly to indicate, by the device they bore, what warrior was on the ship.

184-186. *in cōspectū*: freely, *within range of his eyes*. *nūllam, trīs*: adversative asyndeton (see note on 45), and juxtaposition of contrasted words (§ 240). *trīs . . . errantis*: finding the sea empty, Aeneas has turned his gaze landward. *secuntur*: the common spelling, *sequuntur*, is wrong. In Vergil's time the Romans did not write *quū*. *vallis*: the poetic plural suggests the two sides or slopes of the vale. The vale evidently ran down to the shore. The opportune appearance of the deer was both a present comfort and an omen of future good fortune.

187. *Cōstitit* (from *cōnsistō*), *he halted*; sc. *sē* (§ 151). Vergil is telling us indirectly (§ 254) that Aeneas has been moving about to get every possible view of the sea. The *scopulus* (180) evidently projected well into the deep.

188. *Achātēs*: for this late mention

of Achates see § 254. No mention is made of the descent of Aeneas and Achates from the crag (§ 254). For the epithet *fidus* see § 210.

189. *ductōrēs*: the *trīs cervōs* of 184. *capita . . . ferentīs*, *carrying their heads high*. We often similarly use *carry*, e.g. 'He carries his head proudly.'

190. *sternit*: this verb, which is often used of the overthrow of warriors or armies, harmonizes with *agmen*, 186, and *victor*, 192. *vulgus*: seldom used of beasts, but here fittingly applied to the rank and file, so to say, of the deer.

191. *turbam*: join with both *miscet* and *agēns*, as an acc. of effect (§§ 140, 143). The word, which = 'a disorderly throng,' makes a fine contrast with *agmen*, 'an orderly line,' 186 (cf. 82). Reader by *confounds the whole array, driving by his shafts a rabble rout through*, etc.

192-193. *prius . . . quam*: the parts of *antequam*, *postquam*, and *priusquam* are often thus separated, both in prose and in verse. *fundat*: subj. of purpose. The sense is, 'he keeps on till he shall lay low,' i.e. in order that he may lay low. *humi*: loc.; cf. the common *rūrī, domī. in humum* would be more accurate. *cum nāvibus*: short-cut comparison, common in Latin. We should say

Hinc portum petit, et sociōs partitur in omnīs.

Vina bonus quae deinde cadis onerārat Acestēs

195

litore Trīnaciō, dederatque abeuntibus, hērōs,
dīvidit, et dictīs maerentia pectora mulcet:

“Ō socii, neque enim ignārī sumus ante malōrum,
ō passī graviōra, dabit deus hīs quoque finem.

Vōs et Scyllaeam rabiem penitusque sonantīs

200

accestis scopulōs, vōs et Cyclōpia saxa

expertī; revocāte animōs, maestumque timōrem
mittite (forsan et haec ōlim meminisse iuvābit).

‘with the number of the ships,’ or ‘with that of the ships.’ Latin has no word corresponding to English *that* in such expressions, and so must either say *cum numerō nāvium*, etc., or use the condensed form of the text. In New York City a sign read thus: “Our clothes guaranteed equal in cut and fit to any downtown tailor.”

194. *Hinc*: correlative to *primum*, 189, *tum*, 190. *partitur*: sc. *eōs* = *cer-rōs*. Nothing is said of the removal of the bodies of the stags to the camping-ground (§ 254).

195-196. *Vina* . . . *dīvidit* (197): for word-order see § 230. *deinde* introduces *dīvidit*, 197, and so ought to stand first in the sentence (but see § 236); it marks Aeneas's fourth act since he came down from the crag. For scansion of *deinde* see § 282. *cadis onerārat*, *had stowed in jars*, involves a very strained use of the local abl. (§§ 154, 155), or of the dative. If the case is abl., cf. *humī*, 193, with note. If the case is dat., *onerārat* = *imposuerat*, *intulerat* (cf., then, §§ 225, 138), or *dederat*. *abeuntibus*: sc. *eīs* = *Trōiānīs*. They had just parted from him; cf. 34-35. *hērōs*: emphatic, *with a true hero's generosity*. For word-order see § 233.

198. *neque enim*: elliptical, as *nāmq̄* is in 65; see note there. The thought is, ‘and (such I call you), because,’ etc. *neque* = *et nōn*; *nōn* be-

longs with *ignārī sumus*. See note on *nec*, 38. *ante* seems to us awkward, because *sumus* is in the present tense. Vergil could use the word because *nōn* . . . *ignārī sumus* logically = *expertī sumus*, ‘we have experienced.’ We have again the result, not the process; see § 222. Render by *O comrades—such you are—for not (now nor) in days gone by are we untrained in woes*.

199. *passī* = *quī passī estis*, (*sturdy heroes*) *who have suffered*. The part. here = an antecedent and a relative clause; see note on *correpta*, 100.

200-203. *Vōs* . . . *expertī* (202) illustrates *neque* . . . *malōrum* and *dabit* . . . *finem*. The words expand *neque enim* . . . *graviōra*, 198-199. The sense is, ‘You suffered before, often; yet each time a way of escape was offered. So will it be now again.’ The repeated *vōs*, 200-201, is encouraging. Contrast the pathetic effect of repetitions in 99-100, 120-121. *Scyllaeam* = *Scyllae*: § 209. *penitus*, *deep within, to their deeps*, with the cries of Scylla's dogs. The words explain *Scyllaeam rabiem*; for the parallelism see § 251, and cf. 41. *accestis*: i.e. approached unharmed. For form see § 116. *Cyclōpia saxa*: the grotto of the Cyclops. *expertī*: sc. *estis*: § 245. *mittite* = *dimittite* (§ 221). *et*, *even*. *forsan* . . . *iuvābit* is a much quoted sentence.

- Per variōs cāsūs, per tōt discriminā rērum
 205 tendimus in Latium, sēdis ubi Fāta quiētās
 ostendunt; illīc fās rēgna resurgere Trōiāe.
 Dūrāte, et vōsmet rēbus servāte secundīs.”
 Tālia vōce refert, cūrisque ingentibus aeger
 spem vultū simulat, premit altum corde dolōrem.
 210 Illi sē praedae accingunt dapibusque futūrīs:
 tergora dēripiunt costīs et viscera nūdant;
 pars in frūsta secant veribusque trementia figunt,
 litore aēna locant aliī, flammāsque ministrant.
 Tum victū revocant vīrīs, fūsique per herbam
 215 implentur veteris Bacchī pinguisque ferīnae.
 Postquam exēpta famēs epulis mēnsaeque remōtae,
 āmissōs longō sociōs sermōne requirunt,

204-207. cāsūs, hazards. discriminā rērum, crises. tendimus (sc. iter), we are straining (forcing) our way. sēdis: properly, as here, of settled, lasting abodes. ostendunt (nōbis), give us glimpses of. fās(est), heaven wills. rēgna: for pl. see § 190. The sing. would have been unmetrical. 204-206 = 'In spite of all our troubles we are making progress toward the promised land.' Dūrāte: sc. vōsmet (§ 151). vōsmet: strong form of vōs; cf. egomet, tūtemet, sibimet. rēbus . . . secundīs, brighter days; contrast rēs adversae.

208. cūrīs: instr. abl. with aeger, which gives the result, 'sick,' not the process, 'sickened.' See §§ 160, 215. aeger, though heartsick. An adj., a part., or even a noun, often does duty for a whole clause, temporal, causal, adversative, or conditional.

209. vultū, instr. abl., and corde, local abl., are contrasted in sense virtually as 'openly,' 'inwardly.' premit, crushes, stifles. altum may = profound, all-absorbing, or it may = an adv., deep down (cf., then, for the thought, altā mente, 26, with note).

210. sē . . . accingunt: i.e. they

get themselves ready by laying aside superfluous garments, etc. praedae . . . dapibus: dat. of interest (disadvantage): § 131.

212-213. pars . . . aliī = aliī . . . aliī. Pars, as a coll. noun, is often used with a pl. verb. secant . . . figunt: sc. viscera, out of 211. trementia, quivering, as fresh raw meat always quivers when it is handled. aēna (sc. vāsa): caldrons of bronze. Some roast portions of the meat, others boil pieces. The reference to boiled meat involves an anachronism; see notes on ancora, 169, and on birēmīs, 182. ministrant, furnish; sc. aēnīs (dative).

214-215. fūsī, stretched; the word suggests ease and comfort. implentur = sē implent; see note on vertuntur, 158. Bacchī = vinī; see note on Cererem, 177. For the gen. see § 129. ferinae: properly an adj.; sc. carnīs, 'flesh.' So agnīna and porcīna = 'lamb,' 'pork.'

216. remōtae: sc. sunt. Mēnsās removere or auferre was a standing expression for 'end a feast,' used even when, as here, there were no tables.

217. requirunt, speak regretfully of, express regret at the loss of.

spemque metumque inter dubiū, seu vivere crēdant
sive extrēma patī nec iam exaudire vocātōs.

Præcipuē pius Aenēas nunc ācris Orontī,
nunc Amycī cāsum gemit, et crūdēlia sēcum
fāta Lycī, fortemque Gyān, fortemque Cloanthum.

220

Et iam finis erat, cum Iuppiter, aethere summō
dēspiciēns mare vēlivolum terrāsque iacentis
litoraue et lātōs populōs, sic vertice caelī
cōnstitit, et Libyae dēfixit lūmina rēgnis.

225

Atque illum, tālis iactantem pectore cūrās,
trīstior et lacrimis oculōs suffūsa nitentis

218-219. -que . . . -que: as in 18, 43, 85, 87. **inter**: for position see notes on *contrā*, 13, *circum*, 32. **dubiū**, *wavering, halting*. **seu . . . sive** here = *utrum* (or -ne) . . . *an*, a very rare use. **vivere**: as subject *sc. eōs* = *sociōs* (§ 244, b). **crēdant**: in O. R. we should have here a deliberative subjunctive, *crēdāmus*, 'are we to believe?' For the deliberative question, in O. R. and in O. O., see A.443, 444, 575, b; B.277, 315, 3; Bu. 771, 976; D.678, 887, II, a; G.265, 651, R.2; H.559, 4, 642, 3; H.B.503. **sive**: *sc. crēdant*. **extrēma . . . vocātōs**, *to be experiencing the final lot and so no longer hearing when their names are called*. We have here parallelism (§ 251; both expressions = *mortuōs esse*). **extrēma** denotes the last thing that man suffers or can suffer, death.

220-222. **pius**: see note on *pietāte*, 10, and § 210. **Orontī**: for his fate cf. 113-119. For form cf. *Achillī*, 30. **sēcum** repeats the thought of *corde*, 209; Aeneas does not talk of his grief (and so ease it), as the others do, 217. **fortemque . . . fortemque**: for the repetition see § 300.

223-225. **Venus** points out to Jupiter the contrast between the present plight of the Trojans and the high destiny he had promised them.

223-226. **finis**: i.e. to their troubles, and to their mourning. **aethere summō**, *from heaven's highest point*. *Summus* is used here as in 106, 127; see notes there. **dēspiciēns** has here its original physical sense, *looking down on*; a rare use. Cf. the tr. use of *prōspiciō* in 155, 185. **vēlivolum**: see § 212. **iacentis**: freely, *outspread*. **lātōs populōs**: we should say 'broad, populous lands.' *sic, in this attitude*, gathers up the description *aethere . . . populōs* (223-225). **vertice caelī** = *aethere summō*, 223. **cōnstitit**: as in 187; see note there. Jupiter had gone from Olympus (see § 308) to the *aethēr summus*, the *vertex caelī*. **rēgnis**: dative. **dēfixit** here = *infixit*; cf., then, § 138.

227-228. **tālis . . . cūrās**: the anxious thoughts suggested by what he saw in Libya, esp. the plight of the Trojans. **iactantem**, *pondering deeply*. Cf. *Tālia . . . volūtāns*, 50. **trīstior**, *in dire distress*; lit., 'sadder than usual.' Besides its true force, the comp. has at times intensive, at times dim. force. Our 'rather,' with proper intonation, then often makes a good translation. **lacrimis . . . nitentis**, *her bright eyes flooded with tears*. For sense and syntax see § 148. For Venus and her natural interest in the Trojans see § 316.

- adloquitur Venus: "Ō quī rēs hominumque deumque
 230 aeternīs regis imperiīs, et fulmine terrēs,
 quid meus Aenēās in tē committere tantum,
 quid Trōēs potuēre, quibus tot fūnera passīs
 cūctus ob Ītaliā terrārum clauditur orbis?
 Certē hinc Rōmānōs ōlim volventibus annīs,
 235 hinc fore ductōrēs, revocatō ā sanguine Teucrī,
 quī mare, quī terrās omnī diciōne tenērent,
 pollicitus—quae tē, genitor, sententia vertit?
 Hōc equidem occāsum Trōiae trīstis ruīnās

229-230. Ō quī: render by *O Jupiter, who*. rēs . . . deumque: i.e. the whole universe. Venus treats Jupiter as the world's supreme power; see §§ 340-341. For -que . . . -que see 18, 43, 85, 87, 218, with notes. fulmine terrēs: the thunder and the lightning are the visible proofs of Jupiter's existence and sovereignty (§ 313).

231. quid . . . tantum . . . ?, what grievous crime, etc. With Aenēās sc. potuit, out of potuēre, 232. For committere used of wrongdoing cf. commissa, 136. in, against.

232-233. quibus: dat. of interest (disadvantage): § 131. fūnera, deaths, an exaggeration for cāsūs or pericula. Render quibus . . . orbis by *who have suffered so many deaths, and find the world everywhere (cūctus) shut against them, etc.* cūctus . . . orbis: exaggeration again. Sicily at least was open to them; see 34-35, 195-196. The poet's own statement in 31, arcēbat . . . Latiō, is more temperate. For the word-order cūctus . . . orbis cf. that of omnīs . . . annōs, 74. After tantum, 231, we should expect, rather, a result clause, ut eis . . . claudātur orbis. The rel. clause, with the indicative, expresses the facts more vigorously. ob Ītaliā: i.e. just because they are seeking Italy; cf. 205.

234-235. hinc: i.e. from the Trōēs of 232 (cf. 21-22). It is defined here by revocatō . . . Teucrī, 235. In the

Romans the Trojans were to live again; cf. 19-22. Note the rhetorical effect of the double hinc; see examples of repetition in 99-100, 120-121, 200-201, 222. Rōmānōs: i.e. a new race, with a new name, and a new and more glorious destiny. fore, would be developed. Fore is often, in sense, the fut. pass. inf. of faciō. See note on futūrae, 712.

236. quī . . . tenērent: a purpose clause. omnī diciōne, with absolute sway; lit., 'with every (kind of) sway.' Cf. omnem prōspectum, 180-181, Anthea . . . quem, 181, with notes.

237. pollicitus: sc. es (§ 245). sententia, thought, purpose. vertit = mūtavit. The abrupt question, quae . . . vertit?, pictures the speaker's emotion.

238-239. Hōc: i.e. by this promise (234-237); instr. ablative. occāsum Trōiae: note the figure, the setting of Troy's sun. trīstis: here active, sorrow-causing (§ 212). fātis . . . rependēns, offsetting adverse fates by (other) fates, i.e. balancing actual misfortunes by promised good fortune. fātis = Jupiter's promise; fāta contrāria = the fall of Troy. fātis needs no adj.; the character of the expected fāta has been clearly indicated by 234-237, and by Hōc . . . sōlābar, 238-239. rependēns is fig., suggesting a balance, in the opposite plates of which Venus was wont to put the present sufferings and the

sōlābar, fātīs contrāria fāta rependēns;
 nunc eadem fortūna virōs tot cāsibus āctōs 240
 insequitur. Quem dās finem, rēx magne, labōrum?
 Antēnor potuit, mediīs ēlāpsus Achīvīs,
 Īllyricōs penetrāre sinūs, atque intima tūtus
 rēgna Liburnōrum et fontem superāre Timāvī,
 unde per ōra novem vāstō cum murmure montis 245
 it mare prōruptum, et pelagō premit arva sonantī.
 Hīc tamen ille urbem Patavī sēdisque locāvit
 Teucrōrum, et gentī nōmen dedit armaque fixit
 Trōia, nunc placidā compostus pāce quiēscit;

promised glories of the Trojans, weighing coming glories against actual woes.

240-241. nunc: sharp advers. asyndeton (see note on 45). The contrast is with the past as represented by *sōlābar*. *āctōs insequitur*: both words suggest relentless pursuit. The Trojans are being hunted as one hunts wild beasts. *āctōs*=*though they have been driven*; see note on *aeger*, 208.

242. Antēnor potuit: when Vergil wrote *prīmus* . . . *vēnit litora*, 1-3, he either disregarded the story about Antenor, or else he meant the emphasis there to fall on *Lāvinia* . . . *litora*. Gallia Cisalpina was not a part of Italy proper till 49; see § 38.

243. tūtus is contrasted with *virōs* . . . *āctōs*, 240. It gains force by juxtaposition (§ 240) with *intima*, which suggests distance. Latin writers often describe the navigation of the Adriatic Sea as dangerous.

245. unde=*ex quō*. This substitution of *unde* for a prep. and a rel. pronoun is common, except where the relative pronoun represents a person.

246. it=*exit* (§ 221). The subject is *Timāvus*. *mare prōruptum*, a *bursting (rushing) sea*, is a pred. nominative. *prōruptum* has middle force: §§ 166, 186. The river of which the Timavus is a part becomes subterranean sixteen miles from its source.

Eighteen miles farther on it emerges from the mountain via numerous springs, Vergil's *novem ōra*. The *Fōns Timāvī* is only a mile from the sea (Gulf of Trieste). See *The Encyclopedia Britannica*, eleventh edition, XII. 263, first column, top. *pelagō* . . . *sonantī*, with its thunderous flood, pictures the force with which the river bursts forth; this force makes the mountain reverberate. *premit*=*oppresses, overwhelms* (§ 221).

247-249. tamen: i.e. in spite of all the difficulties of 242-246. *Patavī*: for case see § 123. *sēdis*: as in 205. *gentī* . . . *dedit* contains two statements: (1) he established a nation; (2) he gave it a name. He thus secured, in fact, the blessings promised to Aeneas, but not yet granted to him. *fixit*: freely, *hung up*; lit., 'fastened,' i.e. on a temple wall. The Romans dedicated to the gods implements, etc., for which they had no further use. *fixit* is thus a picturesque way of saying 'he laid aside,' as no longer necessary. *His* wars and dangers were over; Aeneas's wars were at once present and to come. *placidā* . . . *quiēscit*, in peaceful calm composed he is finding his rest. Contrast the scenes of toil and danger in 242-246. *compostus*: for form see note on *repostum*, 26.

250 nōs, tua prōgeniēs, caelī quibus adnuis arcem,
 nāvibus (infandum!) āmissis, ūniūs ob iram
 prōdimur, atque Italīs longē disiungimur ōris.
 Hic pietātis honōs? Sic nōs in scēptra repōnis?"

Ollī subridēns hominū sator atque deōrum
 255 vultū quō caelum tempestātēsque serēnat
 ōscula libāvit nātae, dehinc tālia fātūr:
 "Parce metū, Cytherēa: manent immōta tuōrum
 fāta tibi; cernēs urbem et prōmissa Lavīnī
 moenia, sublimemque ferēs ad sīdera caeli

260 magnanimum Aenēān, neque mē sententia vertit.
 Hic tibi (fābor enim, quandō haec tē cūra remordet,

250. nōs: advers. asyndeton. Venus, as mother of Aeneas, naturally identifies herself with the Trojans. tua prōgeniēs: Venus was daughter of Jupiter. Her point, then, is the hard lot of Aeneas, an immediate descendant of Jupiter, as contrasted with that of Antenor, a mere man, or at least but remotely related to the gods through Dardanus (see note on *genus invisum*, 28). caelī . . . arcem: exaggeration; cf. notes on *fūnera* and on *cūctus* . . . orbis, 232, 233. Venus declares that Jupiter had promised to make Aeneas a god; Roman tradition said that Aeneas was translated, living, to heaven, as Romulus was, later. See notes on iv. 620, vii. 797.

251-252. infandum!, *O woe unspeakable!* The word is in appos. with *nāvibus* . . . āmissis. For the case, acc., see G.324. See also note on *belli insigne superbum*, viii. 683. ūniūs: Juno. With *ūniūs ob iram* cf. *ūniūs ob noxam*, 41. For scansion of *ūniūs* see note on *illiūs*, 16. prōdimur: sc. a tē.

253. Hic: for gender see note on *hoc*, 17. scēptra: as in 78. The framework of 242-253 = 'Antenor could do thus and so: why can not we?' Venus's speech is diplomatic. She reminds Jupiter everywhere of his power (cf. 229-230,

genitor, 237, *rēx magne*, 241), then of his promise. She thus hints that, if he only will, he can.

254-296. Jupiter renews past promises concerning the Trojans, and makes still more inspiring predictions of the glories of the race.

254. Ollī = *Illī* (dat.): § 103.

256. libāvit, *kissed lightly*. See *libō* in Vocabulary. The word expresses Jupiter's affectionate gentleness. fātūr, as historical pres., may rightly be coupled with *libāvit*.

257. metū: dative. For form cf. *currū*, 156.

258. Lavīnī belongs with both accusatives. So, too, does *prōmissa*. For the thought see notes on *urbem*, 5, and on *genus* . . . *Rōmae*, 6-7. For scansion of *Lavīnī* see § 284.

259. sublimem . . . caelī: for the thought cf. *caelī* . . . *arcem*, 250, with note. *sublimem* = an adv., *aloft, on high* (§ 213). *ad sīdera caeli*: see note on *sīdera*, 93.

260. neque . . . vertit, *nor has (any) purpose wrought a change in me, answers quae . . . vertit?*, 237.

261. tibi: freely, *mark you, I promise you*; dat. of interest (§ 131) with the verbs in 263-264. See note on *iactantī*, 102. In old-fashioned English

longius et volvēns Fātōrum arcāna movēbō)
bellum ingēns geret Ītaliā, populōsque ferōcis
contundet, mōrēsque virīs et moenia pōnet,
tertia dum Latiō rēgnantem viderit aestās,
ternaque trānsierint Rutulīs hiberna subāctīs.

265

At puer Ascanius, cui nunc cognōmen Iūlō
additur (Īlus erat, dum rēs stetit Īlia rēgnō),
trīgintā magnōs volvendīs mēnsibus orbīs
imperio explēbit, rēgnumque ab sēde Lavīnī
trānsferet, et Longam multā vī mūniet Albam.

270

tibi . . . geret = 'he will wage you a war.' *haec . . . cūra* = *hāc dē rē cūra* (*anxiety*).

262. et: for position see § 236. **volvēns:** as in 9, 22. **movēbō:** a rough word. The idea is that of 'routing out' the secrets of the future from the place where they now rest, and where they should continue to rest until the fullness of time is come. Render by *unrolling further the scroll of the Fates I will disturb its secrets*. For Jupiter's relation to the Fates see §§ 340-341.

263-266. Ītaliā: for case see § 155. **populōs:** sc. *eius* = *Ītaliae*. **ferōcis,** high-spirited, proud. **mōrēs,** laws, a polity, suggests political institutions, the whole social system. **virīs,** his own warriors, his warrior people. The nations he conquers must, of course, conform to the laws he lays down for his own *virī*. For the character ascribed here to Aeneas—conqueror, law-giver—see §§ 66-67. **moenia:** in Vergil often a city, a walled town. **pōnet,** will be establishing. The three futures in 263-264 are 'progressive,' i.e. they denote continued action. In prosaic English, the sense is 'he will be busy with a war, with crushing . . . , with establishing.' **terna . . . hiberna** (sc. *castra*), three winters spent in camp, or, freely, three winters. We have *terna*, not *tria*, because with nouns found only in the plural (*castra*), the distributive numerals, not

the cardinal, are used. **Rutulīs . . . subāctīs:** either abl. abs., or dative (cf., then, *tibi*, 261). The Rutuli are part of the *populōs* . . . *ferōcis*, 263. On 263-266 see §§ 60, 67.

267-268. At introduces the second stage of Trojan history in Italy. **Ascanius:** Aeneas's son. **Iūlō** is attracted to the case of *cui*. See A.373, a; B. 190, 1; Bu.393; D.390, a; G.349, R.5; H.430, 1. **additur:** note the tense, *is being bestowed*. Render, freely, by *who is gaining now the cognomen Iūlus*. **rēs** = *rēs publica*, as often. **stetit . . . rēgnō,** was secure in its sovereignty. **rēgnō** is abl. of specification. The purpose of 267-268 is to connect the *Gēns Iūlia*, esp. its most distinguished living member, Augustus, with Troy (§ 68-70). A *gēns* was believed to derive its name from that of its founder.

269-271. orbis, in itself indefinite, cycles, is defined by the abl. of char., *volvendīs mēnsibus*. The *orbēs*, then, are each a year long. Cf. *volventibus annis*, 234. *Volvendus* is one of a few gerundives that are used, occasionally, as equivalent in sense to pres. participles active. Render *trīgintā . . . explēbit* by *will round out with sovereignty (= as sovereign) thirty mighty cycles of revolving months*. **sēde Lavīnī,** Lavinium, its seat, or, its seat in Lavinium. For constr. cf. *urbem Patavī*, 247, with note. **vī:** here in good sense, *might*. Contrast the meaning of *vis* in 4, 69.

- Hic iam ter centum tōtōs rēgnābitur annōs
 gente sub Hectoreā, dōnec rēgīna sacerdōs,
 Mārte gravis, geminam partū dabit Īlia prōlem.
 275 Inde, lupae fulvō nūtrīcis tegmine laetus,
 Rōmulus excipiet gentem, et Māvortia condet
 moenia, Rōmānōsque suō dē nōmine dicet.
 His ego nec mētās rērum nec tempora pōnō;
 imperium sine fine dedī. Quīn aspera Iūnō,
 280 quae mare nunc terrāsque metū caelumque fatīgat,
 cōnsilia in melius referet, mēcumque fovēbit
 Rōmānōs, rērum dominōs, gentemque togātā.

272. *iam*, in turn, marks the third stage of the Trojan career in Italy. *tōtōs* emphasizes, as *magnōs*, 269, does, the length of the time. Vergil gives but 333 years to the period between the coming of Aeneas to Italy and the founding of Rome. The ordinary account gave over 400. *rēgnābitur*: freely, *sovereignty will be held*. An impersonal passive is often best rendered in English by a noun kindred in meaning to the Latin verb, used as subject of an English verb of general force, in the passive.

273-274. *Hectoreā* = *Hectoris*; see note on *Scyllaeam*, 200. *rēgīna*: an adj., *princess* (as adj.), or, *of royal blood*. *Mārte gravis*, *pregnant by* (= *a mother by*) *Mars*. *Mārte* = *sēmine Martis*, is instr. ablative. *geminam* . . . *prōlem*: *Romulus and Remus*. *partū dabit* = *pariet* or *ēdet*. With *partū* sc. *ūnō*; note, then, the juxtaposition (§ 240) in *geminam partū*.

275-277. *Inde*: the fourth stage. *laetus*, *exulting in*; freely, *proudly wearing*. *excipiet*, *will greet, will take under his care*. *Māvortia* . . . *moenia*: *Rome, city of Mars, father of Romulus and Remus*. *dicet*: sc. *ea*, referring to *moenia*. Of course, *ea* will denote here not merely the city, but the city and its people; a town implies townspeople. *Rōmānōs* . . .

dicet answers 234-237. Vergil evidently connected *Rōma* and *Rōmānus* with *Rōmulus*. Modern scholars reject this etymology, but offer nothing certain in its stead.

278-282. *His* = *Rōmānīs*. *ego*: emphatic; the speaker was *pater omnipotēns*, 60, *rēx magnus*, 241. *rērum*, *destinies*. Join with both accusatives. *imperium* . . . *dedī*: *Jupiter means, 'I have given them limitless power for all time.'* *Roma* is to be *aeterna*, 'The Eternal City.' For Vergil's ascription to Jupiter of unlimited power see § 341. Note the climax in 265-279: at first, three years, 265-266, then thirty, 269, then three hundred, 272, then a reign without end, 278-279. *Quīn*, *Nay more*. In this sense *quīn etiam* is more common. See Vocabulary, *quīn*, I, (2). *metū*: i.e. through her fears for Carthage; see 12-23. *in* . . . *referet*, *will change (her plans) for the better*. *fovēbit*: a fine word (see Vocabulary, *foveō*), esp. as applied to Juno's future relation to the Trojans. The verb is used especially of a mother or nurse fondling an infant. Cf. the use of *suscēpit* and *nūtrimenta dedit*, 175, 176. *rērum*, *the world*. *togātā*: the toga marked the Romans as clearly as the plaid and the tartan have marked the Scottish Highlander. There is parallelism here (§ 251).

Sic placitum. Veniet lūstris lābentibus aetās,
cum domus Assaracī Phthīam clārāsque Mycēnās
servitiō premet, ac victis dominābitur Argīs.

285

Nāscētur pulchrā Trōiānus origine Caesar,
imperium Ōceanō, fāmam quī terminet astris,
Iūlius, ā magnō dēmissum nōmen Iūlō.

Hunc tū ōlim caelō spoliis Orientis onustum
accipiēs sēcūra; vocābitur hic quoque vōtis.

290

Aspera tum positīs mītēscēt saecula bellis;
cāna Fidēs et Vesta, Remō cum frātre Quirīnus

283-285. placitum: sc. *dīs est*. Cf. *Senātū placuit*, 'The Senate decreed.' *lūstris lābentibus* = *volventibus annis*, 234. *Lābor* is often used of the easy, noiseless passage of time. *aetās, an age, a period*. *domus Assaracī*: the Trojan race. So the words *Phthīam* . . . *Mycēnās* stand for all Greece; Phthia and Mycenae were the homes respectively of Achilles and Agamemnon, leaders of the Greeks before Troy. *servitiō premet*: this prophecy was fulfilled by the capture of Corinth in 146. With *premet* cf. *premit*, 246, with note. *dominābitur*: a powerful word, suggesting ownership of slaves. Render by *shall rule as lords and masters*. *servitiō* and *dominābitur* effectively strengthen each other.

286. Trōiānus . . . **Caesar**: cf. note on *stetit* . . . *rēgnō*, 268, and § 68.

287. imperium: with *terminet*; for position before the rel. pron. see notes on 109. *Ōceanō* . . . *astris*, only by the ocean, only by the stars. See *Ōceanus* in Vocabulary. *quī terminet*: a clause giving the purpose of the Fates; see note on *dum* . . . *inferret*, 5-6. Cf. *quī* . . . *tenērent*, 236.—The power of Augustus is to be world-wide (278-279). Verse 287 is Jupiter's answer to 236-237.

288. Iūlius, of the *Julian line*, is emphatic both by its separation from *Caesar*, 286, and by its place in the verse (§ 232). *ā magnō* . . . *Iūlō*:

for the condensed comparison see note on *cum nāvibus*, 193; for the thought cf. 267-268. *dēmissum*, derived.

289-291. ōlim: as in 20, 203, 234. *caelō*: dative, = *in caelum* (§ 134), or instr. abl. (a host might be said to welcome a guest with his house). *spoliis* . . . *onustum* refers to Augustus's victory at Actium, and to his conquest of Egypt, Syria, and Asia Minor, and, probably, also to his recovery of the standards captured by the Parthians from Crassus in 53. *sēcūra, untroubled*, i.e. with your present anxieties (257, 261) all gone. *vocābitur* . . . *vōtis*: i.e. he too will be deified, as Aeneas is to be deified (259-260). Divine honors were indeed paid to Augustus, even before his death. *vocābitur* = *will be addressed*. 291 contains two statements: (1) *tum bella pōnentur*, (2) *tum aspera saecula mītēscēt*. Render by *will lay aside wars, and will lose their savagery*. *positis* = *dēpositis*; cf. *pōnunt* = *dēpōnunt*, 173.

292. cāna, time-honored; properly, 'hoar-headed,' 'hoar.' *Vesta*: typical of the domestic virtues; see § 331. *Remō* . . . *Quirīnus*: tradition said that Romulus slew Remus in a quarrel, but Vergil pictures them as working together for the good of Rome, thus implying that in the time of Augustus fraternal strife and civil wars are to cease.

iūra dabunt; dīrae ferrō et compāgibus artīs
 claudentur bellī portae; Furor impius intus,
 295 saeva sedēns super arma, et centum vinctus aēnīs
 post tergum nōdīs, fremet horridus ōre cruentō.”

Haec ait, et Māiā genitum dēmittit ab altō,
 ut terrae utque novae pateant Carthāginis arcēs
 hospitīō Teucrīs, nē fātī nescia Dīdō
 300 fīnibus arcēret. Volat ille per āēra magnum
 rēmigiō ālārū, ac Libyae citus adstitit ōrīs,

293. iūra dabunt: i.e. will be supreme; cf. 264. Vergil usually represents the law-making power as a royal right. **ferrō . . . artīs**, with bars of iron closely fastened (lit., 'with iron bars and close joints'), belongs closely with *claudentur* (294). With *compāgibus artīs* contrast *laxīs . . . compāgibus*, 122. With the use of *ferrō* cf. that of *aere*, 35.

294. intus: emphatic. Furor will no longer be free to roam abroad, to work havoc.

295. saeva . . . arma: he will have no more use for his weapons. *Sedeō* often suggests inactivity, feebleness. **vinctus:** freely, *his hands bound*. **aēnīs:** i.e. enduring. *Aes* is often a type of indestructibility.

296. fremet horridus: freely, *will send forth horrid roars*. These cries are, however, to have no meaning. 293-296 show that Furor is to be a helpless prisoner, shut in without chance of escape. *horridus*=an adv.: § 213.—291-296 mean that in the time of Augustus there will be a return of integrity, the domestic virtues, brotherly love, and peace. *dīrae . . . cruentō* refers to the closing of the Gates of Janus; see § 19. Vergil may have had in mind here, as in many another passage in the Aeneid, some work of art to be seen in Rome.

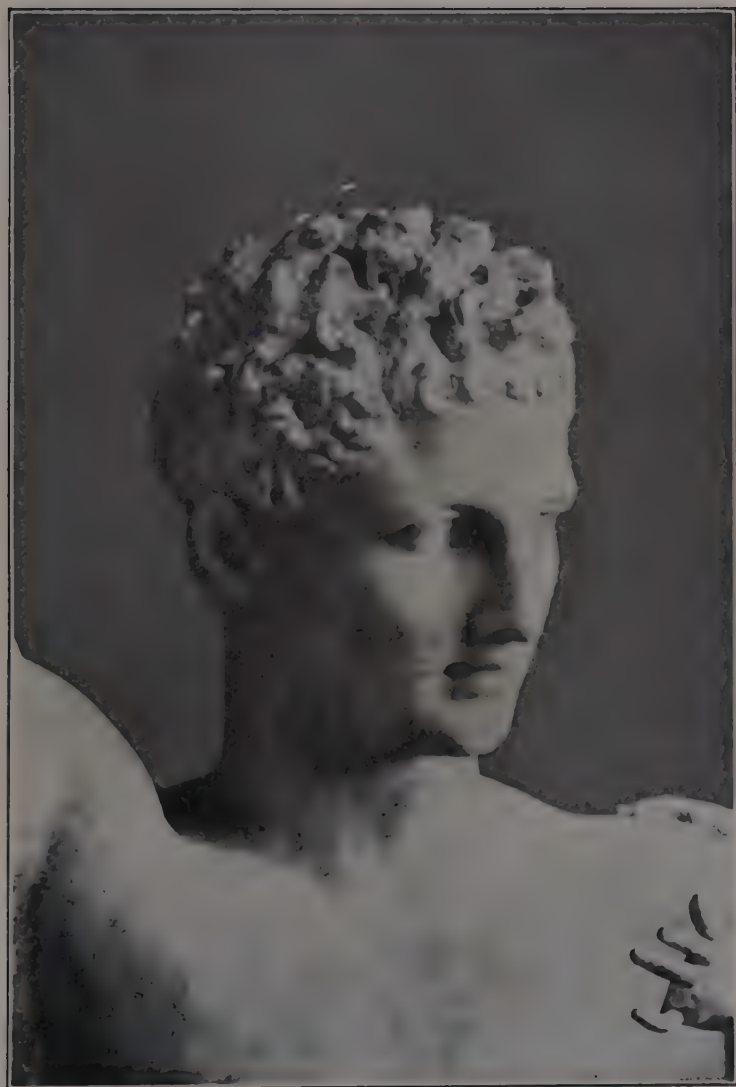
297-304. Jupiter sends Mercury to Carthage to prepare its people to welcome the Trojans.

297. Māiā genitum: Mercury (§ 322). For case of *Māiā* see A. 403, a; B.215; Bu.532; D.451; G.395, and N.1; H. 469, 2; H.B.413. **altō**, sky. Contrast the meaning in 34, 126.

298. utque: the second *ut*, though syntactically needless, lends weight to the verse. The verse=*to the end that the lands (in general) and to the end that*, etc. **novae:** gen. singular. Vergil had in mind the etymology of *Carthāgō*, which=*Nova Civitās*. **pateant:** the agency of heaven was needed to effect this purpose, since the founders of Carthage were treating all strangers as foes (see below, 539-541, 563-564).

299-300. hospitīō Teucrīs: for the constr. see note on *excidiō Libyae*, 22. **nē . . . arcēret**, that . . . might not try to bar. The pres. and impf. often denote action merely attempted (not finished), and are then called conative pres., conative impf. (with conative cf. *cōnor*). The impf. is used in *arcēret* because with the historical present (*dēmittit*, 297) either primary sequence (*pateant*, 298) or secondary may be used. Render *nē . . . arcēret* by *to keep (prevent) Dido from seeking . . . to debar*. A negative purpose clause can often be best rendered in this way. **āēra:** for form see § 101.

301. adstitit (from *adsistō*), *alights*. For tense see note on *Incubuēre*, 84. *citus* strengthens this sense of the perfect. The pres. *Volat*, 300, pictures a lasting act.



MERCURY

et iam iussa facit, pōnuntque ferōcia Poenī
corda, volente deō; in primīs rēgīna quiētum
accipit in Teucrōs animum mentemque benignām.

At pius Aenēas, per noctem plūrima volvēns, 305
ut primum lūx alma data est, exīre locōsque
explōrāre novōs, quas ventō accesserit ōrās,
quī teneant (nam inculta vidēt), hominēsne feraene,
quaerere cōstituit sociīsque exācta referre.

Classem in convexō nemorum sub rūpe cavātā, 310
arboribus clausam circum atque horrentibus umbrīs,
occultit; ipse ūnō graditur comitātus Achātē,
bīna manū lātō crīspāns hastīlia ferrō.

Cui māter mediā sēsē tulit obvia silvā,

302. iam = *statim, forthwith*. pō-
nuntque: for -que see § 219. For
pōnunt = *dēpōnunt* see 173.

305-401. Aeneas reconnoiters. Venus,
disguised as a huntress, meets him, tells
him in what country he is, describes how
Dido had come to that country, gives him
news of the missing ships, and directs him
how to proceed. She bids him go on to
Carthage.

305. volvēns: sc. *animō*; cf. *corde*
volūtāns, 50. *volvēns* violates the rule
that the pres. part. should denote
only time coincident with that of the
main verb; *plūrima volvēns* = *cum*
plūrima volvisset.

306-309. ut . . . est = *ortā lūce*,
with *cōstituit*, 309. *data est*, was
granted; sc. *hominibus*, or *terrīs*.
quās . . . *teneant* depends on *quaerere*,
309. *ventō*: instr. abl. with *accesserit*;
see §§ 160, 222. *inculta*, wilderness.
For adj. as noun see § 216, 2. *vidēt*:
for scansion see § 275. *hominēsne*
feraene, human beings or wild beasts.
-ne . . . -ne for *utrum* (-ne) . . . *an*
is almost entirely confined to poetry.
exācta, the information secured; lit.,
'the (things =) facts gathered.'

310-312. *convexō nemorum*, in a
wooded arch, or amid (under) over-

arching woods. Cf. 165. *nemorum* =
an adj., *nemorōsō*. The gen. of a
noun is often used in poetry to replace
an adj. that is lacking, or rare, or
metrically inconvenient. The gen. is
the adjectival case, as distinct from
the abl., which is usually adverbial.
Vergil had in mind a creek or estuary
over which the trees meet. *cavātā*:
i.e. by the action of the sea. *sub* . . .
cavātā throws light on *scopulis pen-*
dentibus, 166. *horrentibus umbrīs*: cf.
horrenti . . . *umbrā*, 165, with note.
comitātus is here a pf. part. of a
deponent verb in full passive sense, a
usage found also in good prose.
Achātē: in good prose *comitātus* is
used with an abl. denoting a person.

313. *lātō* . . . *ferrō*: abl. of char.
with *hastīlia*. Only the heads of the
spears were of iron. In 188 Achates
carries the weapons. Here Aeneas
carries a second set, this expedition
being fraught with greater danger.

314. Cui: with *obvia*, across his path.
See § 138, at the end. *mediā*, the heart
of. See note on *summā* . . . *undā*, 127.
sēsē tulit: *ferō* with a pronoun, pers. or
reflexive, as object, often = 'go,' 'pro-
ceed.' On *sēsē tulit obvia* see also
§ 225. *silvā*: for case see § 155.

- 315 virginis ōs habitumque gerēns et virginis arma,
 Spartānae, vel quālis equōs Thrēissa fatigat
 Harpalycē, volucrumque fugā praevertitur Hebrum,
 namque umeris dē mōre habilem suspenderat arcum
 vēnātrix, dederatque comam diffundere ventis,
 320 nūda genū, nōdōque sinūs collēcta fluentis.
 Ac prior "Heus," inquit, "iuvenēs, mōnstrāte, meārum
 vīdistis sī quam hīc errantem forte sorōrum,
 succinctam pharetrā, et maculōsae tegmine lyncis,
 aut spūmantis aprī cursum clāmōre prementem."
 325 Sic Venus, et Veneris contrā sic filius ōrsus:
 "Nulla tuārum audita mihī neque vīsa sorōrum,
 ō—quam tē memorem, virgō?—namque haud tibi vultus

315. *ōs . . . gerēns*: *gerō* and *ferō*, used with words denoting parts of the body as their objects, often = 'have,' or, simply, 'with.' Cf. *capita . . . arboreis*, 189-190, and note.

316. *vel* (cf. *volō*) often, as here, = or if you like, i.e. it is used when the difference between things is of slight consequence, and the choice between them is left to hearer or to reader. *quālis . . . fatigat*: as antecedent sc. *tālis virginis*, such a maiden as Thracian Harpalyce (is when she) tires. In similes introduced by *quālis* there is often great condensation, which must be avoided in the English rendering.

317. *volucrum . . . Hebrum*: Greek and Latin writers make rivers a type of swiftness, naturally, since many of the rivers best known to them were mountain streams. The Hebrus is said to be, in fact, far from swift. *fugā*, by her swiftness, is to be joined with *fatigat* also.

318-320. *umeris*: for case see § 153. *dē mōre*, duly. *vēnātrix*, in true huntress fashion, is emphatic by position (§ 232). *diffundere*: for mood see § 174. *genū*: acc.; see § 147. *sinūs collēcta*: for constr. see note on *lacrimis oculōs suffūsa nitentis*, 228.

The garments were gathered up to permit easy and rapid motion.

321-324. *prior*, taking the lead. Cf. *prima*, 24. *mōnstrāte*: sc. *eam* (= *sorōrem meam*), to be gathered from the *sī*-clause. *forte*: join with *sī*. *succinctam*, girt. *maculōsae . . . lyncis*: cf. *lupae . . . laetus*, 275. *aut*, unlike *vel*, 316, points to an important contrast, here to that between aimless wandering (*errantem*) and eager pursuit of definite game. *spūmantis*, frothing, with excitement and rage. *cursum . . . prementem*, pressing hard the swift progress, i.e. pressing the boar close in spite of his speed.

325. *Veneris . . . filius*: pathetic; Venus's own son talks to her, yet knows her not. *ōrsus* (est): from *ōrdior*.

326. *mihī*: for case see § 133. *neque*: after *nūlla*, *aut* would be better Latin.

327. *quam . . . memorem . . . ?*, by what name am I to call you . . . ? For the deliberative subj. see note on *crēdant*, 218. The ancients believed that the gods took offense if addressed by wrong titles. Aeneas looks on the stranger as more than human; hence his care concerning her identity and her name. For personal

mortālis, nec vōx hominem sonat: ō dea certē!

An Phoebī soror, an nymphārum sanguinis ūna?

Sis fēlix, nostrumque levēs, quaecumque, labōrem, 330

et quō sub caelō tandem, quibus orbis in ōrīs

iactēmur doceās; ignārī hominumque locōrumque

errāmus, ventō hūc vāstīs et flūctibus ācti;

multa tibi ante ārās nostrā cadet hostia dextrā."

Tum Venus: "Haud equidem tālī mē dignor honōre; 335

virginibus Tyriīs mōs est gestāre pharetram

purpureōque altē sūrās vincire cothurnō.

Pūnica rēgna vidēs, Tyriōs et Agēnoris urbem,

sed finēs Libycī, genus intractābile bellō.

Imperium Dīdō Tyriā regit urbe profecta,

340

intercourse of the gods with mortals see § 344. **namque**: as in 65: (*I ask you this question*), *for*, etc.

328. mortālis, merely mortal. **nec** . . . **sonat**, and your voice has no mere mortal ring. On case of *hominem* see §§ 140, 142. The gods, try as they might, could not wholly conceal their divine character.

329. An . . . **an**: properly, or . . . or, but best left untranslated. The words mark Aeneas's second and third attempts to find the right title for the stranger; the first is represented by *quam* . . . *virgō*?, 327. **Phoebī soror**: Diana (Artemis), an ardent huntress: § 318. Aeneas naturally thinks of identifying with her this huntress of whose supernatural character he is convinced. For ellipsis of *es* see § 245.

330-333. Sis . . . **levēs**: subj. of wish or prayer. **fēlix**, propitious. **quaecumque**: sc. *deārum es*. **tandem**: for *tandem* in questions see Vocabulary. Cf. Cicero, *Cat. I. 1*, *Quousque tandem*, etc. **ōrīs**, borders, quarters. See note on *ōrīs*, 1. **ignārī** . . . **ācti**: these words are grammatically independent, but logically they give the reason for the appeal in *doceās*; they = *ignārī enim*, etc.

334. Join 334 closely with 330-333. The whole = 'Help us, for, if you do that, many a victim,' etc. Classical writers often represent the worshiper as bargaining with the gods. Cf. especially the word *vōtum*, which denotes a gift promised to the gods on condition that they grant the worshiper's prayer. **dextrā** is instr. abl. with *cadet*, which = *sternētur* or *occidētur*; see §§ 160, 222.

336-337. Venus means, 'No goddess am I, only a simple Tyrian maid.'

338. **Pūnica** would bring Carthage to a Roman reader's mind, but, as 338 stands, the word here = *Phoenician*. The names in 336-339 are thought of as all familiar to Aeneas. See note on *Italiam* . . . *titora*, 2-3.

339. With **finēs**, borders, sc. *sunt*. **genus** . . . **bellō** is in appos. with *Libycī*. A more accurate expression would be *sed finēs Libycōrum*, *generis intractābilis bellō*, *sunt*. 338-339 answer the question in 331.

340. 340-368 explain how it is that Tyrians are dwelling in domains belonging to the Libyci. **Imperium** . . . *regit*, *wields sovereignty*. Study *regō* in Vocabulary. **Tyriā** . . . *urbe*: Tyre itself.

germānum fugiēns. Longa est iniūria, longae
ambāgēs, sed summa sequar fastīgia rērum.
Huic coniūnx Sŷchaeus erat, ditissimus agrī
Phoenīcum, et magnō miserae dilēctus amōre,
345 cūi pater intāctam dederat, primisque iugārat
ōminibus. Sed rēgna Tyrī germānus habēbat
Pygmaliōn, scelere ante aliōs immānior omnīs.
Quōs inter medius vēnit furor; ille Sychaeum
impius ante ārās atque aurī caecus amōre
350 clam ferrō incautum superat, sēcūrus amōrum
germānae, factumque diū cēlāvit, et aegram
multa malus simulāns vānā spē lūsit amantem.
Ipsa sed in somnīs inhumātī vēnit imāgō
coniugis, ōra modīs attollēns pallida mirīs;

341-342. *iniūria*, the story of her wrongs. *summa . . . fastīgia rērum*, only the outstanding points of her history. *Fastīgium* (see Vocabulary) is here used fig., as we use 'pinnacle.' The points of Dido's history which Venus is to give stand out as roof-tops stand out above the ground. *sequar*, pursue. Cf. 'pursue' a tale, a story.

343-344. *Huic . . . erat*: pathetic, She once had. *ditissimus agrī*: cf. *dives opum*, 14, with note. The events of 343-359 took place in Tyre. *miserae*, by his hapless wife. For case see § 133. Cf. *mihi*, 326.

345-346. *intāctam*, in her maiden bloom. *primis . . . ōminibus*: freely, for the first time in wedlock; lit., 'through the first omens (of wedlock).' The context bids us supply *mātrimōnī* with *ōminibus*. The Romans regularly consulted the omens in connection with marriage, as on all other important occasions. The abl. is instrumental. Note the parallelism (§ 251). *Sed* sets the misery recounted in 346-364, esp. 346-352, in sharp contrast to the happiness implied by 343-345. *Tyrī* justifies the note on *Tyrīā . . . urbe*, 340.

347. *ante . . . omnīs*: a strong expression, resulting from the combination of (1) *ante omnīs aliōs immānīs* and (2) *aliīs omnibus immānior*. *immānior*: render by an emphatic monstrous.

348-352. *Quōs*: Dido, Sychaeus, and Pygmalion. A plural word referring to persons of different sexes is regularly masculine. For position of *inter* see § 237. *medius*, intervening, after *inter*, is pleonastic. For *Sŷchaeum* after *Sŷchaeus*, 343, see § 284. *ante ārās* stands far from its verb (*superat*, 350), and next to *impius* for the sake of effect. The place of the crime adds to its wickedness. For the pl. *ārās* see § 190. *amōrum*: obj. gen. with *sēcūrus*, which = *immemor*. See § 128. *aegram . . . amantem*: we should say the heartsick, loving (wife). *malus simulāns*: juxtaposition of cause and effect (§ 241). Render by wickedly inventing many a tale, to account for the absence of Sychaeus.

353-354. *Ipsa . . . imāgō*, The very semblance. The words are emphasized by their separation: § 231. *sed* is often postpositive in poetry, as *et* is: § 236. *inhumātī*: an important word.

crūdēlīs ārās trāiectaque pectora ferrō
 nūdāvit, caecumque domūs scelus omne retēxit;
 tum celerāre fugam patriāque excēdere suādet,
 auxiliumque viae veterīs tellūre reclūdit
 thēsaurōs, ignōtum argenti pondus et aurī.
 Hīs commōta, fugam Didō sociōsque parābat.
 Conveniunt quibus aut odium crūdēle tyrannī
 aut metus ācer erat; nāvis, quae forte parātae,
 corripunt, onerantque aurō; portantur avārī
 Pygmaliōnis opēs pelagō; dux fēmina factī.
 Dēvēnēre locōs, ubi nunc ingentia cernēs
 moenia surgentemque novae Carthāginis arcem,

355

360

365

The spirits of the unburied dead (it was thought) were not admitted to the underworld. They were forced to wander about the River Styx, the boundary line of that world, for 100 years, or until their bodies were duly buried. The spirits of those who died by violence hovered about the scene of the crime until due burial was accorded to their bodies. Pygmalion's failure to bury Sychaeus thus made his crime even worse. It also led to his punishment in the loss of the wealth for the sake of which he committed the crime (349, 358-359, 363-364). *modis . . . miris*, strangely; join with *pallida*. *pallida*: *pallidus* is constantly used in connection with death.

355-356. *crūdēlīs*: a fine word. The altar is called cruel because the altar (or the god to whom it was sacred) did not prevent the crime. *caecum*, hidden. See *caecus* in Vocabulary. *domūs* locates the *ārae* of 349. The word repeats, with fresh emphasis, the suggestion of *ante ārās*, 349; see note there.

357-358. *celerāre* and *excēdere* both depend on *suādet*, which practically = *iubet*; see § 182. *Sc. eam* = *Didōnem* as subject, and see note on *vivere*, 218. With *celerāre fugam* cf. *Mātūrāte fugam*, 137. *viae*: obj. gen. with *auxilium*, aids to her journey. See

§ 130. *veterīs*, ancient, in the sense of 'long hidden.' See Vocabulary. *tellūre reclūdit*, unseals from the earth. For *tellūre* see § 152. Vergil had here two ideas in mind: (1) *reclūdit*, 'reveals,' and (2) *fodit*, *refodit*, 'digs up.' Of course the *imāgō Sychaei* could not actually perform the latter act.

361-364. *quibus . . . erat*, who possessed, who were swayed by. *odium crūdēle*, relentless hatred, the sort of hatred that would have led them to work his ruin had they been able to do so. *crūdēle* is emphasized by its position next to *tyrannī*. Their hatred of Pygmalion was as merciless as had been the conduct which inspired it. *ācer*, harrowing, galling. *nāvis . . . onerant . . . aurō* gives a natural construction. Contrast *Vīna . . . cadis onerārat*, 195, with note. *avārī* carries us back to *aurī . . . amōre*, 349. Pygmalion, in his greed, committed murder: yet his greed was balked, and by a woman. *Pygmaliōnis* is sarcastic: it = 'that Pygmalion fondly thought his own.' *opēs* = *aurō*, 363. *pelagō*: abl. of the route: § 159. *dux . . . factī* (*fruit*): a famous expression.

365-366. *locōs*: for case see § 139. *novae Carthāginis* justifies the note on *novae*, 298.

mercātique solum, facti dē nōmine Byrsam,
taurīnō quantum possent circumdare tergō.

370 Sed vōs quī tandem, quibus aut vēnistis ab ōrīs,
quōve tenētis iter?" (Quaerenti tālibus ille
suspirāns imōque trahēns ā pectore vōcem)

"Ō dea, sī primā repetēns ab origine pergā,
et vacet annālis nostrōrum audire labōrum,
ante diem clausō compōnet Vesper Olympō.

375 Nōs Trōiā antiquā, sī vestrās forte per auris
Trōiae nōmen iit, diversa per aequora vectōs
forte suā Libycis tempestās appulit ōrīs.

367-368. facti: from *factum* (§ 216, 1). It is explained by 368. **Byrsam,** (called) *Byrsa*. The Phoenicians (and so, of course, the Carthaginians) called a citadel *Bosra*. This name the Greeks made into *Byrsa*, a name identical in spelling with the common noun *byrsa*, 'a hide.' Out of the confusion of these words arose the story in the text. **quantum possent:** O. O. The Tyrians said to the Libyans: *Solum* (ground) *mercābimur quantum possumus*, etc. There was a story that they cut a hide into thin strips out of which they made a rope long enough to inclose a large district. One would suppose that, taught by their own recent bitter experiences, they would have treated the Libyans more fairly.

369-371. vōs: emphatic. It includes Achates. Cf. note on *vestrās*, 140. With **quī** sc. *estis*; cf. the ellipsis of *es* in 329. **aut . . . -ve:** the Romans usually separated a series of questions, by *aut*, *-ve*, or *vel*. We omit all conjunctions. **tālibus** (sc. *verbis*): join with *Quaerenti*, and with that word sc. *ait* or *respondet* (§ 246). Render by *As she questioned him with words like these, he, sighing . . . , made answer*.

372-374. dea: in spite of 335-337 Aeneas still believes the stranger

vēnatrīx divine. **vacet** (*tibi*), *you should have leisure*. The verb is impersonal. **ante**, *ere my tale is done*. **clausō . . . Olympō**, *will close the gates of Olympus and lay the day to rest*. To Greek and Roman poets the sky is, often, a palace; out of its gates the day issues in the morning, to return through them at night. *Compōnere* is often used of preparing a body for burial, then of the actual burial. The indie. expresses the certainty of the result under the assumed circumstances, *sī . . . vacet*. In 372-374 Aeneas intimates, far less clearly than Venus had done, that he will touch only the *summa . . . fastigia rerum* (342).

375-376. Nōs: join with *vectōs* (376). Render by *After we had sailed over widely sundered seas*. **vestrās** (cf. 140) = 'yours and those of your fellow-citizens.' **per auris . . . iit:** more common, but less picturesque, is *ad auris vēnit*. The *sī*-clause is the protasis, not to *appulit* (377), but to some thought to be supplied, like *Trōiam dicō*. The sense is, 'I mention Troy, as a means of identifying myself, on the chance that,' etc.

377. forte suā, *by its own chance* (*caprice*). Aeneas emphasizes the fact that he has no designs on the people of Libya. **ōrīs:** dat. (§ 134).

Sum pius Aenēās, raptōs quī ex hoste Penātīs
 classe vehō mēcum, fāmā super aethera nōtus;
 Italiam quaerō patriam, et genus ab Iove summō.

380

Bis dēnis Phrygium cōnscendī nāvibus aequor,
 mātē deā mōnstrante viam, data fāta secūtus;
 vix septem, convulsae undīs Eurōque, supersunt;
 ipse ignōtus, egēns, Libyae dēserta peragrō,
 Eurōpā atque Asiā pulsus." Nec plūra querentem
 passa Venus mediō sic interfāta dolōre est:

385

"Quisquis es, haud, crēdō, invīsus caelestibus aurās
 vītālīs carpis, Tyriam quī advēneris urbem;
 perge modo, atque hinc tē rēgīnae ad līmina perfer.

378-379. Sum . . . nōtus (379): Vergil is here making Aeneas imitate the frankness of speech, even about themselves, that marks the Homeric heroes; Achilles calls himself 'the bravest of the Greeks.' **Penātīs . . . vehō**: see note on *deōs*, 6. **fāmā . . . nōtus**: stronger than *fāmam quī terminet astris*, 287. For the form *aethera* see note on *āera*, 300.

380. patriam, land of my fathers. According to tradition, Dardanus, the founder of Troy, came from Italy. See § 350, at the end. **genus** (sc. *patrium*) . . . **summō** is explained by the note on *genus invīsum*, 28. **ab Iove summō**: a prose writer would say *ductum* ('derived') *ā*, etc.

381. Bis dēnis: in expressions of multiplication the distributive numerals are used, because the idea of repetition is involved. **Phrygium . . . aequor** = the sea near Troy. See note on *Phrygiās*, 182. **cōnscendī**, I climbed; to the voyager the ocean seems to rise before him till it reaches the horizon.

382. mātē deā: Venus. This scene, in which Aeneas tells the story of his sorrows to his mother, without knowing that she is his mother, is finely conceived. For *dea* = an adj. see note on *rēgīna*, 273. **data**: sc. *ā dis*, or *ā Iove* (§ 341). **fāta**: Aeneas speaks of him-

self as Vergil spoke of him in 2-3, *fātō profugus . . . vēnīt*.

383. vix, with difficulty; join with *supersunt*. **Eurō** is used as *Austris* is in 51; see note there. **supersunt**, *survive*, personifies the ships.

384-386. Libyae . . . peragrō: he had just learned this from Venus, 339. **dēserta**, wastes, is stronger than *inculta*, 308. Cf. also § 216, 1. **pulsus** = *expulsus* (§ 221), *exiled*. **Nec . . . passa . . . interfāta . . . est**: a prose writer would have said, *Nec . . . passa est, sed interfāta est*. Render by *Brooking not his further complaints, Venus*, etc. For the acc. *plūra* see § 142. **mediō . . . dolōre**: perhaps local abl. (§ 156), perhaps abl. abs., *his grief (being still) at its mid-point* (i.e. only half expressed). Render by *in the midst of his pain*.

387-389. Quisquis es: Venus pretends not to understand 378-385. **aurās . . . carpis**, draw the breath of life. **Carpō** is used (1) of plucking flowers, etc., (2) fig., of enjoying kisses, pleasures, etc. In (2) the thought is that of laying hold on something quickly ere it is too late. Here *carpis* well suggests the quick drawing in and out of the breath. **advēneris**: subj. in causal rel. clause. **modo** with the imp. = *only*.

390 Namque tibi reducīs sociōs classemque relātam
nūntiō et in tūtum versīs Aquilōnibus āctam,
nī frūstrā augurium vānī docuēre parentēs.

Aspice bis sēnōs laetantīs agmine cyncōs,
aetheriā quōs lāpsa plagā Iovis āles apertō
395 turbābat caelō; nūnc terrās ōrdine longō
aut capere aut captās iam dēspectāre videntur:
ut reducēs illi lūdunt stridentibus ālis,
et coetū cīnxēre polum, cantūsque dedēre,
haud aliter puppēsque tuae pūbēsque tuōrum

390-391. Namque: elliptical again (see note on 65): (*I speak thus confidently*), for, etc. **reducīs** virtually = *reductōs*. **relātām**: sc. *ab altō ad terram*. **āctām**, *driven, swept*. Render *reducīs sociōs* and *versīs Aquilōnibus* by the return of your comrades and a change in the winds. See, then, § 214.

392. nī: the supposition is utterly groundless; a prose writer would say *nisi forte*. **vānī** = an adv., *lyingly*, i.e. with deliberate intent to deceive. **docuēre**: sc. *mē*. **parentēs**: Venus keeps up the fiction of 335-337.

393. **bis sēnōs**: see note on *Bis dēnīs*, 381. The number, that of the missing ships, is in itself significant. **laetantīs agmine**, *taking their joy in ordered array*, i.e. clustering joyously together. This is the most important touch in the whole description.

394-396. **Iovis āles**: the eagle, often graven on coins as holding a thunderbolt (§ 313). **apertō** . . . **caelō**: as in 155. **nunc** is related to *turbābat* as *nunc*, 240, is to *sōlābar*, 239. **terrās** . . . **capere**, *to be in possession of the ground*, i.e. to have already alighted. **captās** . . . **dēspectāre**, *to be looking down on ground already preëmpted*, i.e. to be looking down on the swans that have already alighted. **videntur** is true pass. of *videō*: it does not = 'seem.' Render *terrās* . . . *videntur* by *are plainly seen either to be in possession of* . . . or, etc.

397-398. **reducēs**, *safely returned*, i.e. from their flight before the eagle. **stridentibus**, *rustling (with joy), whirling*. **et** . . . **dedēre**: *freely, and have swept together round the sky with joyous cries*. **coetū**: *freely, massed together*; lit., 'in a group,' abl. of manner (§ 158). **cantūs** . . . **dedēre**: § 223. Logically, *cantūs* . . . *dedēre* is subordinate to *cīnxēre*; the words logically = an adv. expression with *cīnxēre*. Latin poetry often prefers coördination to subordination; prose writers prefer subordination. Compare, and yet contrast, the note on *summersās* . . . *obruē*, 69.

399-400. **haud aliter** = *sic*, *balancing ut*, 397. For the litotes see note on *nōn similī*, 136. **pūbēs** . . . **tuōrum**: see § 122. **pūbēs**, *iuvēnēs*, and *iuventūs* are often used, esp. in poetry, of men of fighting age. **portum tenet** corresponds to *terrās* . . . *capere*, *subit ōstia to captās* . . . *dēspectāre*, 395-396. —393-400 throw interesting light on Roman augury. The twelve swans correspond to the twelve missing ships, the eagle to the storm, the *apertum caelum* to the open sea, the *terrae* to the *portus*. Lately the swans were flying in terror, widely scattered, before the eagle, exactly as the ships were, lately, driving helplessly before the storm. Since the past experiences of the swans and those of the ships have been identical, one may assume,

aut portum tenet aut plēnō subit ōstia vēlō.

400

Perge modo, et, quā tē dūcit via, dīrige gressum."

Dixit, et āvertēns roseā cervice refulsit,
ambrosiaequae comae divīnūm vertice odōrem
spīrāvēre; pedēs vestis dēflūxit ad imōs,
et vēra incessū patuit dea. Ille ubi mātrem

405

agnōvit, tālī fugientem est vōce secūtus:

"Quid nātum totiēns, crūdēlis tū quoque, falsis
lūdis imāginibus? Cūr dextrae iungere dextram
nōn datur ac vērās audire et reddere vōcēs?"

Tālibus incūsāt, gressumque ad moenia tendit.

410

At Venus obscūrō gradientis āere saepsit,
et multō nebulae circum dea fūdit amictū,

*thesis
middle*

the argument runs, a like correspondence between their present and their future fates. The swans are now safe; for them joy has replaced fear. So is it with the ships.

402-417. Venus, leaving Aeneas, reveals her divine character as she goes. When Aeneas moves on toward Carthage, Venus makes him and Achates invisible.

402-404. āvertēns: as she turned away. See note on āvertit, 104. roseā . . . refulsit: we should say, a gleam of light flashed (shot) from her lovely neck. divīnūm . . . odōrem: classical poets often associate the idea of fragrance with that of the presence of a deity. For the acc. odōrem see § 144. pedēs . . . imōs: contrast 320. Statues often show goddesses in long, flowing robes.

405. vēra . . . dea, was revealed a very goddess. dea is pred. nom. to patuit, which = ostenta est. With incessū cf. incēdō, 46, with note. dea. Ille: for the hiatus see § 292.

406. fugientem (eam): freely, her retreating figure.

407-409. totiēns, time and again. There is nothing in the Aeneid to justify this reproach. Vergil describes, in detail (ii. 589-621), but one

earlier meeting between Aeneas and his goddess mother. Then she appeared to him in her true form (ii. 589-592). falsis . . . imāginibus, by misleading guises, i.e. by assuming forms that mislead. Venus had lately played the rôle of a huntress. Cūr . . . nōn datur (se. nobis) . . . ? Why is it not our privilege . . . ? dextrae . . . dextram: sc. proper forms of manus. This omission is common in prose. For the dat. dextrae see § 136. vērās . . . vōcēs: i.e. to speak and to reply without disguise. vērās, genuine, without disguise, is opposed to falsis, 407. Had Aeneas known in 326-385 that he was talking to his mother, his words would have been different.

411-412. obscūrō: here obscuring; the āer is described in terms of its own effects (§ 212). Vergil borrowed from Homer this device of an enveloping cloud. gradientis (eōs), as they moved on their way. multō, spreading. circum . . . fūdit: tmesis; § 238. dea, by her goddess power, is in appos. with Venus, 411. Its unexpected introduction in this late place gives it a strong rhetorical emphasis (§ 233). amictū, mantle. In 411-412 we have parallelism (§ 251).

cernere nē quis eōs neu quis contingere posset
mōlīrīve moram aut veniendī poscere causās.

- 415 Ipsa Paphum sublīmis abit, sēdisque revīsīt
laeta suās, ubi templum illi centumque Sabaeō
tūre calent ārae, sertis̄que recentibus hālant.

- Corripuēre viam intereā, quā sēmita mōnstrat.
Iamque ascendēbant collem, quī plūrimus urbi,
420 imminet, adversāsque aspectat dēs super arcīs.
Mīrātur mōlem Aenēās, māgālia quondam,
mīrātur portās, strepitumque, et strāta viārum.
Īstant ārdentēs Tyriī, pars dūcere mūrōs
mōlīrique arcem et manibus subvolvere saxa,
425 pars optāre locum tēctō et conclūdere sulcō;
iūra magistrātūsque legunt sānctumque senātum;

413-414. *contingere* here has its primitive sense, *touch, lay hands on*. *mōlīrī*, *compass*. See note on 564.

415-417. *sublīmis* = an adv. (§ 213), *through the air*. *laeta*: contrast *trīstior*, 228. She had received fresh assurances from Jupiter (257-296), and had herself declared the safety of Aeneas's fleet (393-400). *illi* = *Veneri*; sc. *est*. *centum*: used often, as here, of an indefinitely large number. *Sabaeō*: i.e. Arabian. To the Romans Arabia was a land of fabulous wealth, rich in gold, silver, ivory, and perfumes. The perfumes are still famous. *sertis* . . . *hālant*, *are fragrant with the breath of freshly gathered garlands*.

418-440. Looking down from a high hill, Aeneas and Achates gain a view of newly founded Carthage, and of its busy people.

418. *Corripuēre viam*, *They pressed quickly forward on their way*. *viam* is the way in general, *sēmita* the path followed. *mōnstrat*: sc. *eam* = *viam*.

419-420. *plūrimus*, *with huge bulk*. *adversās*, *fronting*; freely, *that faces it*. See note on *adversā*, 166.

421-422. *mōlem*, *the mass (of buildings)*; freely, *the vast structures*. *māgālia*, *mere huts*. The word gives

Vergil's own thoughts. Note the alliteration (§ 252) in this verse. *strāta viārum*, *the pavements of the streets*, is more effective than the prose *strātās viās*, 'the paved streets,' would be. See § 217. Vergil has in mind the conditions of life in Rome. Its noise and its bustle are often mentioned by Roman writers; its streets were well paved.

423-425. *pars . . . pars* (425): in distributive appos. with *Tyriī*. *dūcere mūrōs*: cf. Caesar, *B.G.* I. 8. 1, *mūrum . . . fossamque perducit*. *dūcere*, 'build' (properly, 'draw,' 'trace'), pictures the building of the wall in length (i.e. along the ground) rather than in height (i.e. upward). For the inf. *dūcere* see § 179. *mōlīrī*, *toil over*. *manibus*, *by force of hand, with might and main*. *subvolvere*, *to roll up, to their places in the mūrī or the arx*. Compounds of *sub* often denote motion from a lower to a higher level. *tēctō*: dat. of purpose (§ 135). *sulcō*: the trench for the foundations.

426. *legunt*, to our feeling, fits its two nearer objects, not the first, *iūra*: modern grammarians call this *zeugma*. A Roman, reading the verse straight ahead as a whole, would not

1st. with *See sup.*
1st. goes with *sup.*

hīc portūs aliī effodiunt, hīc alta theātri
 fundāmenta locant aliī, immānīisque columnās
 rūpibus excidunt, scaenīs decora alta futūris:
 quālis apēs aestāte novā per flōrea rūra 430
 exercet sub sōle labor, cum gentis adultōs
 ēdūcunt fētūs, aut cum liquentia mella
 stīpant, et dulcī distendunt nectare cellās,
 aut onera accipiunt venientum, aut, agmine factō,
 ignāyūm fūcōs pecus ā praesaepibus arcent; 435
 fervet opus, redolentque thymō fragrantia mella.
 “Ō fortūnātī, quōrum iam moenia surgunt!”

be sensible of any impropriety or difficulty, esp. since the verb fits so well its two nearer objects. The verse means that the Tyrians have a complete government. In subject-matter, however, it is out of place between 425 and 427, which are closely allied in theme. It also destroys the balance so elaborately worked out in 423-428: *pars . . . pars, hīc . . . hīc, aliī . . . aliī*. Further, Aeneas could not see all the acts represented by this verse.

427. *portūs*: Carthage had two harbors, both artificial. *alta*, 'deep' and so, *strong, solid*. *theātri*: Vergil is describing Carthage in terms of the developed Roman city of his own time, in which a theater was accounted a necessity.

429. *scaenīs . . . futūris*, *lofty ornaments of the stage that is to be built*. For case see § 132; for meaning see note on *silvis . . . coruscīs*, 164. *alta*, *high*, after *alta*, *deep*, 427, is effective; the foundations go down deep, the columns are to rise high in air. *futūris*: here, as often, in sense the fut. pass. part. of *faciō*. Cf. note on *fore*, 235.

430-433. *quālis . . . exercet . . . labor*: we should say, *such labor is theirs as tries to the utmost*, etc. See note on *quālis . . . fatigat*, 316. *sub sōle*: bees do not fly abroad on wet days. *gentis adultōs . . . fētūs*, *their nation's brood*,

full grown. Some see a ref. to the swarming of the bees, others to the efforts made to teach the young to fly and to gather honey. *liquentia*: from *liquor*. *distendunt*, *strain asunder*.

434. *venientum*: i.e. of those that from time to time come to the hive. This use of the pres. part. as equivalent to a noun, or to an antecedent plus a rel. clause, belongs largely to poetry and postclassical prose; it is found chiefly with the plural. *agmine factō*: see note on *velut agmine factō*, 82. Here we have actual warfare; hence *velut* would be inappropriate.

436. *redolent . . . fragrantia*: the words go closely together, *are redolent with the fragrance of*. 430-436 correspond, in whole and in detail, to 423-429 (seven verses in each group). The comparison involves two points: (1) ceaseless activity, (2) multiplicity of tasks. *quālis . . . labor* corresponds to *Instant . . . Tyriū; cum gentis . . . arcent* corresponds to *pars dūcere . . . futūris*. See Milton, *Paradise Lost* I. 768-777.

437. *Ō . . . surgunt!*: as has been well said, "The want of a city is the keynote of the *Aeneid*." Cf. Aeneas's words, 204-207, Venus's contrast of Antenor's lot with that of Aeneas, 242-253, Jupiter's assurance, 258, and 5-7, esp. *dum conderet urbem*,

Aenēās ait, et fastīgia suspicit urbis.

Īnfert sē, saeptus nebulā (mīrābile dictū),

440 per mediōs, miscetque virīs, neque cernitur ūllī.

Lūcus in urbe fuit mediā, laetissimus umbrae,

quō primum, iactātī undīs et turbine, Poenī

effōdēre locō signum, quod rēgia Iūnō

mōnstrārat, caput ācris equī, sic nam fore bellō

445 ēgregiam et facilem victū per saecula gentem.

Hic templum Iūnōnī ingēns Sidōnia Didō

condēbat, dōnīs opulentum et nūmine dīvae,

aerea cui gradibus surgēbant līmina nexaeque

438. et . . . suspicit: we should say, as he looks up. Cf. notes on *cantūs* . . . *dedēre*, 398, and on *subvolvere*, 424. We infer that Aeneas has left the hill (419); see § 254.

439-440. *saeptus nebulā*: cf. *obscurō* . . . *saeptū*, 411. *mīrābile dictū*: cf. *miserābile visū*, 111, with note. *miscet*: sc. *sē*, from 439. *virīs*: for case see § 136. *neque* = *et tamen nōn*, as often. *ūllī*: for case see § 133.

441-493. Aeneas comes to a grove in the heart of Carthage. Here, in a temple that Dido is building in honor of Juno, he sees a series of pictures detailing the course of the Trojan War.

441-445. *laetissimus*, most happily blessed with. *umbrae*: with *laetissimus*, which is construed as *plēnissimus* might be (§ 127). *quō* . . . *locō* = *eō locō quō*, or *ubi*. For word-order here see § 230. *primum* belongs with *effōdēre*; it implies that they dug fruitlessly in other places. *iactātī* = *postquam iactātī sunt*. *quod* . . . *mōnstrārat*, of whose existence Juno had told them, in some oracular utterance, perhaps. *mōnstrārat* must not be taken literally; it means that Juno had (pointed out =) indicated the *caput* . . . *equī* as something for which they must search. *equī*: the head of a horse was common on Carthaginian

coins; *ācer ecus* often = 'war horse,' 'charger.' *sic*, on this condition, i.e. *sī caput* . . . *effōdissent*. *fore* depends on *dixerat*, to be supplied out of *mōnstrārat*. *bellō ēgregiam*: cf. *bellō* . . . *superbum*, 21. *facilem victū*, easily sustained; lit., 'easy in respect of sustenance.' *facilī* ('easily gained') *victū* would be a more natural expression, but would not so neatly balance *bellō ēgregiam*. *victū* is the noun, as in 214. For military prowess and wealth as the characteristics of Carthage see 14.

446. *Sidōnia*: since, before Carthage was built, Tyre and Sidon were the chief cities of the Phoenicians, *Sidōnius* and *Tyrius* often = 'Phoenician.' Vergil uses these adjectives also as = 'Carthaginian'; cf. 12, and note on *Tyriās*, 20. For the various names used to denote one people (cf., too, *Poenī*, 442) see § 196.

447. *dōnīs* . . . *nūmine dīvae*: the two ideas here presented—gifts to a temple, and divine presence there—were closely associated in Roman thought. The gifts were in this temple either in payment of favors already received from Juno, or as a means of putting the goddess under obligation, and so inducing her to grant further blessings. See note on 334.

448-449. *cui*: dative of interest

dat saeptus ab ullo.
Seasy topped p. 196 for p. 195

aere trabēs, foribus cardō strīdēbat aēnīs.

Hōc prīmum in lūcō nova rēs oblāta timōrem

450

lēniit, hīc prīmum Aenēās spērāre salūtem

ausus et adflētīs melius cōnfidere rēbus

Namque sub ingentī lūstrat dum singula templō,

rēginam opperiēns, dum quae fortūna sit urbī,

artificumque manūs intrā sē operumque labōrem

455

mīrātur, videt Īliacās ex ōrdine pugnās

bellaque iam fāmā tōtum vulgāta per orbem,

Atrīdās, Priamumque, et saevum ambōbus Achillem.

(§§ 131, 132). The temple is personified. **cui . . . trabēs**, from whose steps rose, etc. For *cui gradibus* a prose writer would say *cuius ē gradibus*. For case of *gradibus* see § 152. **surgēbant**: to one who is mounting a long flight of steps to an imposing building the whole doorway of the building seems literally to rise from (out of) the staircase. **nexae . . . aere**, closely fastened together (lit., 'interwoven') with bronze. In prose we should have *trabēs aēneae inter sē nexae*, or the like. The *trabēs* are the jambs (*postēs*), made of plates of bronze closely riveted together. For scansion of *-que* see § 291. **foribus . . . aēnīs**, of bronze, too, were the doors and their creaking pivots; lit., 'pivots creaked (for =) on doors of bronze.' The pl. *foribus* is natural, since Roman doors were usually of two leaves (*valvae*). *foribus* may be local abl., or causal abl., or even dat. (if so, cf. *cui*, 448).

450. prīmum is loosely used. Vergil means that, for the first time (since Aeneas, leaving his mother, set out for Carthage), something had occurred to cheer him. **oblāta** (sc. *eī* = *Aenēae*), greeting his eyes; lit., 'presented to.' etc. **timōrem**: his anxiety concerning his reception by the Carthaginians.

452. adflētīs . . . rēbus, to put surer trust in his shattered fortunes,

i.e. to feel that, adverse as fortune had been, he was destined to better things. **rēbus**: if the object of *cōnfidō* denotes a person, it is put in the dat.; if it denotes a thing, it is put usually in the abl., sometimes in the dative.

453-454. sub . . . templō: from these words we infer that Aeneas had stepped within the temple; see § 254. **singula**, the separate sights. **rēginam opperiēns**: Vergil does not tell us how Aeneas knew that the queen was to come to the temple. **quae . . . urbī**: Aeneas's thoughts turn to the future of Carthage; its present magnificence is an earnest of greater things to come. In 455 his thoughts come back to his surroundings. **fortūna**, destiny.

455-458. manūs: not the hands themselves, but the products of the hands, handiwork, skill. **intrā sē** = *sēcum*, or *tacitus*. **operum**: obj. gen., with *labōrem*, toil bestowed on their creations. See § 130. Study *opera* and *opus* in Vocabulary. **ex ōrdine**: briefly put for *ex ōrdine expressās*. **fāmā**, the talk of men. **saevum . . . Achillem**: for his hostility to Troy cf. *rēliquiās . . . Achilli*, 30. In consequence of a quarrel with Agamemnon, the leader of the Grecian host, Achilles refrained from fighting for some days, during which the Greeks suffered grievous losses.

- Cōstitit, et lacrimāns, "Quis iam locus," inquit, "Achātē,
 460 quae regiō in terris nostrī nōn plēna labōris?
 Ēn Priamus! Sunt hīc etiam sua praemia laudī,
 sunt lacrimae rērum, et mentem mortālia tangunt.
 Solve metūs; feret haec aliquam tibi fāma salūtem."
 Sic ait, atque animum pictūrā pāscit inānī,
 465 multa gemēns, largōque ūmectat flūmine vultum.
 Namque vidēbat utī bellantēs Pergama circum
 hāc fugerent Grāī, premeret Trōiāna iuventūs,
 hāc Phryges, instāret currū cristātus Achillēs.
 Nec procul hinc Rhēsī niveis tentōria vĕlis
 470 agnōscit lacrimāns, primō quae prōdita somnō

459. Cōstitit: as in 187, 226. lacrimāns: the Greeks and the Romans saw nothing unmanly in the free expression of emotion. Caesar, *B.G.* I. 39. 4, tells of the weeping in his forces, even by young aristocrats, at the prospect of battle with Ariovistus. iam: as in 120, 133. Achātē: for form see § 105.

461. Ēn Priamus (*est*): Ēn is regularly without influence upon the construction. Here this fact is obscured by the natural rendering, *See Priam!* sua apparently violates the rule that the reflexives should stand, in syntax, only in the predicate, referring back to the subject for their meaning. Logically, however, *Sunt . . . laudī = Hic etiam sua praemia habet laus.* Similar usages are common, even in good prose. laudī: here that which begets praise, *merit*; see § 202. So culpa often = 'misconduct.'

462. sunt lacrimae . . . tangunt: sc. *hic etiam*, from 461. Render by *even here tears are the standing tribute to misfortunes, and man's sorrows touch man's heart.* rērum is a pred. possessive gen., with *sunt*; the lit. sense is 'tears belong to' (i.e. 'are accorded to').

463. metūs: cf. *timōrem*, 450, with note. Aeneas is talking as much to cheer himself as to comfort Achatēs.

aliquam, some measure of. Full safety was to be theirs first in Italy. fāma, *repute*.

464-465. pictūrā . . . inānī: instr. ablative. Note the juxtaposition of contrasts (§ 240) in *pāscit inānī*; food usually consists of things substantial. Paintings belong to an age later than the Trojan War; see note on *ancora*, 169. multa: for case see § 142.

466-468. utī, *how*. bellantēs, *as they warred*, belongs with all the subjects in 466-468. circum: for position see § 237. hāc . . . hāc, *here . . . there*, = the commoner *hāc (parte) . . . illāc*. premeret: sc. *eōs = Grāiōs*. iuventūs = *pūbēs*, 399. Phryges: note the variety (§ 196), *Phryges* after *Trōiāna iuventūs*, *Achillēs* after *Grāī*. Achilles, foremost champion of the Greeks, stands for the Greeks in general. cristātus: Vergil is thinking of Homeric passages in which reference is made to the waving plumes of the warriors' helmets as one source of the terror warriors inspired in their foes.

469-470. niveis . . . vĕlis, *while-canvassed*, involves another anachronism (see notes on *ancora*, 169, and on 464). For case see note on *praestantī corpore*, 71. primō . . . somnō: instr. ablative. The attack took place on the very night of Rhesus's arrival.

Tydidēs multā vāstābat caede cruentus,
 ārdentisque āvertit equōs in castra, priusquam
 pābula gustāssent Trōiae, Xanthumque bibissent.
 Parte aliā fugiēns āmissis Trōilus armīs,
 infēlix puer atque impār congressus Achillī,
 fertur equīs, currūque haeret resupīnus inānī,
 lōra tenēns tamen; huic cervīxque comaeque trahuntur
 per terram, et versā pulvīs inscribitur hastā.
 Intereā ad templum nōn aequae Palladis ibant

475

471. *vāstābat*: note the tense. In 466-493 the imperfects and the historical presents picture the scenes actually represented in the paintings. *cruentus*, (*himself*) *bathed in blood*, is a proleptic epithet (§ 211). For Tydeus as a great warrior see notes on 97-98.

472-473. *ārdentis*: cf. *ācris*, 444. *āvertit*: the pf. shows that the poet is telling a story independent of the pictures, not describing what Aeneas saw. *castra*: sc. *sua*. *priusquam* . . . *bibissent*: the clause expresses purpose, to keep them from, etc. Rhesus came from Thrace to help the Trojans. An oracle had declared that Troy could never be taken if his horses should taste the grass and the waters of the Trojan plain; hence the attack by Diomedes. The clause gives a statement by Vergil himself; this point could not have been represented in the paintings. *Xanthum*: the Xanthus and the Simois (100) were rivers of Troy. For the story of Rhesus see *Iliad* X. 433-442, 470-514.

474-475. *Parte aliā* throws light on the constr. of *hāc* . . . *hāc*, 467-468. *armīs*, *his shield*. *atque* . . . *Achillī* is logically subordinate to *infēlix*, being in effect a causal clause. See note on *cantūs* . . . *dedere*, 398. We may render most easily by omitting *atque*: *unhappy lad, who, though he was no match for Achilles, had faced him in combat*. *impār* = *cum* (although) *impār esset*; cf. note on *aeger*, 208.

476-478. *fertur*, *is swept onward*. Troilus had lost control of his steeds. *currū*: perhaps dat. with *haeret* (§ 136). Others take it as local abl. (§ 155) with *haeret*. *haeret resupīnus*, *clings, outstretched upon his back*. Vergil may have thought of Troilus as entangled in his car as he fell, or he may have thought of the reins as passed round and round his body, as they were passed round the bodies of the drivers in the chariot races in Vergil's day. Such drivers carried knives with which to cut themselves loose, if there should be time. Troilus's feet are in the car; his body is outstretched behind the car. His right arm is flung back at full length. He still holds the reins in his left hand (or they are wrapped round his body). The fingers of the right hand still grip the spear, which is pointing forward, at his foe; the butt of the spear makes marks in the dust. *tamen*: sc. 'though he can no longer use the reins.' *huic*: for case see note on *cui*, 448. *versā* . . . *hastā*, *by his reversed spear*; prosaically, 'by the butt of his spear.' Note the pathos: the successful warrior uses the point of his spear, and lodges it in his foeman's body. *pulvīs*: for scansion see § 275. *inscribitur*, *is scored*.

479. *Intereā*: i.e. while the events of 468-478 were taking place. *nōn aequae* describes Pallas from the point of view of the Trojans.

- 480 crīnibus Īliades passīs, peplumque ferēbant,
 suppliciter trīstēs, et tūnsae pectora palmīs;
 diva solō fixōs oculōs āversa tenēbat.
 Ter circum Īliacōs raptāverat Hectora mūrōs,
 exanimumque aurō corpus vëndēbat Achillēs.
- 485 Tum vērō ingentem gemitum dat pectore ab imō,
 ut spolia, ut currūs utque ipsum corpus amīcī
 tendentemque manūs Priamum cōspexit inermīs.
 Sē quoque prīncipibus permixtum agnōvit Achīvīs,
 Ēōāsque aciēs, et nigrī Memnonis arma.
- 490 Dūcit Amāzonidum lūnātis agmina peltīs
 Penthesilēa, furēns, mediisque in milibus ārdet,
 aurea subnectēns exsertae cingula mammae,
 bellātrix, audetque virīs concurrere virgō.

480-481. crīnibus . . . passīs (from *pandō*): a token of grief among women; at such times men let their hair and beards grow. **peplum**: as offering to the goddess. The Athenians annually adorned the statue of Pallas with a splendid *peplus*, on which were wrought the great deeds of the goddess. See the article "Panathenaea," in *The Encyclopaedia Britannica*, eleventh edition, XX. 672-673. **tūnsae . . . palmīs**: for constr. see § 148; for force of *tūnsae* see § 186.

482. diva: advers. asyndeton; in spite of all their efforts, the goddess remained unmoved. **solō**: dat. with *fixōs* = *infīxōs* (§ 138). Cf. *dēfixit* . . . *rēgnīs*, 226, with note on *rēgnīs*. This appeal to Pallas is in place after the account of the three reverses suffered by the Trojans, 468-478.

483-484. raptāverat: the plpf. sets forth something which had occurred prior to the past moment seized by the painter, represented by *vëndēbat*, 484; see note on *vāstābat*, 471. The body was represented in the picture, no doubt, as sadly mangled. **Hectora**: for form see § 107. **vëndēbat**: Priam, guided by Mercury, went by night to Achilles to ransom Hector's body.

486-487. ut . . . ut . . . utque: see notes on the triple *ubi*, 99-100, and on *ut . . . utque*, 298. **amīcī**: Hector. By emphasizing here, and elsewhere, Aeneas's friendship with Hector, Vergil is giving proof of the greatness of his hero. **inermīs**: in all ages suppliants have been unarmed.

488-489. prīncipibus: for case see § 136. **Ēōās . . . arma**: parallelism: § 251. The ref. is to the Ethiopians of India, who, under Memnon, their chief, came to Troy.

490-491. lūnātis . . . peltīs, the crescent-shielded lines. See note on *prae-stantī corpore*, 71. The Amazons fought for Troy. The cultured Roman reader would remember that Achilles slew both Memnon and Penthesilea. **furēns**: freely, in martial frenzy. *Furō* and *furor* always denote strong feeling, and often, too, lack of self-control. The nature of the feeling must be determined from the context.

492. aurea . . . mammae, a golden girdle bound 'neath her bared breast; lit., 'binding a . . . girdle beneath her exposed breast.' **exsertae**: i.e. thrust out of the folds of her garments.

493. bellātrix: for position see § 232, and cf. that of *vēnātrix*, 319. Render

Haec dum Dardaniō Aenēae mīranda videntur,
 dum stupet, obtūtūque haeret dēfixus in ūnō, 495
 rēgīna ad templum, fōrmā pulcherrima Didō,
 incessit, magnā iuvenum stīpante catervā.
 Quālis in Eurōtae rīpīs aut per iuga Cynthī
 exercet Diāna chorōs, quam mille secūtae
 hinc atque hinc glomerantur Orēades (illa pharetram 500
 fert umerō, gradiēnsque deās superēminet omnīs:
 Lātōnae tacitum pertemptant gaudia pectus),
 tālis erat Didō, tālem sē laeta ferēbat

by a glorious warrior maid. **concurrere**: a military word, to meet the shock of. Note juxtaposition of contrasts (§ 240) in *concurrere virgō*. For case of *virīs* see § 136. **virgō**, maiden though she is. See note on *aeger*, 208. The alliteration (§ 252) in *virīs . . . virgō* emphasizes an already strong verse. The highly complimentary description of Penthesilea is written from the point of view of a lover of Troy.—In 466-493 we have eight pictures, arranged in pairs: (1) a Trojan victory, 467, (2) a Greek victory, 468; (3) the death of Rhesus, 469-473, (4) the death of Troilus, 474-478; (5) the appeal to Pallas, 479-482, (6) the appeal to Achilles, 484-487; (7) Memnon's fight, 489, (8) Penthesilea's bravery, 490-493. Pictures 1 and 2 receive one verse each, 3 and 4 five verses each, 5 and 6 four verses each. Only the first picture could stir any feelings other than those of sorrow in a Trojan heart.—See notes on 619.

494-519. Dido enters the temple. She is followed soon by a delegation containing members from each of the twelve missing ships.

494-495. Dardaniō: a very appropriate epithet for Aeneas now, when his heart is racked by Trojan memories stirred by the pictures (466-493). As a Trojan he has good reason to take a deep interest in the pictures. **Aenēae**: dative (§ 133), in part with *mī-*

randa, in part with *videntur*, which is a true pass., as in 396. **stupet**, is profoundly moved. **dēfixus**, riveted.

496-497. **fōrmā pulcherrima**: cf. 72. Vergil is fond of sup. adjectives with proper names. **incessit**, came in stately progress. Cf. *incēdō*, 46, with note, *incessū*, 405.

498-499. **Quālis . . . chorōs**, *Stately as Diana is when*, etc. For the form of the comparison cf. 316, 430, with notes. **exercet . . . chorōs**, *plies vigorously the dances*. **quam . . . secūtae**: freely, in whose train. For the force of *secūtae* cf. that of *tūnsae*, 481. **mille**: a round number, as *centum* is in 416.

500-501. **illa . . . umerō**: see note on *Phoebe's* *soror*, 329. Cf., too, the description of Venus, 318. **deās**, goddesses though they are. See note on *aeger*, 208. The goddesses are the *Orēades* (500). For the Nymphs see §§ 326-328. **superēminet**: Vergil is following a famous passage in Homer (*Odyssey* VI. 102-109). The Greeks regarded tallness as an essential element of beauty.

502. **Lātōnae**: mother of Diana and Apollo. In classical literature she is the type of perfect mother love. **tacitum**, voiceless; her joy is too deep for words.

503. **tālis**, so stately. **tālem sē . . . ferēbat**, in such majesty Dido (bore herself=) made her progress. See note on *sēsē tulit*, 314.

per mediōs, instāns operī, rēgnisque futūrīs.

505 Tum foribus dīvae, mediā testūdine templī,
saepa armīs, solioque altē subnīxa resēdit.
Iūra dabat lēgēsque virīs, operumque labōrem
partibus aequābat iūstīs aut sorte trahēbat,
cum subitō Aenēās concursū accēdere magnō

510 Anthea Sergestumque videt, fortemque Cloanthum,
Teucrōrumque aliōs, āter quōs aequare turbō
dispulerat penitusque aliās āvexerat ōrās.
Obstipuit simul ipse, simul percussus Achātēs
laetitiāque metūque; avidī coniungere dextrās

504. per mediōs: i.e. through those who are engaged on the works described in 423-429. The point of 498-504 lies in the preëminent beauty and majesty of Dido. **futūrīs**, *predestined*. See note on *futūrae*, 712.

505-506. foribus: local ablative. Dido sits at the entrance to the *cella* or shrine of the goddess; such a *cella* corresponded roughly to the chance of a modern church. **mediā . . . templī:** local abl. (§§ 154-155), *within the vaulted temple*; lit., 'in the midst of the vaulting of the temple.' Study *testūdō* in the Vocabulary. At Rome the Senate not infrequently met in some temple. Cicero delivered his first speech against Catiline in the Temple of Jupiter Stator, at the east end of the Forum. **armīs** = *armātīs militibus*.

507. Iūra . . . lēgēsque: a common expression for the whole body of law; see *lēx* in Vocabulary. This verse is inconsistent with 426, where the people itself performs these actions. There Vergil seems to have thought of Carthage as a republic, here he views it as a monarchy. **virīs** = *civibus*; cf. 264. **operum . . . labōrem:** cf. 455. Here the expression refers to the future, *the labor to be bestowed*, etc.

508. The queen assigns the work in equal portions, when that is possible;

when that can not be done, she resorts to the drawing of lots, as the fairest method of distributing unequal burdens. An appeal to the lots was, in Greek and Roman feeling, an appeal to heaven itself. **sorte trahēbat**, *was drawing forth by the lots*. Sc. *operum labōrem*, or *labōris partīs*. **sorte** is coll. sing., in the instr. ablative. Each *sors* was a bit of wood or the like, having on it a mark corresponding to one of the tasks; hence to draw a lot was to draw a *labōris pars*.

509-510. cum . . . videt: a *cum-inversum* clause; see note on *cum . . . sēcum* (*ait*), 36-37. **concursū . . . magnō**, *amid a mighty press*. See § 161. **Anthea:** cf. 181. **Cloanthum:** cf. 222.

511-512. aequare, across the seas; abl. of the route (§ 159). **penitus:** i.e. far out of their course. **aliās . . . ōrās:** for case see § 139. **aliās** = *strange*; properly, 'other' (than that to which they wished to go). **ōrās:** see note on *Trōiae . . . ōrīs*, 1.

513-515. Obstipuit: cf. *stupet*, 495. **simul . . . simul:** a strong but illogical expression. Render by *himself and Achates, both alike*. One *simul* would suffice. **ipse:** as in 114. **-que . . . -que, at once . . . and.** Cf. 218, with note. **avidī** is to be joined closely with *ardēbant*, *burned with eagerness* to. **coniungere:** for the inf. see § 177.

ārdēbant, sed rēs animōs incognita turbat.

515

Dissimulant, et nūbe cavā speculantur amictī
quae fortūna virīs, classem quō litore linquant,
quid veniant, cūctis nam lēctī nāvibus ibant,
orantēs veniam, et templum clāmōre petēbant.

Postquam intrōgressī, et cōram data cōpia fandī,
maximus Īlioneus placidō sic pectore coepit:

520

“Ō rēgīna, novam cui condere Iuppiter urbem
iūstitiāque dedit gentīs frēnāre superbās,
Trōēs tē miserī, ventīs maria omnia vectī,

Sc. *dextris*, and cf. *dextrae iungere dextram*, 408. *rēs*, state, condition. *incognita* is the main word of this sentence. It was the uncertainty that distressed Aeneas and Achates.

516. *Dissimulant*, They feign indifference, i.e. they disguise (cover up) their interest in what is going on before them. They act exactly as they would if they knew nothing of the *obscurus* . . . *āēr*, and the *nebula* (411, 439); of course they knew of its presence, though Vergil does not tell us that they knew (§ 254). *Simulō* is to pretend that such and such is the case; *dissimulō* is to conceal the truth, ‘dissemble.’ *cavā*, enshrouding. *amictī*, veiled (by), is from *amicīō*; cf. *multō* . . . *amictū*, 412.

517. *virīs*, their comrades; sc. *sūt*. The omission of the subj. is not very common, and usually occurs only when, as here, other subjunctives in the same constr. are expressed in the clause or the sentence.

518-519. *cūctis*: put first as the important word; every ship has escaped, even as Venus had predicted, 399-400. *lēctī*, delegates. *ōrantēs*, praying for; not ‘to pray for.’ The latter meaning would require *ōrātūrī*. *clāmōre*: it appears below (525-526) that Antheus, etc., have been put under arrest. We may imagine them as crying out against the injustice of this act.

520-560. Ilioneus explains how he and his comrades had come, with wholly peaceful purpose, to Dido’s domains, and begs her to permit them to refit their ships that they may sail on to Italy or to Sicily.

520-521. Sc. *sunt* with *intrōgressī*, est with *data*. *cōram*: freely, in the queen’s presence. *maximus*: sc. *nātū*, the eldest; cf. the common *maiōrēs* (*nātū*), ‘ancestors.’ *maximus* = a causal clause (see note on *aeger*, 208). Ilioneus is the spokesman, because he is the oldest, the most experienced, the wisest. He is spokesman again, in vii. 213-248, for the Trojans sent by Aeneas to King Latinus (cf. § 60). *placidō*: his calmness is the calmness that befits the wide experience of age.

522-523. *novam* . . . *urbem*: cf. Aeneas’s cry, 437, *Ō fortunātī*, etc. See note there. *cui* . . . *dedit* gives the reason for *ōrāmus*, 525. 522-525 = ‘You have it in your power to help: hence,’ etc. *cui* thus = *tibi enim*. For the mood of *condere* and *frēnāre* see § 176. *gentīs* . . . *superbās*: the Libyans, called *genus intractābile bellō*, 339. *frēnāre*: cf. *carcere frēnat*, 54, and note.

524. *Trōēs* . . . *miserī*: note the contrast with the good fortune of 522-523. In this sentence the subject, not the verb, is emphatic; *we who make our prayer to you are Trojans, men of sorrow*, etc. *maria omnia*: for constr. see § 144, and Note.

- 525 *ōrāmus*: prohibē infandōs ā nāvibus ignīs,
 parce piō generī, et propius rēs aspice nostrās.
 Nōn nōs aut ferrō Libycōs populāre Penātis
 vēnimus, aut raptās ad litōra vertere praedās;
 nōn ea vīs animō, nec tanta superbia victis.
- 530 Est locus (*Hesperiam* Grāi cognōmine dicunt),
 terra antiq̄ua, potēns armīs atque ūbere glaebae;
 Oenōtrī coluēre virī; nunc fāma minōrēs
 Ītaliā dixisse ducis dē nōmine gentem.
 Hic cursus fuit,
- 535 cum subitō adsurgēns flūctū nimbōsus Oriōn
 in vada caeca tulit, penitusque procācibus Austrīs

525-526. *prohibē . . . parce . . . aspice*: in ordinary prose we should have *ōrāmus ut prohibeās*, etc. The constr. here is due to the speaker's passionate earnestness; the independent imp. is the strongest possible expression of an appeal. *piō*: i.e. one that does no wrong. *propius . . . aspice*, take a closer (i.e. more careful) look at. *propius* properly = 'from a nearer point.' From 525-526 we learn indirectly (§ 254) that Ilioneus and his comrades are under arrest and that their guards have threatened to burn their ships, i.e. to treat them as pirates. The charge that they are pirates Ilioneus answers in 527-529.

527-528. *Libycōs*: how Ilioneus has learned where he and his comrades are Vergil does not say. *populāre . . . vertere*: for the mood see § 174. *Penātis*: properly gods of the home (§§ 331-333), but here hearths, homes; see note on *Cererem*, 177. *raptās . . . vertere*, to seize and drive away. See note on *summersās . . . obrue*, 69. *ad litōra vertere*: a preliminary to putting on board ship and carrying away.

529. *ea*, such. *vīs*, violence, as in 4, 69. *animō . . . victis*: possessive dat.; sc. est. Sc. also *nostrō* with *animō*, *nōbīs* with *victis*. Ilioneus says, in effect, 'We are a duty-doing race:

hence violence finds no place in our thoughts; we are a defeated race: hence we have not the presumption to raid the domain of a strong people such as yours.'

530-534. Verses 530-534 are in sharp contrast to 527-529. 527-534 = 'We are not pirates: we had in mind a wholly peaceful purpose—to press on to Italy.' *Hesperiam*, *The Land of the Evening* (= *The West*), is in itself vague; it is explained by *Ītaliā*, 533. *antiq̄ua* here = *vetus*, time-honored. *potēns . . . glaebae*: the ablatives are not causal, but ablatives of specification. *Oenōtrī . . . virī*: it is implied that the land was once called *Oenōtriā*. *fāma*: sc. est. *minōrēs*, a younger generation; cf. note on *maximus*, 521. *Ītaliā . . . gentem*, called the race Italy; cf. *Rōmānōs . . . dicet*, 277. *ducis*: Italus. *gentem*: a poetical variation for *terram*. *Hic*: for the gender cf. *hoc*, 17, and note. For the incomplete verse see § 297.

535. *cum . . . tulit . . . dispulit* (538): a *cum-inversum* clause; see note on *cum . . . sēcum* (ait), 36-37. *subitō . . . flūctū*, with sudden swell; modal abl. with *adsurgēns*. *adsurgēns* suggests at once the rising of the star and the rising of the wave.

536-538. *caeca*: as in 356. With *in*

perque undās superante salō perque invia saxa
dispulit; hūc paucī vestrīs adnāvimus ōrīs.

Quod genus hoc hominum, quaeve hunc tam barbara mōrem
permittit patria? Hospitiō prohibēmur harēnae; 540

bella cient, primāque vetant cōsistere terrā.

Sī genus hūmānum et mortālia temnitis arma,
at spērāte deōs memorēs fandī atque nefandī.

— Rēx erat Aenēās nōbīs, quō iūstior alter
nec pietāte fuit nec bellō maior et armīs. 545

Quem sī Fāta virum servant, sī vēscitur aurā
aetheriā, neque adhūc crūdēlibus occubat umbrīs,

vada caeca cf. *in saxa latentia*, 108. **penitus** . . . **dispulit** (538: sc. nōs) is a double statement, *drove us far out of our course . . . and scattered us*, etc.; cf. 511-512. **procācibus Austrīs**, *with the help of*, etc.; instr. abl. with **dispulit**, 538. **Austrīs**: localization: § 208. **perque . . . perque**; for the metrical treatment see § 299. In the translation disregard the first *-que*. **superante salō**: freely, *o'erpowered by the surge*; abl. absolute. **paucī**: pathetic, *a sorry remnant*. **vestrīs . . . ōrīs** defines *hūc*. For case see note on *Latiō*, 6. **adnāvimus**, *have drifted*, suggests helplessness. They had not intended to come to Africa. Ilioneus repeats, effectively, the point of 527-534.

539. Having elaborately maintained innocence of all intent of wrongdoing, Ilioneus now complains (539-541) of the treatment accorded to him and his comrades by Dido's people. **-ve**: see note on *aut* . . . *-ve*, 369-370. **hunc . . . mōrem**, *such a practice, a practice so strange*, is a sharp expression, uttered with a gesture toward the guards; see note on *propius* . . . *aspice*, 526. It is explained also by 540-541.

541. **cient**: the subject would be made clear by a gesture; cf. note on *hunc* . . . *mōrem*, 539. **primā . . . terrā**,

even on the land's edge. For *primā* see note on *aethere summō*, 223.

543. **at** is often used in the apodosis of a cond. sentence. In English, *yet* is often so used. **spērāte**, *fear*. See *spērō* in Vocabulary. **memorēs**: pred. adj. after *spērāte deōs*, *as mindful*. **fandī** is practically gen. of *fās*, as **nefandī** is practically gen. of *nefās*.

544. **erat** is used much as in 343; see note there. Ilioneus, of course, does not know whether Aeneas is alive or dead; cf. 218-222. **quō . . . fuit**, *than whom another was not more perfect . . . or greater*, etc. **iūstior**: *iūstus* is constantly used of what is absolutely normal; hence *iūstior* here = *more perfect*. **alter**: we compare or contrast one man with any other man (*alius*), but Latin generally uses *alter*, *the other of two*, comparing one definite individual with a second. With this description of Aeneas (544-545) cf. *insignem pietāte virum*, 10, and his own account of himself (378-379).

546-547. **Quem**: as in 64; see note there. **aurā**: the abl. is used with *vēscor*, as with *ūtōr* and *fruor*. **aurā aetheriā** is the air of the upper world; cf. *aurās vitālis*, 387-388. **crūdēlibus . . . umbrīs**, *in the place of the cruel shades*. This place is called 'cruel' from its connection with death.

nōn metus, officiō nec tē certāsse priōrem
 paeniteat. Sunt et Siculīs regiōnibus urbēs
 550 arvaque, Trōiānōque ā sanguine clārus Acestēs.
 Quassātam ventis liceat subducere classem,
 et silvis aptāre trabēs, et stringere rēmōs,
 sī datur Ītaliā sociis et rēge receptō
 tendere ut Ītaliā laetī Latiumque petāmus,
 555 sīn absūmpta salūs, et tē, pater optime Teucrum,
 pontus habet Libyae, nec spēs iam restat Iūli,
 at freta Sicaniae saltem sēdisque parātās,
 unde hūc advectī, rēgemque petāmus Acestēn.”
 Tālibus Īlioneus; cūnetī simul ōre fremēbant
 560 Dardanidae.

548-550. *nōn metus*: sc. *nōbis est*. *Nōbis*, if written, would make a fine contrast with *tē*. The poets often omit the pers. pronouns, even when, as here, they are really emphatic. See also § 244. *officiō . . . paeniteat* = *nec tē paeniteat sī officiō priōr certāris* (pf. subj.), *nor would you ever regret it, should you take the lead in vying with us in courtesy*. The clause contains a delicate suggestion to Dido. This is strengthened by 549-550, which = ‘because we can reward our friends.’ *Sunt . . . Acestēs* = *Sunt enim*, etc. With *Sunt* sc. *nōbis* again. *et . . . regiōnibus*: i.e. in Sicily, as well as in Italy, mentioned in 530-533. *et* = *also, even*. *ā sanguine*: briefly put for *ā sanguine nātus* (or *ductus*). *Acestēs*: cf. 195-196.

551. *liceat* (*nōbis*), *let it be our privilege*. For the mood cf. *Sis*, etc., 330-332, and note. *subducere*: ancient ships were small and were frequently drawn up on land, esp. by voyagers about to make a long stop; so, too, in winter.

552. *aptāre* = to fit the *trabēs* to the proper places. Render by *hew*, or, *fashion*. *trabēs*, *timbers*, required to repair the breaches made by the recent storm in the sides of the vessels;

cf. 122-123. *stringere rēmōs*: i.e. to fashion oars by stripping boughs of their leaves and twigs. *stringere* here = ‘to make by stripping’; *rēmōs* is acc. of effect (§ 140).

553-554. *sī . . . tendere*: this clause belongs in thought after *ut*, 554. Render by *in order that, if*, etc. *datur* (sc. *nōbis*), *it is vouchsafed to us*. *Ītaliā . . . Ītaliā*: the metrical treatment (§ 300) is emphasized by the fact that in each verse the word makes the whole second foot and part of the third foot. *laetī*: as in 35.

555. *sīn* balances *sī*, 553. *Sī . . . sīn* are regularly used to introduce conditions that are absolutely opposed to each other, i.e. are contradictory. *absūmpta* (sc. *nōbis*), *has been wrested from us*. *tē . . . Teucrum*: the apostrophe to the missing Aeneas shows Ilioneus's deep emotion.

556. *Libyae* = *Libycus*, an adj.; see note on *convexō nemorum*, 310. *Iūli*: objective gen. with *spēs*, *hope in Iūlus*. Aeneas and Iūlus were on the same ship; if one was lost, the other was.

557-558. *at*: used as in 543. *sēdis*: as in 205. *advectī*: sc. *sumus*: § 245. *petāmus*: construe as in 554.

559. *fremēbant*: freely, *voiced their approval*. See note on *fremunt*, 56.

- Tum breviter Didō, vultum dēmissa, profātur:

"Solvite corde metum, Teucrī, sēclūdite cūrās.

Rēs dūra et rēgnī novitās mē tālia cōgunt

mōliri, et lātē finis custōde tuērī.

Quis genus Aeneadum, quis Trōiae nesciat urbem,

565

virtūtēque, virōsque, aut tantī incendia bellī?

Nōn obtūnsa adeō gestāmus pectora Poenī,

nec tam āversus equōs Tyriā Sōl iungit ab urbe.

Seu vōs Hesperiam magnam Sāturniaque arva

sive Erycis finis rēgemque optātis Acestē,

570

auxiliō tūtōs dīmittam, opibusque iuvābō.

561-578. Dido replies, promising all possible help.

561. *vultum dēmissa*, with down-cast look (face). For constr. see note on *lacrimis oculōs suffūsa nitentis*, 228.

562. *Solvite . . . metum*: see §§ 224-225. Note the parallelism (§ 251) in this verse, emphasized by double alliteration (§ 252).

563-564. *Rēs dūra* (sc. *mea*), *My hard estate*, i.e. 'The trying position in which I find myself'; see 339. She may have feared, too, an attack by Pygmalion, 363-364. *tālia*: sc. *quālia feci*, i.e. the things of which you complain as so unusual; see 539-543. *mōliri*: a much stronger word than *facere*, always implying that the thing done is one of magnitude and difficulty, or is in some way out of the common run. Cf. *mōliri . . . arcem*, 424. *tālia . . . mōliri*=to adopt such stringent measures. *finis*, *my frontiers*, recalls Ilianeus's *harēnae*, 540, *primā . . . terrā*, 541. *custōde*: coll. sing.: § 187.

565-566. *Quis . . . nesciat . . . ?*, *Who would be unaware of . . . ?* *genus Aeneadum* = *Aeneadās* = *Trōiānōs*. On Dido's lips, *Aeneadae*, as a name for the Trojans, is a fine touch of courtesy. Normally, in the *Aeneid* the courtesies of the best society are observed. *Trōiae . . . urbem*:

cf. *urbem Patavī*, 247, with note. *nesciat* is cond., a clause like 'should the question be put to him' being implied. *virtūtēs*, *its valiant deeds*; see § 191. All the accusatives in this verse belong with *bellī*. *virōs*, *its valiant sons*. *tantī*: freely, *that awful*.

567-568. *adeō*: join with *obtūnsa*. *Poenī*, *Carthaginians though we are*. See note on *aeger*, 208. *nec . . . urbe*: we should say, less briefly, *nor is the sun so utterly turned away from us when he yokes*, etc. The verse='We are not so far out of the world as not to hear of its great events,' just as 567='We are not so unfeeling as not to be moved by what we hear.' The track of the sun symbolizes the habitable, civilized world.

569-571. *Hesperiam*: see 530. Note the parallelism (§ 251) in this verse, and in 570. *Sāturnia . . . arva*: Italy. See §§ 309-311. *Erycis finis*=Sicily. *auxiliō*: instr. abl. with *tūtōs*, which is here the full part. of *tueor* (as in 164), in pass. sense. The clause *auxiliō . . . dīmittam*, short as it is, contains three promises: 'I will help you (while you are here),' 'I will let you go,' 'I will give you safe conduct (when you go).' In 569-570 Dido shows her familiarity with the Trojan story, by giving details not mentioned by Ilianeus in 524-538. See notes on 619.

Vultis et his mēcum. pariter cōsidere rēgnis?
 Urbem quam statuō, vestra est: subdūcite nāvis;
 Trōs Tyriusque mihi nullō discrīmine agētur.

575 Atque utinam rēx ipse, Notō compulsus eōdem,
 adforet Aenēās! Equidem per litora certōs
 dīmittam, et Libyae lūstrāre extrēma iubēbō,
 sī quibus ēiectus silvīs aut urbibus errat."

His animū arrēctī dictīs, et fortis Achātēs
 580 et pater Aenēās iam dūdum ērumpere nūbem
 ārdēbant. Prior Aenēān compellat Achātēs:
 "Nāte deā, quae nunc animō sententia surgit?
 Omnia tūta vidēs, classem sociōsque receptōs.

572. Vultis . . . rēgnis?: the question forms a protasis to *Urbem . . . est*, 573. We have this idiom in English. It may be rendered by *may, more*. It joins the new possibility of 572 to those set forth in 569-570, and the new promise of 573-574 to the promises of 571. *mēcum pariter*, on equal terms with me.

573. Urbem . . . est = *Urbs quam statuō vestra est*. The antecedent is here attracted into the case of the relative pronoun. This attraction is not uncommon in prose, but there the antecedent is set within the rel. clause; cf. *Dēiopēā*, 72. A contributing factor here, no doubt, is the fact that *Quam urbem statuō*, (*ea*) *vestra est* would be unmetrical. *subdūcite* answers the request of 551.

574. nullō discrīmine: modal ablative. This verse has become proverbial as a pledge of strict neutrality and impartiality. It is the motto of the *North American Review*. *agētur*, will be treated. This pers. pass. constr. of *agō* seems modeled on that of *dūcō*, 'view,' 'consider.' However, since *agētur* involves action, it is far stronger than *dūcētur* would be, for that word would involve only thought or feeling.

575-578. utinam . . . adforet: an example of what is commonly called a

wish contrary to fact. It is not really a wish at all, but rather the utterance of a vain regret. *Notō . . . eōdem*: sc. *quī vōs ipsōs ad grās nostrās appulit*. *Notō* replaces *Austris*, 536. *certōs*, *trusty messengers*. *Certus* is always 'assured,' 'specific,' never 'certain' as in the expression 'a certain lawyer.' That sense of *certain* is conveyed by *quidam*. *dīmittam*: note the force of the prefix, *hither and thither*. *extrēma*, *the remotest parts*. *sī . . . errat*: the thought, fully expressed, would be, 'that they may find him if,' etc. *quibus* is used as *quem* is used in 181. Render by *anywhere*. *ēiectus*, *shipwrecked*; sc. *nāvibus* or *litore*.

579-612. The cloud enveloping Aeneas and Achates disappears, and they stand forth to view. Aeneas thanks Dido for the help promised by her.

579-581. *animū arrēctī*, *uplifted in spirit*. For case of *animū* see § 147. *iam dūdum . . . ārdēbant*, *had long been eager*. Cf. note on *tot . . . gerō*, 47-48. For the inf. *ērumpere* cf. *coniungere . . . ārdēbant*, 514-515. For the acc. *nūbem* see § 145. *ērumpere* is here a strengthened *relinquere*. *Prior*: as in 321.

582-583. *Nāte deā*: cf. *Māiā genitum*, 297, with note. *receptōs*: cf. *receptās*, 178, with note.

Ūnus abest, mediō in flūctū quem vidimus ipsi
summersum; dictis respondent cētera māt̄ris.”

585

Vix ea fātus erat, cum circumfūsa repente
scindit sē nūbēs, et in aethera pūrgat apertum.
Restitit Aenēās, clārāque in lūce refulsit,
ōs umerōsque deō similis, namque ipsa decōram
caesariem nātō genetrīx, lūmenque iuventae

590

purpureum, et laetōs oculis adflārat honōrēs,
quāle manūs addunt eborī decus, aut ubi flāvō
argentum Pariusve lapis circumdatur aurō.

Tum sic rēginam adloquitur, cūctis̄que repente
imprōvisus ait: “Cōram, quem quaeritis, adsum,

595

✓ Trōius Aenēās, Libycis̄ ēreptus ab undis.

Ō sōla infandōs Trōiae miserāta labōrēs,

584-585. Ūnus, *only one*, i.e. Orontes; see 113-119. quem: the late position of the rel. pronoun, here and elsewhere, is akin to that of the postponed conjunction; see § 236. dictis . . . māt̄ris: they are given in 399-400.

586-587. cum . . . pūrgat: a *cum-inversum* clause; see note on cum . . . sēcum (ait), 36-37. circumfūsa: we should say *enveloping, encircling*; cf. 412. sē: join with both *scindit* and *pūrgat*; *pūrgat sē* = *clears*, i.e. vanishes, melts. The dense dark cloud (411) becomes thinner and finally vanishes.

588-591. Restitit is emphatic by position. It gives the result of 586-587. Verse 588 = *And lo, there stood Aeneas, gleaming*, etc. Note the instantaneous pf. (§ 164). ōs umerōsque: for case cf. *animum*, 579, with note. decōram caesariem, *beauty of locks*; see § 214. lūmen . . . purpureum, *the bright radiance (flush) of youth*. In the poets *purpureus* often loses the suggestion of specific color, and merely = ‘*radiant*,’ ‘*lustrous*.’ laetōs . . . honōrēs, *joyous graces*, i.e. beauty and gladness. Venus was not only the mother of Aeneas, but also the goddess of beauty.

592-593. quāle . . . decus is briefly

put for *tāle decus quāle*, etc. eborī: ivory was sometimes merely polished, sometimes set in valuable woods, whose colors would contrast with that of the ivory, sometimes set in gold. aut: sc. *quāle manūs addunt*. flāvō . . . aurō: mark the contrast of colors, yellow, white, white, yellow. Note, too, the chiasmus (§ 243). Aeneas's white (fair) face has a flush on it; his locks are golden, as are those of Achilles in Homer. Latin poets, esp. Ovid (§ 35), revel in suggestions of color, particularly in contrasts. Parius . . . lapis = *marble*. In Vergil's day the Romans got marble from all parts of the world; Parian marble was the whitest and the most famous. circumdatur, *is banded*.

594-595. cūctis̄ . . . imprōvisus, *to everyone's amazement*. cūctis̄ is so-called dat. of agent (§ 133) with *imprōvisus*, which contains *in-*, ‘not,’ plus a pf. pass. participle. Cōram: freely, *in person*; cf. 520.

597. sōla . . . miserāta: *vocative*. The verse = *Ō femina quae sōla miserāta est*. Cf. note on Ō quī, 229. Since Acestes had helped the Trojans (195-196, 557-558), sōla is an exaggeration, *born of courtesy* (see note on 565).

quae nōs, rēliquiās Danaūm, terraeque marisque
 omnibus exhaustōs iam cāsibus, omnium egēnōs,
 600 urbe, domō sociās, grātis persolvere dignās
 nōn opis est nostrae, Dīdō, nec quidquid ubique est
 gentis Dardaniae, magnum quae sparsa per orbem.
 Dī tibi, sī qua piōs respectant nūmina, sī quid
 usquam iūstitia est et mēns sibi cōnschia rēctī,
 605 praemia digna ferant. Quae tē tam laeta tulērunt
 saecula? Quī tantī tālem genuēre parentēs?
 In freta dum fluvii current, dum montibus umbrae
 lūstrābunt convexa, polus dum sīdera pāscet,

598-600. quae nōs . . . urbe, domō sociās (600: sc. *tēcum*), who make us your allies by (sharing with us) your city, yea, your very home. The use here of *sociō* with acc. of person and abl. of a thing is modeled on the common use of *dōnō* with such an acc. and such an ablative. The construction seen with *accipiō* in 289-290 also helped to make possible Vergil's language here. *rēliquiās Danaūm*: as in 30. *omnibus . . . omnium*: for the metrical treatment see § 300. *omnium*: for case see § 127. *urbe, domō*: instr. abl.; *domō* makes a climax. Words of kindred or strongly contrasted meanings are often set together without a conj. (asynd.), esp. in poetry. For asynd. between clauses see note on 45. The most important expressions in 598-600 are *rēliquiās Danaūm, omnibus . . . cāsibus, omnium egēnōs*. The poor, weak remnant of a people can not force a stronger power to respect its needs. Voluntary generosity to a weak people, such as Dido has shown, deserves, therefore, heartfelt praise and gratitude.

601-602. *opis . . . nostrae*: pred. gen., it is not within our power (ability). *quidquid . . . Dardaniae*: this clause really is equivalent to a gen. dependent on *opis*, or of whatever remnant,

etc., and so is parallel in construction to *nostrae*. *est, survives*. *magnum . . . orbem*: there were Trojan exiles in Crete, Epirus, Illyria, and Sicily.

603-604. *tibi*: join with *ferant*, 605. *sī quid . . . rēctī*, if just dealing and a soul conscious of its rectitude are anything, i.e. are held in any esteem (sc. by the gods). *usquam, anywhere*, either on earth, or in heaven (esp. the latter, as the context shows). *sibi*: join with *cōnschia* (§ 138, at the end). It need not be represented in the translation. *rēctī* (see § 216, 1) practically = *pietātis*, and is objective gen. with *cōnschia*. Dido has shown *pietās* by performing fully the duties of hospitality to the Trojans; she has been just in setting free shipwrecked mariners, wrongly arrested by her watchmen (see notes on 525-526).

606. *saecula*: for the pl. see § 190. *tantī, illustrious*. *tālem*: freely, so noble (a daughter). As in *Tantae . . . irae?*, 11, we have in *Quae tē . . . parentēs?* exclamations rather than questions, 'Happy the age, glorious the parents that,' etc.

607-608. *montibus . . . convexa*, the arches on the mountains, i.e. the arched slopes of the mountains. *montibus* may be local abl. (§ 155), or dat. of interest (§ 132). *dum . . . pāscet*: some of the ancients believed that the

semper honōs nōmenque tuum laudēsque manēbunt,
 quae mē cumque vocant terrae.”/ Sic fātus, amīcum 610
 Īlionēa petit dextrā laevāque Serestum,
 post aliōs, fortemque Gyān, fortemque Cloanthum.

Obstipuit prīmō aspectū Sidōnia Didō,
 cāsū deinde virī tantō, et sic ōre locūta est:
 “Quis tē, nāte deā, per tanta perīcula cāsus 615
 īnsequitur? Quae vīs immānibus applicat ōrīs?
 Tūne ille Aenēas, quem Dardaniō Anchīsae
 alma Venus Phrygii genuit Simoēntis ad undam? - 627
 Atque equidem Teucrum meminī Sidōna venīre,
 finibus expulsum patriis, nova rēgna petentem 620

stars were fed by fiery particles that floated in the ether or upper air. 607-608 = ‘So long as nature (the world) shall endure.’

610. *quae mē . . . terrae*, *whatever the land that calls me*. For *quae . . . cumque* see § 238.

611-612. *Īlionēa*: for form see § 110. *petit*, *warmly greets*. *fortemque . . . Cloanthum*: cf. 222. The spirit here, however, is different; the repeated *fortem* helps to bring out the joy with which Aeneas greets each tried and trusted comrade safely restored to him at last.

613-642. Dido, deeply moved, welcomes Aeneas, and prepares to entertain him fitly in her palace.

613-614. *prīmō*: adv., *at first*. It is balanced by *deinde*, 614. *Sidōnia Didō*: cf. 446, with note. *cāsū . . . tantō*: we should say, more fully, *the thought of his stupendous woe*.

615-616. *nāte deā*: cf. 582. The sense is *son of a goddess though you are*. Cf. *Poeni*, 567, with note. *īnsequitur*: see note on *actōs īnsequitur*, 240-241. *immānibus*: Dido puts herself into the position of the Trojans and voices their feelings; cf. 539-543.

617-618. *ille*, *the famous*. See note on *genus Aeneadum*, 565. *Dardaniō An-*

chisae: for the hiatus see § 293. *alma* is connected with *alō*, and so = *life-giving, quickening, fostering*. Cf. *lūx alma*, 306. *Venus* was the *genetrix Aeneadum*; one Roman poet declares that to her all living creatures owe their being. *Simoēntis*: cf. 100.

619. In 619-624 Dido answers her question of 617-618. She says, in effect, ‘Yes, you are that Aeneas: I have heard all about Troy, all about you, from Teucer.’ Vergil now, indirectly (§ 254), explains Dido’s knowledge in 569-571 (see notes there), and explains, too, the presence on the walls of Juno’s temple of the pictures in 466-493. Dido knew the story, so like her own, in that it involved loss of *patria* and exile; her sympathies had been deeply stirred by it. The pictures would please Juno, foe of Troy. *Teucrum*: the ref. (see *Teucer*, 2, in Vocabulary) is to the son of Telamon, brother of Ajax (not the Ajax of 41). He was nephew of Priam, but fought against Troy. *Sidōna*: for form see § 107. *venīre*: the pres. inf. is the usual constr. with *meminī*, when the one who remembers is an eye-witness of the things remembered or is contemporary with them.

620. *expulsum* = *cum expulsus esset*. So *petentem* = *cum peteret*.

auxiliō Bēli: genitor tum Bēlus opīmam
vāstābat Cyprum, et victor diciōne tenēbat.
Tempore iam ex illō pāsus mihi cognitus urbis
Trōiānae, nōmenque tuum, rēgēsque Pelasgī.

625 Ipse hostis Teucrōs insignī laude ferēbat,
sēque ortum antiquā Teucrōrum ab stirpe volēbat.

Quārē agite, ō tēctis, iuvenēs, succēdite nostris.

Mē quoque per multōs similis fortūna labōrēs
iactātam hāc dēmum voluit cōsistere terrā;

630 nōn ignāra malī, miseris succurrere discō,
Sic memorat; simul Aenēan in rēgia dūcit
tēcta, simul dīvum templis indicit honōrem.

Nec minus intereā sociis ad litora mittit

621-622. Bēli: Dido's father. tum . . . vāstābat, was at that very moment laying waste. Through this conquest Belus was able to help Teucer to found the town of Salamis in Cyprus.

623. iam, properly straightway, strengthens Tempore . . . ex illō; the four words = From that very moment. The time referred to was shortly after the fall of Troy, six years or more before Dido's meeting with Aeneas.

625-626. hostis = quamquam hostis erat; see note on aeger, 208, Poenī, 567. ferēbat, extolled o'er and o'er. In this sense ferre laudibus or efferre laudibus is commoner. sē . . . stirpe: see note on Teucrum, 619. volēbat, claimed, asserted. In this sense volō is really a verb of saying, 'I wish (the world to believe),' and so is construed as dicō is construed.

627. agite: age, agite, and agedum often prepare the way for a second imperative. In English, come is frequently so used. ō: as in 94; see note there. tēctis: for the pl. see § 192. iuvenēs, warriors, heroes; see note on pūbēs . . . tuorum, 399.

628-630. Mē quoque belongs, in logic, only with iactātam: 'I too was buffeted by ill fortune, even as you still are buffeted by misfortune.' The

subject of voluit ought to be, not similis fortūna, 'a like misfortune,' but fortūna alone, in the sense of 'good fortune.' Render by omitting similis: Me too fortune buffeted through . . . but she willed that I should find rest at last . . . Courtesy (see note on genus Aeneadum, 565) bids her dwell briefly on her own better fortunes. nōn ignāra malī = quod nōn ignāra sum malī, since I am no stranger to sorrow. The words refer back to Mē . . . iactātam, 628-629. discō: a modest word, I am beginning to learn. For the inf. with discō see § 181. Her ability to aid the Trojans Dido has indicated by hāc . . . terrā, 629. Verse 630 is very famous.

632. templis: dat. (§ 131), an offering for the temples = an offering (to be made) in the temples. honōrem: honor is used as in 49. Vergil has in mind the Romansupplicatiō, or thanksgiving to the gods on occasions of good fortune; cf. Caesar, B.G. II. 35.4, IV. 38.5; Cicero, Cat. III. 15, 23. Dido's act is a fine compliment to the Trojans; the good fortune for which she is thanking the gods is their coming.

633. Nec minus = Nihilominus, None the less, Nevertheless. Though she is so occupied, in Carthage itself, with

vīgintī taurōs, magnōrum horrentia centum
terga suum, pinguīs centum cum mātibus agnōs,

635

(mūnera laetitiamque diī.)

At domus interior rēgālī splendida lūxū
instruitur, mediisque parant convīvia tēctis:
arte labōrātae vestēs ostrōque superbō,
ingēns argentum mēnsis, caelātaque in aurō
fortia facta patrum, seriēs longissima rērum
per tot ducta virōs antīquae ab oriġine gentis.

640

Aenēās (neque enim patrius cōsistere mentem
passus amor) rapidum ad nāvīs praemittit Achātēn,
Ascaniō ferat haec, ipsumque ad moenia dūcat:

645

Aeneas and his comrades there, she does not forget the Trojans in the two groups of ships, one group of 7 (192-193), the other of 12 (393).

634-635. magnōrum . . . suum = *centum magnōs suēs horrentibus tergoribus*. The inverted expression (§§ 224-225) emphasizes a certain characteristic of the swine by making the words that picture it the most important. The examples in § 217 are similar. **centum**: as in 416.

636. mūnera . . . diī, as *gifts where-with to enjoy the day*; lit., 'as gifts and enjoyment of the day.' The words, which are in appos. to the accusatives in 634-635, give the purpose of Dido in making such gifts. Appositive words and expressions often denote purpose. **diī**: old form of the gen. sing. of *diēs*. The gen. is one of possession.

637. splendida is in the pred., and = an adv., *gorgeously* (§ 213).

639. arte, *artistically, cunningly*. With **vestēs** sc. *sunt, are there*. The *vestēs* are the coverlets of the couches on which the guests are to recline. **ostrō . . . superbō**: instr. ablative. **-que** joins *ostrō . . . superbō* to *arte*. Since both ablatives are, in effect, adverbs, they may easily be joined by **-que**. See note on 694. We might say *wrought with skill and with proud*

crimson. By metonymy (§§ 200, 203) *ostrō* here = 'crimson cloth (stuff).'

640-642. ingēns, *massive*. **argentum**, *silver plate*, a common meaning. See § 203. **caelāta . . . patrum** of course = 'vessels of gold whereon were chased the gallant deeds,' etc. **rērum** = *rērum bene gestārum, exploits*. **ducta**, *traced*.

643-656. Aeneas sends Achates to the ships to bring Ascanius to Carthage with presents for Dido.

643. cōsistere (sc. *sē*: § 151), *come to rest, be at rest*. **mentem**: properly the intellect, but often, as here, the emotions, *heart*.

644. rapidum, *with all speed*. **praemittit**: *sends*, properly 'sends in advance' (*prae-*), of the messengers dispatched by Dido (633-636). Achates is to prepare the way for Dido's messengers. **Achātēn**: in *fidus* . . . *Achātēs*, 188, the loyalty of Achates to Aeneas was emphasized. Here Aeneas's trust in Achates is brought out.

645. ferat . . . dūcat: in O. O. with *praemittit*, which, besides the idea of sending, contains that of 'bidding.' The subjunctives represent imperatives of O. R. Cf. the subj. without *ut* with *hortor*. Aeneas said *Fer . . . dūc. haec*, *these happenings*.

omnis in Ascaniō cārī stat cūra parentis.
 Mūnera praetereā Īliacīs ērepta ruīnīs
 ferre iubet, pallam signīs aurōque rigentem,
 et circumtextum croceō vĕlāmen acanthō,
 650 ōrnātūs Argīvae Helenae, quōs illa Mycēnīs,
 Pergama cum peterēt incōncessōsque hymenaeōs,
 extulerat, mātis Lēdae mirābile dōnum,
 praetereā scēptum, Īlionē quod gesserat ōlim,
 maxima nātārū Priamī, collōque monile
 655 bācātum, et duplicem gemmīs aurōque corōnam.
 Haec celerāns, iter ad nāvīs tendēbat Achātēs.
 — At Cytherēa novās artīs, nova pectore versat
 cōnsilia, ut, faciem mūtātus et ōra, Cupīdō
 prō dulcī Ascaniō veniat, dōnīsque furentem
 660 incendat rēginam, atque ossibus implicet ignem:

646. *omnis* . . . *parentis* = *omnis enim*, etc. *in* . . . *stat*, is centered in. *cārī*: here in act. sense, *fond*, *loving*. *cūra*, *anxious thought*.

648. *ferre*: sc. *eum* = *Achātēs*, as subject: § 244, 1, *b*. *signīs* . . . *rigentem*, *stiff with figures and with gold*, i.e. *stiff with figures wrought with (threads of) gold*. Cf. *arte* . . . *superbō*, 639, with notes. Lowell, in *The Ghost-Seers*, writes of a dress "stiff with lavish loveliness."

649. *acanthō*: see *acanthus* in Vocabulary. The acanthus leaf is seen on the capital of the so-called Corinthian column.

650-651. *Mycēnīs*, *Pergama*: the juxtaposition (§ 240) gives an effect like 'when she was quitting her old home in Greece for her new home in Troy.' *Mycēnīs* = *Graeciā*; Helen lived in Sparta (§ 54). *peterēt*: for *scansion* see § 275. *hymenaeōs*, *marriage* (§ 207). In the sing. the word usually is the name of the god of marriage.

654-655. *maxima* (*nātū*): cf. *maximus*, 521. *collō*: dat. of interest (§ 131); there is personification. *mo-*

nile bācātum: a necklace of gems in the form of berries (*bācae*), e.g. a necklace of pearls. The Romans prized pearls above all other jewels. *duplicem* . . . *corōnam*: a vague expression. The crown may have had a circlet of gems above a band of gold, or a circlet of gems resting on (i.e. outside) such a band.

656. *Haec*, *these commands*; acc. with *celerāns* (§ 143).

657-694. *Venus* plans to substitute her son *Cupid* for *Ascanius*, that *Cupid* may be brought to *Carthage* and may set *Dido* aflame with love for *Aeneas*.

657. *novās* . . . *nova*: see § 299. *artīs*, *schemes*. *versat*, *is revolving*, i.e. all through the time occupied by 521-656, but esp. while *Aeneas* is doing the things described in 644-656.

658. *ut*, *to the end that*. *faciem* . . . *ōra*, *changed in figure and in features*. For the accusatives see § 147, or § 148.

659-660. *dōnīs*: see 647-655. *furentem* . . . *rēginam* is explained in § 211. *ossibus*: dat. with *implicitet*: § 138. The marrow is often spoken of



VENUS



quippe domum timet ambiguum Tyriōsque bilinguis;
ūrit atrōx Iūnō, et sub noctem cūra recursat.

Ergō hīs āligerum dictīs adfātur Amōrem:

“Nāte, meae virēs, mea magna potentia sōlus,
nāte, patris summī quī tēla Typhōia temnis,
ad tē cōfugiō, et supplex tua nūmina poscō.

665

Frāter ut Aenēās pelagō tuus omnia circum
litora iactētur, odiis Iūnōnis inīquae,
nōta tibi, et nostrō doliustī saepe dolōre.

Hunc Phoenissa tenet Dīdō, blandisque morātur
vōcibus, et vereor quō sē Iūnōnia vertant

670

by Latin writers as the seat of feeling. *ignem*, his fire, i.e. the fire of love.

661. *domum*: sc. *Didōnis*. *ambiguum*, treacherous. *Ambiguus* is here, as usual, pass. in sense; see Vocabulary. *Tyriōs*: the Carthaginians in general. *bilinguis*: i.e. lying; we call such people ‘two-faced.’ *bilinguis* is written from the Roman point of view. *Pūnica fides* was a standing Roman sarcasm for ‘treachery.’ The verse means that Venus fears treachery both within and without Dido’s palace. Venus’s fears are natural, now that Aeneas is in Juno’s city (15-18, 441-458).

662. *ūrit*, scorches, consumes. Sc. *eam* = *Cytherēam*. *atrōx Iūnō*, Juno’s savagery; the main thought is in the adj. (§ 214). *sub noctem*, strengthened by the freq. verb *recursat*, = as night after night comes round. Night is the season when trouble and care weigh most heavily upon men. The Romans connected the word *nox* with *noceō*.

663. *Amōrem* = *Cupidō*, 658. Vergil’s love of variety appears here; see § 196.

664. *mea . . . sōlus* = *quī sōlus es mea magna potentia*. Render by *sole source of my mighty power*. Since the words thus = a rel. clause, the nom. is natural enough, even after the vocatives *nāte* and *virēs*. The words

meae virēs, which look like a nom., made easier the nom. in *potentia sōlus*.

665. *tēla Typhōia*: the weapons with which Jupiter slew the giant Typhoeus: §§ 309-311. The weapons are called after the giant they killed, as Roman generals were called after the nations they subdued; cf. Aemilius Macedonicus, Scipio Africanus.

667. *ut, how*; cf. *utī*, 466.

668. *iactētur*: for *scansion* see § 276. *odiis*: for the pl. see § 191. *inīquae*: cf. *saevae*, 4, *atrōx*, 662.

669. *nōta*: sc. *sunt*. Vergil is imitating a familiar Greek idiom whereby a neut. pl. adj. stands in expressions meaning ‘it is possible,’ etc. The pl. is due in part, also, to the pl. in *odiis*, and to metrical convenience; *nōtum tibi* would be unmetrical. *dolōre*: instr. abl. with *doliustī*, which gives the result, not the process (*distractus es*, *oppressus es*). See §§ 160, 222.

671. *et, and so* (§ 219). *vereor* in effect = ‘I am asking myself in fear and trembling.’ *quō . . . vertant*, what is to be the outcome of, a dependent question. The pres. subj. often has fut. force. *Iūnōnia*: spoken with great bitterness; cf. 662. Venus sees Juno’s hand in everything done at Carthage (see notes on 661); to her Dido’s hospitality is merely a trick by Juno to harm the Trojans.

hospitia; haud tantō cessābit cardine rērum.

Quōcircā capere ante dolis et cingere flammā
rēginam meditor, nē quō sē nūmine mūtet,

675 sed magnō Aenēae mēcum teneātur amōre.

Quā facere id possis nostram nunc accipe mentem. /

Rēgius accitū cārī genitōris ad urbem

Sidoniam puer ire parat, mea maxima cūra,

dōna ferēs pelagō et flammis restantia Trōiae.

680 Hunc ego, sōpītum somnō, super alta Cythēra

aut super Īdalium, sacrātā sēde, recondam,

nē quā scīre dolōs mediusve occurrere possit.

Tū faciem illius noctem nōn amplius ūnam

falle dolō, et nōtōs puerī puer indue vultūs,

685 ut, cum tē gremiō accipiet laetissima Dīdō

672. *haud* . . . *rērum* gives the cause of *vereor* . . . *hospitia* (671-672). *cessābit*: not 'will cease,' but *will be inactive*. As subject sc. *Iūnō*, to be derived from *Iūnōnia*, 671. *cardine rērum*=the prose *discrimine rērum*. Render by *at such a pivotal moment*.

673. *ante*, *betimes*, i.e. before Juno can work harm to Aeneas. *flammā*: cf. *ignem*, 660. The verse contains two figures, both borrowed from military practices.

674. *quō* . . . *nūmine*, through the influence of any power divine; instr. ablative. Venus has Juno in mind, of course. *sē* . . . *mūtet*: in translation omit *sē*.

675. *teneātur*, may be held fast. The word suggests imprisonment, and so carries on the figure in *capere*, 673.

676. *Quā* (sc. *viā*, *ratione*), By what process, How. Cf. the indef. *quā*, 18. *mentem*, mind, i.e. plan, design.

677. *accitū* . . . *genitōris*=*accitus* (part.) ā *genitōre*. *cārī genitōris*: cf. *cārī* . . . *parentis*, 646. Here *cārī* may = (1) loving, or (2) beloved.

679. *pelagō* . . . *flammis*: cf. *Īliacis ērepta ruīnis*, 647. *restantia* gives the result, *ērepta*, 647, the process.

680. *sōpītum*: a very strong word. *sōpītum somnō*, *o'erwhelmed by sleep profound*. *Cythēra*: cf. *Cytherēā*, 657; note the quantity of the second syllable in the two words. See § 284.

682. *quā*: as in 18. *dolōs*: sc. *meōs*, or *nostrōs*. *mediusve occurrere*, or, *intervening*, (*resist*=) *thwart them*. -*ve*: the English idiom is *and*. *occurrere*: sc. *eis*=*dolis*.

683-684. *noctem* . . . *ūnam*: in connection with *plūs*, *minus*, *longius*, and *amplius*, *quam* is often omitted, even in prose, without influence upon the construction. The whole expression here is one of duration of time; *it* = *for but a single night*. *falle*, *imitate deceitfully*, *counterfeit*, an extension of the common meaning, 'cheat,' 'cajole.' *nōtōs*, *familiar*; sc. *omnibus*. *puerī* = 'the boy,' Ascanius. *puerī puer* . . . *vultūs*, *and*, *boy yourself*, *put on the familiar features (looks) of the boy*. Venus intimates that the task she is setting before Cupid is easy.

685. *gremiō*: freely, (*with*) *in her arms*. *laetissima*, *at the full flush of her joy*, i.e. when she is most fully alive to every pleasant, friendly influence of the banquet.

rēgālīs inter mēnsās laticemque Lyaeum,
cum dabit amplexūs, atque ōscula dulcia fīget,
occultum inspīrēs ignem, fallāsque venēnō.”

Pāret Amor dictīs cārae genetrīcis et ālās
exuit, et gressū gaudēns incēdit Iūli.

690

At Venus Ascaniō placidam per membra quiētem
inrigat, et fōtum gremiō dea tollit in altōs
Īdaliae lūcōs, ubi mollis amāracus illum
flōribus et dulcī adspīrāns complectitur umbrā.

Iamque ībat, dictō pārēns, et dōna Cupidō
rēgia portābat Tyriīs, duce laetus Achātē.

695

Cum venit, aulaeīs iam sē rēgīna superbīs

686-687. *laticem* . . . *Lyaeum* = the prose *vinum*, *vina*. *fīget* = *infiget* (§ 221), *shall imprint*.

688. *occultum* . . . *venēnō*: two ways of saying (§ 251), ‘that you may inspire in her a fatal passion for Aeneas.’ *inspīrēs*: sc. *eī* = *Didōnī*. *ignem*: cf. *ignem*, 660, *flammā*, 673. *fallās*: sc. *eam* = *Didōnem*.

689-690. *cārae genetrīcis* is the fem. to *cārī genitōris*, 677. *ālās*: cf. *aligerum* . . . *Amōrem*, 663. *gaudēns* pictures Cupid’s mischievous pleasure in the rôle he is playing.

691-692. *Ascaniō*: for case see § 132. *placidam* . . . *inrigat*: *inrigō* is construed here with acc. of effect (§ 140), *sends sleep like gentle dew*; lit., ‘wets sleep through,’ etc. *Inrigō* is usually construed with an ordinary acc. of the thing affected (§ 140): that which moistens is usually its subject, not, as here, its object. *membra*, *frame*. *gremiō*: as in 685. *dea*: freely, *by her goddess power*. In *dea tollit* there is juxtaposition of cause and effect (§ 241).

693. *amāracus*: in a passage which recounts a miracle wrought by a goddess we need not be troubled by the fact that the *marjoram*, so far as we know, has never grown above three feet in height.

694. *dulcī adspīrāns* . . . *umbrā*: these three words help to express the means of *amāracus* . . . *complectitur*, and so may be joined by *et* to the instr. abl. *flōribus*; *et* and *-que* often in poetry unite expressions which, though they are unlike in form, are alike in meaning and function. Cf. the use of *-que* in 639. Render by *embraces him with its flowers and with the fragrant breath of its shading branches*. *umbrā*, *shading branches*; cf. *umbrā*, 165.

695-722. *Cupid*, in the guise of *Ascanius*, reaches *Carthage*, and the banquet proceeds.

695-696. *dictō*: sc. *Aenēae*, his supposed father; see 644-645. *laetus* is to be joined closely with *duce* . . . *Achātē*, *rejoicing in the guidance of Achates*.

697-698. *Cum venit*, *At the moment of his coming*. *aulaeīs* . . . *superbīs*: *aulaeae* were hangings or curtains for decorative purposes, spread over the dining table (to keep off dust), or on columns about the table, or on the walls of the dining room. The expression, therefore, seems to be a very free, almost slipshod use of the abl. of attendant circumstance (§ 161). Render by *amid the gorgeous hangings*. *sē*: join with both verbs in 698, *has disposed herself* . . . *has taken her place*.

- aureā composuit spondā, mediamque locāvit;
 iam pater Aenēās et iam Trōiāna iuventūs
 700 conveniunt, strātōque super discumbitur ostrō.
 Dant manibus famulī lymphās, Cereremque canistris
 expediunt, tōnsisque ferunt mantēlia villis.
 Quīnquāgintā intus famulae, quibus ordine longam
 cūra penum struere et flammis adolēre Penātis;
 705 centum aliae totidemque parēs aetāte ministri,
 quī dapibus mēnsās onerent et pōcula pōnant.

Vergil no doubt thought of Dido as sitting on a couch, as Roman women did, in his day, at the *cēna*. Roman men reclined on the couches at the *cēna*. **aureā**: dissyllabic; see § 281. **mediam**, in the midst of the company.

699-700. Trōiāna: for *ā* final see note on *mīhi*, 77. **iuventūs**: freely, chivalry, warriors; see note on *pūbēs* . . . *tuorum*, 399. **strātō** . . . **ostrō**: i.e. coverlets of (purple=) crimson; cf. 639. The famous Tyrian 'purple' was a mixture of red and blue, in which the crimson usually predominated. **discumbitur** (sc. *ab eis*): impers. pass., a constr. esp. frequent when the personality of the actors in a given scene is not to be emphasized. We say, *They recline*. Roman writers, esp. prose writers, were not fond of using a verb in the third person plural with its subject wholly indefinite. The prefix brings out the picture of the guests separating to their appointed places. **ostrō**: for case see § 155. Render *strātō* . . . *ostrō* by *they take their several places on the couches, with their crimson coverlets*.

701-702. Dant, offer, proffer. **Cerem**, bread. In 177 it='grain'; see note there. **expediunt**: cf. 178. **tōnsis** . . . **villis**: abl. of char. with *mantēlia*, short-napped towels, i.e. smooth, soft towels, with the nap cut close and even. See note on *praestantī corpore*, 71. **ferunt**, present, offer.

703-704. intus, in the *culīna* or kitchen. **famulae**: sc. *sunt*. **quibus**

. . . **cūra** (*est*) = the prose *quibus cūrae est, whose anxious concern (task) it is*. **longam**, unstinted. Strictly, *longam* . . . *penum* = 'food in long array,' 'the long array of viands.' Vergil was thinking of the long procession of dishes carried out to the banqueters. **struere** combines here the ideas of providing and arranging, i.e. making them ready to be carried out. Since *quibus* . . . *cūra* (*est*) = *quī cūrant*, the infinitives in this verse are natural (§ 179); see, too, § 185. **flammis** . . . **Penātis**: the meaning of this expression is not surely known. It may = *magnify the hearth with fires*, a strained way (§§ 224-225) of saying 'pile the hearth high with fires,' for cooking. The words would more naturally suggest a sacrifice (by incense cast on flames), but (1) such an act is Dido's function, not that of the slaves, and (2) Dido has made due preparations for sacrifices in the temples (632). There is like uncertainty about the meaning of *adoleō in castis adolet dum altaria taedis*, vii. 71; see note there.

705-706. aliae: sc. *famulae*. **parēs aetāte**: join both with *aliae* and with *ministri*. The etiquette of Vergil's day permitted only those of royal rank to have slaves all of one age. **quī** . . . **pōnant**, who are to set, whose task it is to set. The rel. clause expresses purpose. **mēnsās onerent**: cf. *nāvis* . . . *onerant* . . . *aurō*, 362-363, with note. **pōnant** = *impōnant* (§ 221). Sc. *mēnsis* (§ 138).

Nec nōn et Tyrii per limina laeta frequentēs
convēnere, toris iussī discumbere pictis.

Mirantur dōna Aenēae, mīrantur Iūlum,
flagrantisque dēi vultūs, simulātaque verba,
pallamque, et pictum croceō vėlāmen acanthō.

710

Praecipuē infēlix, pestī dēvōta futūrae,
explēri mentem nequit, ārdēscitque tuendō
Phoenissa, et pariter puerō dōnisque movētur.

Ille ubi complexū Aenēae collōque pependit,
et magnum falsī implēvit genitōris amōrem,

715

rēginam petit. Haec oculis, haec pectore tōtō
haeret, et interdum gremiō fovet, inscia Didō

īnsīdat quantus miserae deus. At memor ille
mātris Acīdaliae paulātim abolere Sychaeum

720

707-708. Nec nōn et, Furthermore. This combination is used several times by Vergil. **frequentēs**, in *throngs*. **pictis** (*pingō*), *embroidered*.

709. Mirantur . . . mīrantur: cf., and yet contrast, *Mīrātur . . . mīrātur*, 421-422, and see § 299. **Iūlum** is put for variety after *Ascaniō*, 691.

710. flagrantis, flushed, even as are the faces of his victims; a transferred epithet (§ 212). Another good explanation reminds us that a radiance not of earth is regularly associated by classical writers with the presence of a deity. Cf. the similar idea mentioned in the note on *divinum . . . odōrem*, 403. **dēi** comes in well after *Iūlum*; it reminds us that a god is masquerading as Iūlus. **simulāta** (sc. *ā deō*): freely, *that the god feigned so well*, i.e. spoke so well in the character of Iūlus.

711. pictum: cf. *pictis*, 708. For the robe and the veil see 648-649.

712. infēlix . . . Phoenissa (714): for word-order see § 230. **futūrae**, *inevitable, predestined*. The fut. part. often pictures something as on the very point of happening and so as certain (predestined) to occur. For

futūrus as in sense the fut. pass. part. of *faciō* see note on 429.

713. explēri mentem: for the constr. see §§ 166, 169, and Note. **ārdēscit:** freely, *takes fire*. **tuendō**, with *gazing*; freely, *as she looks*; abl. of gerund to express means, with *ārdēscit* (see §§ 160, 222).

715. complexū . . . collō: for case see § 153. *complexū* = *from the enfolding arms*.

716. falsī may be (1) an adj., *supposed* (lit., 'not genuine,' 'not real'), or (2) a true part., *tricked, cajoled*, in that a god was palmed off on him as his son. (1) is the more effective interpretation.

718. interdum: join both with *haeret* and with *fovet*. **gremiō:** as in 685, 692. In *haec pectore . . . fovet* there is parallelism (§ 251). **Didō** is very effective, helping, with the double *haec*, 717, to fix our thoughts on the queen alone.

719. insīdat: freely, *is seated on*. The word is probably meant to suggest both the physical idea of 'sitting upon' and the fig. sense of 'assailing,' **miserae** (sc. *sibi*), *to her sorrow*, is proleptic (§ 211).

incipit, et vīvō temptat praevertere amōre
iam pridem residīs animōs dēsuētaque corda ✓

Postquam prīma quiēs epulis mēnsaeque remōtae,
crātēras magnōs statuunt, et vīna corōnant.

725 Fit strepitus tēctīs, vōcemque per ampla volūtant
ātria; dēpendent lychnī laqueāribus aureīs
incēnsī, et noctem flammīs fūnālia vincunt.

Hic rēgīna gravem gemmīs aurōque poposcit
implēvitque merō pateram, quam Bēlus et omnēs
730 ā Bēlō solitī; tum facta silentia tēctīs:

"Iuppiter, hospitibus nam tē dare iūra locuntur,
hunc laetum Tyriisque diem Trōiāque profectīs

721. vīvō . . . amōre: i.e. a love for a living person as opposed to her love for the dead Sychaeus, for which see esp. 344, 352. **praevertere**, *surprise, preempt*. The force of the prefix is not clear; it may mean (1) before Dido realizes what is happening, or (2) before Juno can interfere to thwart Cupid's schemes (see, then, note on ante, 673). For the inf. with *temptat* see § 179.

722. dēsuēta (sc. *amōri*), *unused to love, loveless*. **corda:** here pl. doubtless merely to correspond to *animōs*.

723-756. The banquet being ended, there is a song by the bard Iōpas, followed by general talk among the guests. Dido asks Aeneas to describe the fall of Troy and his own wanderings.

723. epulis (*est*): poss. dative. *mēnsae . . . remōtae*: cf. 216, and note.

724. crātēras: for form see § 101. **magnōs:** in Book IX a *crātēr* is mentioned behind which a warrior seeks to hide from his foe. **statuunt**, *set in place*, indicates effort, and so fits well *crātēras magnōs*. **vīna corōnant:** i.e. by wreathing the *crātēres*.

725-727. strepitus is the noise of conversation. The main part of the banquet is over. The time for social enjoyment is come. **vōcem . . . volūtant:**

logically subordinate to *Fil . . . tēctīs*. Render by *as they roll*, etc. See note on *cantūs . . . dedēre*, 398. **aureīs**, *gilded*, or *inlaid with gold*. The *laqueāria* were often made of expensive woods. For scansion of *aureīs* see note on *aureā*, 698. **incēnsī:** *freely, blazing; lit., 'kindled,' 'lighted.'* Vergil naturally describes this banquet in terms suitable to those with which he was familiar in the elaborate society of Rome. Such a banquet began in mid-afternoon, but extended often beyond the coming of darkness. Verses 726-727 mean that darkness is come.

728-730. Hic, *At this point (moment)*. **gravem:** with *pateram*, 729, which is obj. of *poposcit* as well as of *implēvit*. Words which belong together are often distributed by poets between the parts or the clauses of a sentence. **Bēlus:** see 621. **omnēs ā Bēlō**, *all of Belus's line*. **solitī:** sc. *merō implēre erant*. **facta:** sc. *sunt*.

731. hospitibus, *to those bound by ties of hospitality*. *Hospes* = both 'host' and 'guest.' Here the two meanings are combined. **nam:** elliptical, (*I address you*), *for*, etc. Cf. the use of *namque*, 65. **locuntur:** for spelling see note on *secuntur*, 185.

732-733. hunc . . . velis, *may it be thy will that this shall be*, etc. For the

esse velis nostrōsque huius meminisse minōrēs.

Adsit laetitiae Bacchus dator et bona Iūnō;
et vōs ō coetum, Tyriī, celebrāte faventēs.”

735

Dixit, et in mēnsam laticum libāvit honōrem,
prīmaque libātō summō tenuis attigit ōre;
tum Bitiae dedit increpitāns; ille impiger hausit
spūmantem pateram, et plēnō sē prōluit aurō;
post alii procerēs. Citharā crīnītus Iōpās
personat aurātā, docuit quem maximus Atlās.
Hic canit errantem lūnam, sōlisque labōrēs,

740

subj. here and in 734 cf. the subjunctives in 330-332. **profectis**, *those who are come*. The substantival use of the pf. part. is commoner than that of the pres. part., for which see note on *venientum*, 434. **nostrōs . . . minōrēs**, *our children's children*. Contrast Dido's curse, iv. 622-629 (§§ 59, 62).

734-735. **bona** is spoken from the Carthaginian point of view. For the Trojan view of Juno see 9-11, 251, and cf. *saevae*, 4, *atrōx*, 662, *iniquae*, 668. **celebrāte**, *throng, attend in numbers*.

736. **mēnsam**: the altar, so to speak, of Jupiter, god of host and guest, 731. **laticum** = *vinī*; cf. *laticem* . . . *Lyaeum*, 686. For the gen. see § 122. For the language see §§ 224-225. **laticem libāvit honōrem** would have been easy and metrical here; *honōrem* would then have been an appositive, expressing purpose, 'by way of honor' (see note on *mūnera* . . . *dū*, 636). **honōrem**: as in 49, 632. Render in . . . *honōrem* by on the table she poured, by way of libation, an offering of wine, as honor (to the gods).

737. **prīma**: cf. *prīma*, 24. The word is correlative with *tum*, 738. **libātō** = *postquam libātum est*, when the offering had been made. **libātō** is a pf. pass. part. used impers., in the neut., as abl. absolute. The constr. is not uncommon, esp. in the words *auspicātō*, *augurātō*. **summō tenuis**, as far as the surface only (of the wine). **summō** is

here a noun: supply with it *eius* = *vinī*. **attigit**: sc. *eam* = *pateram* (729); cf. *pateram*, 739. **ōre**, with her lips; instr. ablative.

738-739. **increpitāns**, with a challenge, i.e. to drink deep. The procedure described in 737-739 was a Greco-Roman way of drinking a person's health. **prōluit**, *drenched*, is a strong contrast to *summō tenuis*; it is one of the few bits of humor in the Aeneid. **aurō**, goblet. See § 203.

740-741. **procerēs**: the drinking, following the prayer of Dido, 731-735, was a pledge to abide by the laws of hospitality. This explains why the cup is passed only to Carthaginians; it was from them that such pledges were most needed, or, at least, most valuable. With *procerēs* sc. *plēnō sē aurō prōluunt*, or, simply, *bibunt*. **crīnītus**, with flowing locks, like those of his patron god, Apollo (§ 317). Milton speaks of "unshorn Apollo." **personat** (sc. *tēcta*), makes the halls ring. **Atlās**, identified in late stories with the African mountain, is a fitting teacher for a Carthaginian bard. For the sup. *maximus*, mighty, see note on *fōrmā pulcherrima*, 496. For a description of Mt. Atlas see iv. 246-251.

742. **errantem lūnam**, the wanderings (revolutions) of the moon; see § 214. **labōrēs**, toilsome progresses, a poetical expression for 'laborious courses.' The word corresponds to *errantem*.

unde hominum genus et pecudēs, unde imber et ignēs,
 Arctūrum, pluviāsque Hyadas, geminōsque Triōnēs,
 745 quid tantum Ōceanō properent sē tinguerē sōlēs
 hibernī, vel quae tardīs mora noctibus obstet.
 Ingeminant plausū Tyrii, Trōēsque secuntur.
 Nec nōn et variō noctem sermōne trahēbat
 infēlix Dīdō, longumque bibēbat amōrem,
 750 multa super Priamō rogitāns, super Hectore multa,
 nunc, quibus Aurōrae vēnisset filius armīs,
 nunc, quālēs Diomēdis equī, nunc, quantus Achillēs.

743. unde . . . unde: sc. *sit* or *sint*, come, spring, to fit the several subjects (cf. *properent*, 745); see note on *virīs*, 517. **pecudēs**, the four-footed beasts; this is a common meaning of the word.

744. pluviās reproduces in Latin the meaning of *Hyadas*, which is from a Greek root meaning 'to rain.' Cf. the note on *novae*, 298. *Arctūrum*, *Hyadas*, and *Triōnēs* stand for the stars in general.

745. This verse = 'why the winter days are so short.' The ancients often thought of the day (sun) as rising out of the ocean in the morning, and descending into it again at night. For a different view see note on *clausō* . . . *Olympō*, 374.

746. vel . . . obstet = 'why the winter nights are so long.' **tardīs** is proleptic (§ 211). **quae . . . obstet** = what delay hampers the winter nights and makes them slow. **noctibus:** sc. *hibernīs*, out of *hibernī*. For Vergil's interest in philosophy see §§ 41, 46.

747. Ingeminant plausū: a variation for *Ingeminant plausum*. Translate as if Vergil had written the latter form. See §§ 224-225.

748-749. Nec nōn et: as in 707. **variō . . . sermōne:** cf. *longō* . . . *sermōne*, 217. **infēlix:** cf. 712, and *miseræ*, 344, 719, said of Dido. Ver-

gil here anticipates, as often, the sequel. **longum . . . amōrem**, deep drafts of passion.

750. multa super . . . super . . . multa: for the metrical treatment see §§ 299-300. For the chiasmus see § 243. The emphasis is on the repeated *multa*; *super* here = *dē*, concerning, as often in verse and in later prose.

751. Aurōrae . . . filius: Memnon, for whom see 489. **armīs:** his armor had been made by Vulcan (§ 320).

752. quālēs . . . quantus: sc. *essent* and *esset*. For the omission of the subjunctives see notes on 743, and on *virīs*, 517. **Diomēdis equī:** Diomedes had steeds famed for swiftness, which he had captured from Aeneas. Many have thought a reference by Dido to those steeds unhappy, as likely to offend her guest by reminding him of something he might naturally desire to forget. But Aeneas himself, without a trace of shamefacedness, refers in 96-98 to his encounter with Diomedes. See notes there. The loss of these steeds was one phase of Aeneas's sorrows; hence, if Dido was to ask about his sorrows at all, she might rightly mention this incident. **quantus** may refer to stature (see note on *ingēns*, 99), or to prowess, or to both. Vergil's language often suggests several ideas at once. See note on *insidat*, 719.

"Immō age, et ā primā dīc, hospes, orīgine nōbīs insidiās," inquit, "Danaūm, cāsūsque tuōrum, errōrēsque tuōs, nam tē iam septima portat omnibus errantem terrīs et flūctibus aestās."

755

753. Immō, *Nay*, regularly corrects or amends what precedes. Its force here can be given only by a paraphrase: 'Nay, dwell not on the separate points, but tell the whole story.' age: cf. *agite*, 627, with note. ā primā . . . origine: cf. *primā* . . . *ab origine*, 372.

754-756. insidiās . . . Danaūm: a highly courteous expression, because it implies that in fair and open fight the Greeks would never have conquered the Trojans. For such courtesy see note on *genus Aeneadum*, 565. tuōrum: as in 399. tuōs, *your per-*

sonal. nam . . . aestās in effect='for the story is a long one, and so can best be told if you set it forth systematically.' For Dido's knowledge of the story of Troy see 565-570, 617-626 (cf. notes on 619).—The book is skillfully made to end with the expectation of an interesting tale. Further, there is dramatic irony in making Dido press Aeneas to tell his story. That story, told in Books II-III, leads Dido to surrender utterly to her passion for Aeneas, and so to further the plans of Venus (657-688, esp. 673-688).

LIBER SECUNDUS

Conticuere omnēs, intentique ōra tenēbant.
 Inde torō pater Aenēās sic ōrsus ab altō:
 "Infandum, rēgīna, iubēs renovāre dolōrem,
 Trōiānās ut opēs et lāmentābile rēgnū
 5 ēruerint Danaī, quaeque ipse miserrima vidī,
 et quōrum pars magna fuī. Quis tālia fandō
 Myrmidonum Dolopumve aut dūrī mīles Ulixī
 temperet ā lacrimīs? Et iam nox ūmida caelō
 praecipitat, suādentque cadentia sīdera somnōs.

1-13. Aeneas begins: "Painful though the story is, I will tell it."

1. **Conticuere . . . tenēbant:** the instantaneous pf. (§ 164) pictures the sudden hush, the impf. denotes a lasting state. **ōra tenēbant:** the direction of their gaze is easily gathered from the context; sc. *in Aenēan conversa*. See note on *conversā* . . . *latus*, i. 81-82.

2. **pater** is a fine word here. It reminds us that the tale which Aeneas is to tell in Books II-III is far more than the tale of an individual; it is a tale of a leader and his people (his 'children').

3. **Infandum, monstrous;** a strong word (cf. i. 251, i. 525), emphatic also by position. **renovāre**=*nārrandō renovāre*; sc. *mē* as subject (§ 244, 1, b).

4. **ut, how,** as in i. 466, i. 667. **lāmentābile:** proleptic (§ 211), *in piteous ruin*. This adj. belongs with both accusatives in 4; so, too, does *Trōiānās*. Render by *how Trojan might and Trojan sovereignty were overturned in piteous ruin by the Danaāns*.

5-6. **quae . . . vidī . . . fuī, both the sights that . . . and the deeds of**

which, etc. Note the mood; Aeneas has shifted from the dependent question (*ēruerint*, 5) to a statement of facts. The rel. clauses are in appos. with *dolōrem*, 3, which=*the story of my woes*. **-que . . . et, both . . . and.** This usage is unknown to Caesar and to Cicero. **quōrum . . . fuī**=*quae maximā ex parte ego ipse feci*. In *quae . . . vidī . . . fuī* Aeneas is explaining why it is so hard for him to describe the fall of Troy; he played too large a part in that fall, and its woes have come too close home to him. The roughness of the syntax in 3-6 shows Aeneas's emotion; his feelings render smooth utterance impossible. **tālia fandō:** freely, *in the telling of such a tale*. **fandō** is, in reality, instr. ablative; **Quis . . . lacrimīs?** (8) means, 'Who would not, through the telling of such a tale, be o'erwhelmed by tears?'

7. **dūrī, merciless, iron.** The nature of the general gives a hint of that of his soldiers. With *mīles* sc. *quī*, the interrogative adjective.

8-9. **temperet:** sc. *sē* (§ 151). See *temperō* in Vocabulary. **nox . . . praecipitat:** i.e. midnight is past.

Sed sī tantus amor cāsūs cognōscere nostrōs,
et breviter Trōiae suprēmum audire labōrem,
quamquam animus meminisse horret lūctūque refūgit,
incipiam.

10

Fractī bellō, Fātisque repulsī,
ductōrēs Danaū, tot iam lābentibus annīs,
īstar montis ecum divīnā Palladis arte
aedificant, sectāque intexunt abiete costās:
vōtū prō reditū simulant; ea fāma vagātur.

15

Night rises from the ocean, mounts the heavens, and descends into the ocean again. Cf. the language used in i. 745-746 of the day. With *praecipitat* sc. *sē* and see § 151. *ūmida*, dewy. 3-9 give two reasons why the story should not be told: (1) it is too sad, and (2) the hour is too late.

10. After verse 9 Aeneas waits, to see whether Dido, his hostess, will withdraw her request for his story. *sī . . . amor* (sc. *est tibi*) = *sī tantō opere cupis*; for the inf. *cognōscere* see also § 185.

11. *suprēmum*, last. The day of a person's death was called his *diēs suprēmus*. *labōrem*, agony.

12. *horret* = *ōdit*, and so can be construed with the inf. (see § 178, or § 176). *refūgit*: a true pf., and indeed has ever shrunk (from the remembrance). We should say, 'shudders still, today, as it always has shuddered.' The verse in effect = *horret adhūc, etiam post sex annōs*.

13-39. "The Greeks, hopeless of taking Troy by force, try strategy. They build a Wooden Horse, calling it a gift to Minerva, and then pretend to depart forever."

14. *tot . . . annīs*: causal abl. absolute. The emphasis is on *tot*; nine full years had passed. Render by *since the swiftly-gliding years numbered now so many*.

15. *īstar . . . ecum*, a horse towering mountain-high. See *īstar* in Vocabulary. Aeneas's emotion makes him exaggerate. However, the Wooden Horse must be huge to shelter soldiers enough to make plausible the story of the sack of Troy through its aid. For the spelling *ecum* see note on *secuntur*, i. 185. *divīnā . . . arte*, with the aid, etc. See § 315. For case cf. *procācibus Austrīs*, i. 536, with note.

16. *intexunt . . . costās*, they interlace its ribs, by making the ribs and the planks of fir cross at right angles as the threads of the warp and those of the woof cross. *intexunt* = 'form by interweaving,' and *costās* is acc. of effect; cf. note on *stringere rēmōs*, i. 552. For scansion of *abiete* see § 273.

17. *vōtū* is the noun; sc. *ecum* (= *ecum*) *esse*. For the meaning of *vōtū* see note on i. 334; for the meaning of *simulō* see note on *Dis-simulant*, i. 516. Here payment is made to the gods in advance. *prō*, in return for, in payment for. *ea*: emphatic: *such is the report that*, etc. The words suggest intercommunication (unofficial, informal) between the Greek camp and Troy, just such communication as has, in fact existed between the opposing forces in all wars. Ancient writers say that an inscription on the Wooden Horse declared it to be a gift to Minerva.

- Hūc dēlēcta virum sortitī corpora fūrtim
 inclūdunt caecō laterī, penitusque cavernās
 20 ingentis utrumque armātō milite complent.

- Est in cōspectū Tenedos, nōtissima fāmā
 īnsula, dīves opum, Priamī dum rēgna manēbant,
 nunc tantum sinus et statīō male fida carīnis;
 hūc sē prōvectī dēsertō in lītore condunt.
 25 Nōs abiisse ratī et ventō petiisse Mycēnās.
 Ergō omnis longō solvit sē Teucria lūctū:
 panduntur portae; iuvat īre et Dōrica castra
 dēsertōsque vidēre locōs litusque relictum.

18. *Hūc* = *Hunc in ecum*; it is further defined by *caecō laterī*, 19. *dēlēcta virum . . . corpora* = *dēlēctōs virōs corporibus validīs*; see note on *magnōrum . . . suum*, i. 634-635. *sortitī*, *having chosen them by lot*. In *Iliad* VII. 161-199, when nine Greek chieftains volunteered to fight Hector in single combat, use was made of the lots to see whom the gods chose as champion of the Greeks (see note on i. 508, at the end). So, many more volunteered than could find places in the Wooden Horse. Render, freely, by *In this Horse, picked frames of heroes, chosen by lot, they shut*, etc.

19. *caecō laterī* = *in caecum latus* (§ 134), *within its blind sides*. *penitus*, *to their uttermost depths*.

20. *ingentis*, *huge though they were*. See note on *aeger*, i. 208. For position see § 232. *milite*, *soldiery*; for the sing. see § 187.

21-22. in cōspectū: sc. *Trōiae*. Tenedos lay about four miles off the coast. Of course, at that distance only its higher parts, not its strand, would be visible. *dīves opum*: as in i. 14. *dum . . . manēbant*: cf. *dum rēs stetit Īlia rēgnō*, i. 268. The pl. *rēgna* is metrically convenient.

23. *tantum*, *only*. This meaning comes through that of 'so much (but no more)'. *sinus*, *a bay*; see note on *inque . . . reductōs*, i. 161. *statīō*: see

Vocabulary. Here, helped by *carīnis*, *statīō* = *a roadstead*. *male . . . carīnis*, *of scant loyalty to ships*; lit., 'but poorly loyal to ships.' *Male* is often used with adjectives, in the sense of 'poorly,' 'wretchedly.' It negatives adjectives of complimentary sense, intensifies those of uncomplimentary meaning. *carīnis* here = *nāvibus*; see § 204. In 21-23, Aeneas is telling Dido that, at the time of his story, Tenedos was without inhabitants (it was, of course, under Greek control during the war). Its harbor, safe while the island was *dīves opum*, was then treacherous. Most Mediterranean harbors or roadsteads are formed by artificial breakwaters, which need constant attention and frequent repairs.

24. *prōvectī*, *sailing*; see note on *quā vectus Abās*, i. 121. *lītore*: not visible from Troy; see note on *in cōspectū*, 21.

25. *ratī*: sc. *sumus*. As subject of the inf. sc. *ēōs* = *Danaōs*. *Mycēnas*: as in i. 650.

26-28. *omnis*, *everywhere*; the word is often best rendered thus. Note the juxtaposition of the adjectives and the nouns (§ 242). *panduntur portae*: the gates were of course closed in times of war and siege. *īre* = *exire* (sc. *urbe*); cf. *it* = *exit*, i. 246. As subject of *īre* and *vidēre* sc. *ēōs* = *Trōiānōs*, easily derived from *omnis . . . Teucria*, 26. *Dōrica*, *Grecian*. The Greek race was

Hic Dolopum manus, hic saevus tendēbat Achillēs;
classibus hic locus; hic aciē certāre solēbant.

30

Pars stupet innūptae dōnum exitiāle Minervae,
et mōlem mirantur equī; prīmusque Thymoetēs
dūci intrā mūrōs hortātur et arce locārī,
sive dolō seu iam Trōiae sic fāta ferēbant.

At Capys et quōrum melior sententia menti
aut pelagō Danaūm insidiās suspectaque dōna
praecipitāre iubent, subiectisque ūrere flammīs,

35

divided into Ionians, Aeolians, and Dorians. **dēsertōs** . . . **relictum**: sc. *ā Grāis*, out of *Dōrica*, 27.

29-30. Hic . . . hic . . . hic . . . hic: we are to think of the Trojans as pointing out to one another these famous spots. For the metrical treatment see § 300. **tendēbat**: sc. *tentōria* (i. 469), used to *tent*. **classibus**: the Greek force consisted of contingents and fleets from many separate states (§ 54). **locus**: the vessels had been drawn up on shore; see note on *subducere*, i. 551. Note the sing., metrically convenient, after the pl. in 28. **solēbant**: sc. *Grāi* or *Danaē*, not *classēs*. The verse gives (1) the places where the vessels had been beached, (2) the place where the land battles had been fought.

31. **stupet**=*admīrātur*, viewed with amazement, and so may be used with an acc. (§§ 141, 142). **innūptae**: the Athenians called Pallas (Minerva) *Parthenos*, 'The Maiden,' and her temple the Parthenon. **dōnum** . . . **Minervae**, gift to Minerva. The gen. is objective; see § 130. The Greeks had offended Minerva by carrying off her statue from the citadel of Troy (162-175). They now gave it out that the Wooden Horse was meant as a substitute for this statue. It was thus at once a gift to Minerva and to Troy. This would seem to the Trojans a natural proceeding; hence the success of the Greek scheme to get the Wooden Horse and its occupants into the city. **exitiāle**: sc. *Trōiānis*.

The adj. fits Aeneas's feelings as he tells his story, not those with which the Trojans first saw the Wooden Horse.

32. **mōlem mirantur**: cf. *Mirātur mōlem*, i. 421. Note the pl. with the coll. noun *pars* after the sing. in *stupet*; similar shifts are common.

33-34. **dūci** . . . **locārī**, urges that it be, etc. For the inf. see § 182. **arce**: local abl. (§ 155). In writing *arce locārī* Vergil was probably influenced by the familiar expressions *arce tenērī*, *castris retinēre*. **locārī**, be lodged. **dolō**: sc. *hortātur* from 33. Thymoetes had a grudge against Priam, and so might naturally be suspected of helping Priam's enemies. **iam**, by this time, at last, as in i. 120. **ferēbant**, were setting that way; sc. *sē*, and see § 151. Those who urged **dūci** . . . **locārī** thought that the Wooden Horse meant good for Troy (see note on *dōnum* . . . *Minervae*, 31).

35. **quōrum** . . . **menti** (*est*), whose minds possessed sounder judgment.

36-37. Verses 36-37 are much condensed, as Latin expressions often are. The sense is, 'thought the Horse a trick, and viewed the gift with suspicion, and so bade,' etc. **pelagō**=*in pelagus* (§ 134). **subiectisque**: we should say 'or,' etc., since 36-37 contain two distinct plans for the destruction of the Wooden Horse. *-que* and *et* may often be rendered by *or*. With *subiectis* sc. *eīs*=*insidiis dōnisque*. Render by *lay fires beneath it and consume it*.

aut terebrāre cavās uterī, et temptāre latebrās.
Scinditur incertum studia in contrāria vulgus.

- 40 Primus ibi ante omnīs, magnā comitante catervā,
Lāocoön ārdēns summā dēcurrit ab arce,
et procul: 'Ō miserī, quae tanta īnsānia, cīvēs?
Crēditis āvectōs hostīs, aut ūlla putātis
dōna carēre dolīs Danaūm? Sic nōtus Ulixēs?
- 45 Aut hōc inclūsī lignō occultantur Achīvī,
aut haec in nostrōs fabricāta est māchina mūrōs,
īnspectūra domōs ventūraque dēs super urbī,
aut aliquis latet error; equō nē crēdite, Teucrī.

38. cavās . . . latebrās: render by two nouns, *hollows . . . hiding-places*. *et=itaque*, and as a result (§ 219). *temptāre*, *probe*. In *suspecta*, 36, and in 38, as in 18-20, Aeneas speaks with the knowledge of after days.

39. *Scinditur . . . vulgus*, *The throng, uncertain, is rent asunder into confronting views, eagerly urged*. *studia* properly='eagerness(es)', 'partisanship,' here it=*opinions* zealously held, *partisan opinions*.

40-56. "Laocoön, priest of Neptune, declares that the Wooden Horse cloaks some scheme of the Greeks."

40-41. *ibi*, at this (critical) moment, when a very little would determine the action of the crowd. *ārdēns*, all aglow. Laocoön, too, has an opinion, which he urges with fire.

42. *procul*: sc. *clāmat*; see § 246. *miserī . . . cīvēs*: by keeping these words apart Vergil gets the effect of two vocatives, i.e. of a double appeal. Render by *hapless mortals . . . my countrymen*. *tanta*, monstrous, dire.

43. *āvectōs* (*esse*): cf. *prōvectī*, 24. *ūlla*: *ūllus* and *quisquam* are used in sentences directly or indirectly negative. The answer expected to the questions in 43-44 is negative; hence the questions=negative assertions or negative commands.

44. *dōna . . . Danaum*, *gifts made by Greeks (to Trojans)*. For the Wooden Horse as a gift to Troy see note on *dōnum . . . Minervae*, 31. Laocoön is speaking against the proposal of 33, and for those of 36-38. *sic*, *thus only*, i.e. so imperfectly. Laocoön means, 'Do you not know Ulysses better than that?' *Ulixēs*: to Laocoön all Greeks are tricksters; to Vergil, the poet of the Trojans (i.e. the Romans), Ulysses is the embodiment of guile. In the Homeric age trickery was not reprehensible; Homer, a Greek, everywhere praises Ulysses.

45. *hōc . . . lignō*: contemptuous, *this lump of wood, this log*. Join with *inclūsī*. *lignō*=*in lignum* (§ 134); cf. *caecō laterī*, 19.

47. *īnspectūra . . . ventūra*, *minded to look into*, etc. The fut. part. often thus expresses purpose, esp. in poetry and in later prose. Vergil had in mind the attacking towers so often mentioned by Caesar. *urbī*: freely, *against our city*; dat. of personal interest (disadvantage). See § 131. In 46-47 Laocoön has in mind a surprise attack made by the Greeks on the Trojans outside the city.

48. *aliquis*=*aliquis alius*. *error*: here that which causes error, *mischief*, *trick*: § 202. *nē crēdite*: for this form of prohibition in the second person see § 170.

Quidquid id est, timeō Danaōs et dōna ferentis.'

Sie fātus, validis ingentem vīribus hastam

50

in latus inque ferī curvam compāgibus alvum

contorsit. Stetit illa tremēns, uterōque recussō

insonuēre cavae gemitumque dedēre cavernae,

et, sī fāta deum, sī mēns nōn laeva fuisset,

impulerat ferrō Argolicās foedāre latebrās,

55

Trōiaque nunc stāret, Priamīque arx alta manērēs.

Ecce manūs iuvenem intereā post terga revīnctum

49. *timeō . . . ferentis*: this is a much quoted sentence, in the sense that an enemy's gifts are to be viewed with suspicion. *et . . . ferentis*, even when (though) they are bringing. See note on *aeger*, i. 208.

50. For the arrangement of the adjectives and the nouns in this verse see § 242, and cf. 26.

51. *curvam . . . alvum*, the belly of the beast, rounded with planks closely joined (lit., 'with close joints'); *compāgibus* is instr. abl. with *curvam*, which gives the result, curving, not the process, 'curved' (*curvātum*). See §§ 160, 215. For the word *compāgēs* see i. 122, i. 293.

52-53. *Stetit*: sc. *in alvō*. *Stetit* carries two thoughts: (1) the spear struck its mark, the Wooden Horse; (2) it lodged there. Render, freely, by *The spear reached its mark, and stood there, quivering. uterō . . . recussō*, (*with* =) *through the recoil of the belly*. See § 214. *recussō*, which literally = 'struck back,' 'made to recoil,' is strikingly picturesque, but, of course, inaccurate. In v. 150 we shall find *pulsāti collēs clāmōre resultant*, the hills, lashed by the shouts, leap back. *cavae* is pred. to *insonuēre*, rang hollow. We may also render by *its hollows rang . . . and its caverns*, etc.; see, then, note on *cavās . . . latebrās*, 38. *gemitum . . . dedēre*, which = *gemuēre* (see § 223), explains *insonuēre*. This verse is onomatopoeic (§ 253).

54. *sī fāta deum*: sc. *nōn laeva fuissent. deum* is subjective gen., *ordained by the gods*. *laeva* = *adverse*, with *fāta*; with *mēns* it = *perverse, warped*.

55. *impulerat*: after 54, a cond. contrary to fact, we should expect the plpf. subjunctive. The indicative here strongly emphasizes the inevitable certainty of a given result, had the proper conditions been realized. *foedāre*, befoul. For the inf. with *impulerat* cf. i. 8-11.

56. *arx*: vocative. For the apostrophe as a token of emotion see note on *tē . . . Teucrum*, i. 555. *alta*: pred. adj., *in thy proud height*. *manērēs*: *manēret*, metrically and syntactically possible, would be far less emotional, less effective.

57-76. "Trojan shepherds now appear with a Greek prisoner, a man who had deliberately thrust himself in their way. We bid him give an account of himself."

57. *manūs . . . revīnctum*, with his hands bound, etc. For the constr. see § 150; for the expression cf. *centum . . . tergum nōdis*, i. 295-296. *intereā*, which = *quae dum geruntur*, by its suggestion of duration of time gives to *trahēbant* the sense of *had been haling* (= dragging); see note on *iam dūdum . . . ardebant*, i. 580-581. The shepherds, on their way back to Troy with their prisoner, have now come within sight of the crowd by the Wooden Horse.

- pāstōrēs magnō ad rēgem clāmōre trahēbant
 Dardanidae, quī sē ignōtum venientibus ultrō,
 60 hoc ipsum ut strueret, Trōiamque aperīret Achīvīs,
 obtulerat, fidēs animī, atque in utrumque parātus,
 seu versāre dolōs, seu certae occumbere mortī.
 Undique vīsēdī studiō Trōiāna iuventūs
 circumfūsa ruit, certantque inlūdere captō.
 65 Accipe nunc Danaūm insidiās, et crimine ab ūnō
 disce omnīs.
 Namque ut cōspectū in mediō turbātus inermis
 cōstitit, atque oculīs Phrygia agmina circumspexit,

59-61. *sē . . . obtulerat* (61) belong together; for the word-order see § 230. *ignōtum* belongs in thought with *iūvenem*, 57. Latin often places in the rel. clause a word which really modifies the antecedent, esp. when the antecedent has another modifier. Examples are *quae . . . miserrima*, 5, 'the heart-rending experiences which,' *plūrimus*, i. 419. *venientibus*: with *obtulerat*, 61; sc. *eīs*. When the gates were opened (27), the shepherds had set forth with their flocks. The Trojans had taken up the life which the coming of the Greeks, ten years before, had interrupted. See § 254. *ultrō*, of his own initiative, deliberately; join closely with *obtulerat*, 61. This is a very important word here. A Greek near Troy would naturally try to hide from Trojans. *hoc ipsum*: i.e. to be brought into Troy and so to get a chance to tell his plausible story. *strueret*, might compass. *Struō* is used of difficult tasks, as *mōlior* is (i. 564). *animī*: for case see § 162. *utrumque*, each (either) outcome, is explained by 62.

62. *seu . . . seu*: conditions introduced by *seu . . . seu* may both be true at once; hence the writer does not trouble to choose between them. The words are here very effective. Sinon is pictured as wholly uncon-

cerned about the outcome; he was as ready to die as he was to achieve his purpose. To get the effect, render by *prepared, without concern (seu . . . seu) to face either outcome, to shift and shuffle successfully*, etc. *versāre*, ply, work out; lit., 'shuffle.' The suggestion is of carrying one's point by trying scheme after scheme. *occumbere (sē) mortī*: cf. *occumbere* alone in this sense, i. 97.

64. *circumfūsa* is a middle, 'streaming round'; see § 186. We should say, 'stream swiftly round.' *certant*: sc. *inter sē*. The pl. *certant* suggests the action of numerous individuals. The sing. *ruit* had expressed the act of the whole body of *iūvenēs* in hastening from every side as a unit; cf. note on *mōlem mirantur*, 32. *inlūdere, taunt*. Join with *certant*; see § 179. *captō*, the captive; the part. = a noun (§ 216, 1).

65-66. *insidiās*: cf. *insidiās*, 36, i. 754. *crimine*, charge, indictment. This is the meaning of *crimen* in the best prose. But 'crime,' 'guilty act,' may be the sense here. *omnīs*: sc. *Danaōs*.

67-68. *cōspectū*, the onlookers. See Vocabulary. *turbātus*: his emotion is a pretense; cf. *fidēs animī*, 61. *inermis* is full of pathos. The Trojans were doubtless armed, as *Laocoön* was (50); at any rate they were numerous and his foes. *agmina*,

'Heu, quae nunc tellūs,' inquit, 'quae me aequora possunt accipere, aut quid iam miserō mihi dēnique restat, 70 cui neque apud Danaōs usquam locus, et super ipsī Dardanidae infēnsī poenās cum sanguine poscunt?'

Quō gemitū conversī animī, compressus et omnis impetus. Hortāmur fārī quō sanguine crētus quidve ferat; memoret quae sit fidūcia captō. 75

Ille haec dēpositā tandem formidine fātur:

'Cūncta equidem tibi, rēx, fuerit quodcumque, fatēbor vēra,' inquit, 'neque mē Argolicā de gente negābō; hoc primum, nec, sī miserum Fortūna Sinōnem

columns, hosts. circumspexit makes the verse spondaic (§ 265).

69-70. nunc and **iam** are rightly used; see notes on i. 120, and on *Iam . . . audētis*, i. 133-134. Further, *iam* and *dēnique* strengthen each other; *dēnique* more often = 'finally,' as preachers or lecturers use that word. **accipere**, *welcome*. **quid . . . restat . . . ?**, *what is left now, at this last hour, for such a wretch as I . . . ?* That *quid* = 'what (save death)' is made plain by 71-72.

71. cui . . . locus: *sc. est*. After *et sc. quem, from whom*. See note on *quōs*, 139. A *rel. pron.* is seldom repeated in Latin in a different case form from that in which it has occurred in a sentence. **super:** *adv., besides*. **ipsī**, *even*; the Trojans ought to be friendly to one hated by the Greeks.

72. infēnsī = *an adv., relentlessly*. **poenās cum sanguine** = *poenās et sanguinem, vengeance and my heart's blood*. *Cum* with the *abl.* often = *et* with a case parallel to that just used. **poscunt**, *are (already) demanding*, is most effective. Sinon has in mind 63-64. *et super . . . poscunt* (71-72) is a powerful substitute for *neque apud Trōiānōs*, which one would expect after *neque apud Danaōs*.

73-74. animī, *our feelings, our mood*. **omnis impetus**, *every (act of) violence*. **fārī**: for the *inf.* with *hortor*

cf. dūcī . . . locārī, 33, with note. **crētus**: a *dep. part.* of *crēscō*; see B. 114, esp. 2. With *crētus sc. sit*, and see note on *virīs*, i. 517. Render *Hortāmur . . . crētus* by *We bid him speak, telling us*, etc. The Trojans are asking Sinon from what part of Greece he came, what his family was.

75. quidve ferat, *what his errand is*, represents *Quid fers* of O. R. **memoret**: *subj. in O. O.*, representing an *imp. of O. R.* The Trojans actually said: *Fāre quō sanguine crētus (sis). Quidve fers? Memorā quae sit fidūcia tibi captō. captō (sc. eī) is a part.; contrast captō (the noun), 64. quae . . . captō = on what he relies, now that he is a (our) prisoner*. The Trojans are reminding Sinon that he had deliberately put himself at their mercy (59-61).

77-104. "Sinon begins his story. 'I am a Greek. When Ulysses compassed the death of Palamedes, my kinsman, I swore vengeance against him. Ulysses in turn sought my ruin.'"

77. fuerit quodcumque, *whatever the result shall prove to be*.

78. vēra = *an adv.*; for position see § 232. **neque** = *itaque nōn*.

79. hoc primum: *sc. fatēbor. miserum, a man of sorrows*; *pred. accusative*. **Sinōnem** = *mē*; see note on *Iūnōnis*, i. 48.

- 80 *finxit*, *vānum* etiam *mendācemque improba finget*.
Fandō aliquod *sī* forte *tuās* pervēnit ad *auris*
Bēlīdae nōmen *Palamēdis* et *incluta fāmā*
glōria, quem *falsā* sub *prōditiōne* *Pelasgī*
īnsontem īnfandō *indiciō*, quia *bella* *vetābat*,
 85 *dēmīsere* *necī*, nunc *cassum lūmine lūgent*,
illī *mē comitem* et *cōnsanguinitāte* *propincum*
pauper in *arma* *pater* *prīmīs* *hūc* *mīsīt* ab *annis*.
Dum *stābat* *rēgnō incolumis*, *rēgumque* *vigēbat*
conciliīs, et *nōs* aliquod *nōmenque decusque*

80. *finxit* . . . *finget*: *fingō* is a fine verb here, since it suggests the potter who molds the clay at his own will. Render by *molded me into*, etc. *vānum* . . . *mendācem*: render by two nouns, *deceiver* . . . *liar*. *improba*, *shameless though she is*; emphatic by position, as *dea* is in i. 412; see note there. See also note on *aeger*, i. 208. *Improbis* often describes persons or things as utterly lacking in moderation and respect for the rights of others.—In 78-80 Sinon makes much of confessing a fact self-evident to the Trojans. At such an exciting moment, however, the Trojans would note only that he was telling them the truth.

81-84. *Fandō*, as men talked; lit., 'through talking.' *Fandō* is a gerund, in instr. ablative (cf. 6). *nōmen*, mention. With *sī* . . . *nōmen* cf. *sī* . . . *īit*, i. 375-376. *incluta fāmā*, made famous by the talk of men. *falsā* sub *prōditiōne*, under cover of evidence in which there was no truth. In compound words *sub* often suggests trickery ('under-handed work'). *prōditiōne* is said in deep bitterness. For its meaning here cf. *memoriae prōdere*='to hand down,' 'to state.' *īnsontem īnfandō* *indiciō*, innocent though he was, by infamous intrigue. The alliteration (§ 252) helps to express Sinon's indignant horror. *īnfandō* *indiciō*: his enemies hid a letter and some money in his tent and then

used them, when they were discovered, by others, as evidence of his guilt, saying that they had come from Priam. In *quem* . . . *indiciō* . . . *necī*, Vergil suggests indirectly (§ 254) that Palamedes was tried by the whole Greek force, and formally condemned to death. Ulysses hated Palamedes, because the latter had forced him to take part in the Trojan War; see Gayley (§ 362), page 279.

85. *necī*=*ad necem*: § 134. *nunc*: advers. asynd., as in i. 240. *lūmine*: abl. of separation with *cassum*; cf. the abl. with *carēre*, 44.

86-87. *illī* begins the apodosis to the *sī*-clause, 81-85; it is dat. with *comitem* (§ 138). *pauper*=*quod pauper erat*. Sinon is apologizing to the Trojans for his presence in the ranks of their foes. *prīmīs* . . . *ab annis*, from the first years (of the strife); sc. *eōrum*=*armōrum*=*bellī*.

88-89. *Dum* . . . *vigēbat*: sc. *Palamēdēs*; cf. *Priamī dum rēgna manēbant*, 22. *rēgnō incolumis*, with his royal power unimpaired; lit., 'unharméd in respect of,' etc. Vergil might have written *rēgnō incolumi* (§ 161). *vigēbat conciliīs*, wielded influence (through=) by way of the council board of the chieftains. *conciliīs* is instr. ablative. We should say, less vigorously, 'at the council board,' etc. *et nōs*, I also. -*que* . . . -*que*: as in i. 18, i. 43, i. 85, i. 87, etc.

gessimus; invidiā postquam pellācis Ulixī
 (haud ignōta loquor) superīs concessit ab ōrīs,
 afflīctus vitā in tenebrīs lūctūque trahēbam,
 et cāsum insontis mēcum indignābar amīcī.
 Nec tacuī dēmēns, et mē, fors sī qua tulisset,
 sī patriōs umquam remeāssem victor ad Argōs,
 prōmīsī ultōrem, et verbīs odia aspera mōvī.
 Hinc mihi prīma malī lābēs, hinc semper Ulixēs
 crīminibus terrēre novīs, hinc spargere vōcēs
 in vulgum ambiguās, et quaerere cōnsciūs arma.
 Nec requiēvit enim, dōnec, Calchante ministrō—

90

95

100

90-91. *invidiā, malice. pellācis, that prince of schemers.* Sinon speaks of Ulysses as his Trojan hearers would; see note on *Ulixēs*, 44. *haud . . . loquor*: freely, no man is ignorant of the tale I am telling. The words imply that the Trojans themselves can tell whether Sinon is keeping his promise of 77-78. For interchange of news between Greeks and Trojans see note on *ea*, 17. *superīs . . . ab ōrīs*, from this upper clime.

92-93. *afflīctus, dashed 'down.* In this verse we have three contrasts with Sinon's former lot, which had been high, conspicuous, happy (86, 88-90). *mēcum*, in my secret soul; cf. *sēcum*, i. 221. *indignābar*: freely, I o'er and o'er gave way to wrath at.

94-96. *tacuī, did I hold my tongue. et, but.* After a neg. clause, *et* and *-que* may often be so rendered. *mē . . . ultōrem* (96): for the word-order see § 230. *qua*: render by an adv., ever. *tulisset*=*obtulisset* (see § 221), should offer itself. Sc. *sē*, and cf. *fāta ferēbant*, 34, with note. *tulisset* and *remeāssem* are in O. O., dependent on *prōmīsī*, 96. Sinon said to himself: *Fors sī qua tulerit, sī . . . remeārō, ultor erō, victor*: an important word. If he should return to Greece as victor (i.e. as part of a Greek army that had captured Troy), he would be in

position to avenge Palamedes. *Argōs* = *Graeciam*; see note on *Argīs*, i. 24. Sinon, we learn elsewhere, hailed from Euboea. *ultōrem*: in the pred. with *mē* (94) . . . *prōmīsī*; lit., 'I promised myself his avenger,' i.e. 'I swore to be his avenger.' In prose we should have *prōmīsī mē ultōrem fore*.

97. *lābēs, taint*; we should say, now, 'germ.'

98-99. *crīminibus, charges*; see note on *crīmīne*, 65. *spargere . . . ambiguās*: note the figure. Ulysses is a sower; the seed he scatters is slander, the rabble is the ground in which he sows the seed. For the infinitives in 98-99 see § 172. *vulgum*: masculine, a rare use. *ambiguās, of double meaning.* *Ambiguae vōcēs* are utterances that, on the surface, seem innocent of hostile meaning, but are so expressed as to suggest the worst to the hearer. *quaerere . . . arma*, cast about for weapons. *cōnsciūs, conscious* (of his guilt), gives the cause of *quaerere*. See § 241. Vergil's psychology is sound here. Men hate those whom they have wronged.

100. *enim, indeed*; see note on *sed enim*, i. 19. *Calchante ministrō*: abl. abs., with *Calchas* as his tool. Calchas himself, and what he does (122-129) and says finally (cf. *mē destināt arae*, 129), constitute the *arma* of 99.

sed quid ego haec autem nēquiquam ingrāta revolvō,
quidve moror, sī omnīs ūnō ōrdine habētis Achīvōs,
idque audire sat est? Iam dūdum sūmite poenās:
hoc Ithacus velit, et magnō mercentur Atrīdae.'

- 105 Tum vērō ārdēmus scītārī, et quaerere causās,
ignārī scelerum tantōrum artisque Pelasgae.
Prōsequitur pavitāns, et fictō pectore fātur:
'Saepe fugam Danaī Trōiā cupiēre relictā
mōlirī, et longō fessī discēdere bellō
110 (fēcissentque utinam!), saepe illōs aspera ponti
interclūsit hiems et terruit Auster euntīs;

101-102. *sed . . . autem* is pleonastic, since both words have advers. force. The expression comes from the older, more colloquial Latin in which such pleonastic combinations are common. The break in the story is most effective; cf. *quōs ego —!*, i. 135, with note. *ingrāta*, without interest; sc. *vōbīs*. *revolvō* is used as *volvō* is in i. 9, i. 22. *moror*: sc. *vōs*, or *vestrās poenās*. The next words, *sī omnīs . . . poenās*, show that *quid . . . moror* = 'Why am I keeping you from wreaking your vengeance on me?'

103. *id*: i.e. that one is a Greek. *Iam dūdum . . . poenās*: an extraordinary expression, meaning, literally, 'This long time past exact (now) your vengeance'; freely, *Exact at once your vengeance long overdue*. The words logically = *Sūmite poenās, id quod (an act which) iam dūdum facere dēbētis*. *Iam dūdum* refers to the past, and so ought not to be joined to a pres. imperative, which invites to an action yet to be done. This lack of logic gives weight to the words. Sinon is, or pretends to be, a sorrow-stricken man, only too eager to die; he is not a grammarian.

104. *hoc* sums up *sūmite poenās*, 103. Join it with *mercentur*, too. *Ithacus*: Ulysses. See note on 122. *velit . . . mercentur*: cond.; the protasis is contained in *hoc*, which = *si hoc feceritis*.

magnō: sc. *pretiō*. Why Ulysses would like the death of Sinon is by this time clear enough. Verses 108-140 make the matter clearer still; they explain, also, *hoc . . . mercentur*, 104. See also notes on 139-140, at the end.

105-144. "We bid him speak further. He details the scheme whereby Ulysses had sought to work his ruin."

105-106. *causās*, explanations, of Sinon's cry in 104. *scelerum tantōrum*, villainy so monstrous. *artis . . . Pelasgae*: cf. *dolīs Danaūm*, 44, *Danaūm insidiās*, 65.

107. *Prōsequitur*, pursues; sc. *fābulam*, 'story,' or the like. *pavitāns* marks the result of the emotion of 101-104; cf. *turbātus*, 67. *fictō pectore*, with lying soul; lit., 'with soul molded (to fit the occasion).' See note on *finxit . . . fingit*, 80.

108-110. *Saepe . . . saepe* (110): the placing of *saepe* at the head of the two clauses brings out their real connection, thus: *Often they sought . . . but as often*, etc. *fugam . . . mōlirī*, compass flight, is much stronger than a simple *fugere*. See note on *mōlirī*, i. 564. *et, or*; cf. the use of *-que* in 37. *fēcissent . . . utinam*: see note on *utinam . . . adforet*, i. 575-576.

111. *interclūsit*: sc. from sailing at all. *hiems*: here storminess, inclemency. *terrui*: i.e. drove them back in

praecipuē, cum iam hic trabibus contextus acernīs
stāret ecus, tōtō sonuērunt aethere nimbi.

Suspēnsī Eurypylum scitāntem ōrācula Phoebī
mittimus, isque adytis haec tristia dicta reportat: 115

Sanguine plācāstis ventōs et virgine caesā,
cum primum Īliacās, Danaī, vēnistis ad ōrās;
sanguine quaerendī reditūs, animāque litandum
Argolicā. Vulgī quae vōx ut vēnit ad aurīs,
obstipuēre animī, gelidusque per īma cucurrit 120
ossa tremor, cui fāta parent, quem poscat Apollō.

Hic Ithacus vātem magnō Calchanta tumultū
prōtrahit in mediōs; quae sint ea nūmina dīvum
flāgitat. Et mihi iam multī crūdēle canēbant

terror to the land. **Auster:** here in its strict sense; the South Wind would be in the very teeth of voyagers seeking to make Greece from Troy. The South Wind was frequently a stormy, blustering wind, esp. in the autumn. In Homeric days ships could make little progress against head winds. After the Greek ships had assembled at Aulis in Euboea, head winds for days prevented their departure for Troy. **euntis**, when they were already under way.

112-113. acernīs: contrast *abiete*, 16. Both are simply poetic ways of saying 'wooden,' 'wood'; see §§ 208, 196. **stāret**, was in place, gives the result, not the process (*cōstitutus* esset, 'had been set up'). See § 222.

114-115. scitāntem: freely, as questioner (consultant) of the oracles; lit., 'as one (in the act of) consulting.' **ōrācula Phoebī:** the oracle at Delphi; see § 317. **tristia dicta**, message of gloom.

116. virgine caesā, by the slaying of a maiden. See § 214. The Greeks could not leave Aulis (see end of note on *Auster*, 111) till they had appeased the gods by the sacrifice of Iphigenia, daughter of Agamemnon. See Gayley (§ 362), pages 280-281, 529.

118-119. sanguine: cf. *Sanguine*,

116. The repetition gives the same effect as that of *saepe*, 108-110: *As by blood . . . , so by blood. reditūs:* for pl. see § 193. **animā . . . Argolicā**, the life you must offer to sacrifice with success is the life of—a Greek! Study *litō* in Vocabulary. *Argolicā* is emphatic by position: § 232..

120-121. gelidus . . . tremor: cf. *frigore*, of fear, i. 92. **īma . . . ossa**, the innermost deeps of their frames. *Imus* is used here as in i. 84, i. 125. See also note on *ossibus*, i. 660. **parent . . . poscat:** subj. in questions dependent on *tremor*, which suggests the idea of fearful questioning. With *parent* sc. *mortem*, or *exitium*, out of the context. In *cui* . . . *Apollo* there is parallelism (§ 251). Render by (*as they ask*) for whom the Fates are preparing (death), who it is that *Apollo* demands.

122-123. Ithacus, the man from *Ithaca*; contemptuous, as in 104. **prōtrahit:** Calchas pretends to be unwilling to have any part in the matter. **nūmina**, intimations of the will.

124. canēbant, were prophesying. *Canō* gains this meaning from the fact that originally prophecies were delivered in verse. The persons meant by *multī* . . . *scelus* were giving Sinon friendly warning.

- 125 artificis scelus, et tacitū ventūra vidēbant.
 Bis quīnōs silet ille diēs, tēctusque recūsāt
 prōdere vōce suā quemquam aut oppōnere mortī.
 Vix tandem, magnīs Ithacī clāmōribus āctus,
 compositō rumpit vōcem, et mē dēstīnat ārae.
- 130 Adsēnsēre omnēs, et quae sibi quisque timēbat
 ūnius in miserī exitium conversa tulēre.
 Iamque diēs infanda aderat; mihi sacra parārī
 et salsae frūgēs et circum tempora vittae.
 Ēripuī, fateor, lētō mē, et vincula rūpī,

125. *artificis*: see note on *pellācis*, 90. The juxtaposition with *scelus* shows in what Ulysses was a craftsman. *et*: we should expect *aut*; but see note on *subiectisque*, 37. Instead of *multī* . . . *vidēbant* we ought to have *aliī* . . . *canēbant*, *aliī tacitī* . . . *vidēbant*, i.e. 'some openly told of,' 'others silently foresaw.' Vergil, has, however, combined the two *aliī* into *multī*, and then united the verbs of their respective clauses by *et*. *tacitī*, though they said no word. *ventūra*: see note on *futūrae*, i. 712.

126. *Bis quīnōs*: see note on *Bis dēnis*, i. 381. *silet*, makes no sound, is far stronger than *tacet* would be. *ille* = Calchas. *tēctus*, keeping his tent; lit., 'covered' (by his tent, or the like).

127. *vōce suā*, by word of his. *quemquam*: see note on *ūlla*, 43.

128. *Vix tandem*: a favorite expression with Vergil. *Vix* (cf. *vīs*) = 'Only with difficulty'; freely, *Only under strong compulsion*. That the word is sarcastic here is shown by *compositō*, 129. In writing 128-129 Vergil had in mind such words as *Vix tandem Ulixēs Calchanta vōcem rumpere coēgit*, etc.

129. *compositō*: for case see note on *foedere certō*, i. 62. In prose we should have *ē* or *dē* *compositō*. *rumpit vōcem*, he makes speech break forth (§ 140, at the end).

130-131. *quae*, the dread things that. *timēbat*: note the tense, once feared, or,

had been fearing. *ūnius* . . . *conversa tulēre*, they endured, now that they were diverted from themselves on one unfortunate, to work his ruin. *timēbat*, 130, and *tulēre* gain force each from the other; *timēbat* = 'found unbearable,' even in thought, *tulēre* (= *per-tulēre*) = 'cheerfully bore.' Sinon speaks in bitter sarcasm.

132-133. *sacra*, the holy implements, i.e. the knife by which Sinon was to be slain. *parārī*: for inf. see § 172. *salsae frūgēs*: the salted meal which, prior to the sacrifice, was sprinkled on the head of the victim. *frūgēs* is used as in i. 178.

134. *Ēripuī* . . . *mē*: a strong expression, *I wrested myself*. *fateor* seems strange, till we reflect that Sinon represents himself as a sacrificial victim, offered to the gods, in obedience to the divine command, 116-119. He had, therefore, no right to attempt an escape. Besides, his death was to set the whole Greek host free to return home (108-119, esp. 116-119). That possibility his escape brought to naught. *lētō*: freely, from death. But we really have a dat. of interest (§ 131), 'to the loss of death.' Death is personified, and pictured as eagerly awaiting its victim, only to be disappointed. See note on *silicī*, i. 174. *vincula*: Sinon was bound as victims were before the altar.

limōsōque lacū per noctem obscurus in ulvā
 dēlituī, dum vēla darent, sī forte dedissent. 135
 Nec mihi iam patriam antiquam spēs ūlla videndi
 nec dulcīs nātōs exoptātumque parentem,
 quōs illī fors et poenās ob nostra reposcent
 effugia, et culpam hanc miserōrum morte piābunt. 140
 Quod tē per superōs et cōnschia nūmina vēri,
 per sī qua est quae restat adhūc mortālibus usquam

135. *obscurus* is proleptic (§ 211), so that *I was concealed*.

136. *dēlituī*: *dēlitescō* is a strong verb, 'to skulk,' used esp. of beasts, serpents, etc. It harmonizes with the tone of *Ēripuī* . . . *mē*, 134. *obscurus* . . . *dēlituī* = 'I hid, yes, I skulked.' *dum* . . . *dedissent*: O. O. dependent on *dēlituī*. Sinon's thought was: *Dēlitescam dum* ('till') *vēla dent, sī forte dederint*. The *dum*-clause is really a wish or prayer: 'only (*dum* = *modo*, or *dummodo*) let them sail,' etc. Sinon might well doubt (*sī forte*) whether they would depart; his own escape had prevented the fulfillment of the condition necessary to such departure, as stated in 116-119. Besides, under the (imagined) circumstances, waiting would be desperately trying.

137-138. *Nec* = *Itaque nōn*, as in 78. *patriam* . . . *videndī*: in prose we should have *patriae* . . . *videndae*. *antiquam* is rightly used; it = *that was mine in olden days (once on a time)*. See Vocabulary. *exoptātum*: join with *nātōs* also. The tense, *I once longed to see*, fits *antiquam*.

139-140. *quōs*, from *whom*. The two accusatives used here with *reposcent* justify us in supplying *quem* in 71. In the light of the rest of 139-140 *quōs* = 'from whom, innocent though they are.' *fors et together* = *perchance, mayhap*. The expression is a survival from the days when parataxis (§ 247) was the rule. *fors et reposcent* thus = *fors (est) et reposcent*,

'there is a chance, and,' etc., i.e. 'there is a chance that.' *culpam*: see notes on *fateor*, 134, and on *dēlituī*, 136. *hanc* = *meam*, as in i. 98. *miserōrum*, *these (innocent) unfortunates*; see note on *quōs*, 139.—The answers that Sinon meant the Trojans to get to their questions about 104 are now clear. To his other reasons for hating Sinon Ulysses would now have the thwarting of the vengeance he had been so sure he was going to wreak on him. Sinon has been suggesting that to the Atridae Sinon would seem a traitor to the Greek host and a sinner against heaven (see notes on 134). The idea that they would leave no stone unturned to capture Sinon and complete the sacrifice by putting him to death would seem natural to the Trojans.

141. *Quod*: often used idiomatically in entreaties as English 'but' is used. In such instances it is really the rel. pron. with its antecedent implied in the context; here the antecedent is to be got from Sinon's whole speech, esp. 134-140. *Quod* thus literally = 'As to all of which.' *tē*: with *orō*, 143. Note the singular. Sinon is talking to Priam; see 77. *superōs*: as in i. 4. *vēri*, *the right*; properly, 'truth,' i.e. in conduct.

142. *per* governs the clause *sī* . . . *fidēs* (143); Sinon is speaking rhetorically. A simpler expression would be *per fidem sī qua adhūc restat mortālibus usquam intemerāta*. Render thus: *by whatever faith remains—IF any yet remains—unoutraged, etc.*

intemerāta fidēs, ōrō, miserēre labōrum
tantōrum, miserēre animī nōn digna ferentis.'

145 Hīs lacrimīs vitam damus, et miserēscimus ultrō.

Ipse virō primus manicās atque arta levārī
vincla iubet Priamus, dictisque ita fātur amīcīs:
'Quisquis es, āmissōs hinc iam oblīvīscere Grāiōs;
noster eris, mihique haec ēdissere vērā rogantī.

150 Quō mōlem hanc immānis equī statuēre? Quis auctor,
quidve petunt? Quae rēligiō aut quae māchina bellī?

Dixerat. Ille, dolīs instrūctus et arte Pelasgā,
sustulit exūtās vinclis ad sīdera palmās:

'Vōs, aeternī ignēs, et nōn violābile vestrum

155 testor nūmen,' ait, 'vōs, ārae ēnsēsque nefandī,
quōs fūgī, vittaeque deum, quās hostia gessi:

143-144. *labōrum*: gen. with *miserēre*. See A.354, a; B.209, 2; Bu.443; D.365; G.377; H.457; H.B.352, 2. *nōn digna*, *undeserved*; lit., 'unworthy (of it).'

145-198. "Sinon tells us that the Wooden Horse is a gift to Minerva and that, if we set it in our city, we shall win her favor and injure the Greeks."

145. *miserēscimus*: mark the tense, *begin to pity him*. *ultrō*, *besides*. The Trojans might out of sheer indifference have suffered Sinon to live.

146-147. *Ipse* . . . *Priamus*: for the word-order see § 230. *virō*: dat. of pers. interest (advantage: § 131) with *levārī*. A more usual constr. would be *virum manicās* . . . *vinclis levārī iubet*. For the *manicāe* and the *vincla* see 57.

148. *āmissōs* . . . *oblīvīscere* = *āmitte et oblīvīscere*; see note on *summersās* . . . *obruē*, i. 69. The pers. acc. with *oblīvīscor* is rare. The gen. is the ordinary case with words referring to persons.

149. *noster eris*, *be one of us*. Cf. Dido's invitation, i. 572-574. The fut. indic. in familiar address (here the superior is speaking to the inferior)

often = an imperative. Since *eris* = an imperative, *ēdissere* may be joined to it by *-que*; see note on *dulcī adspirāns* . . . *umbrā*, i. 694. *haec*: join with *rogantī*. Render by *to my questions*.

150-151. *Quō*, *To what end*, *For what purpose*. *mōlem* . . . *equī*: for the expression see note on *magnōrum* . . . *suum*, i. 634-635. *rēligiō*, *sanctity*, *religious significance*. *Quae* . . . *bellī* = *Quae rēligiō equī est* ('belongs to') *aut quae māchina bellī est ecus?* This verse repeats, in three forms, the first question (150).

152. *instrūctus* = *armātus*, *equipped with*. *arte Pelasgā*: cf. *artis* . . . *Pelasgae*, 106.

153. *exūtās vinclis*: an important expression; he cheats the very men to whom he owed life and liberty.

154-156. *Vōs* (acc.) . . . *testor* is most conveniently rendered by *Be ye my witnesses*, etc. *ignēs* = *sīdera*, 153. See note on *sīdera*, i. 93. *nōn violābile*: freely, *that none may (should) outrage*. Adjectives ending in *-bilis* often have the force of gerundives. *testor*: he calls them to bear witness to the truth of his statements in 157-159. *vittae* . . . *gessi*: cf. 133.

fās mihi Grāiōrum sacrāta resolvere iūra,
 fās ōdisse virōs atque omnia ferre sub aurās,
 sī qua tegunt, teneor patriae nec lēgibus ūllis.
 Tū modo prōmissis maneās, servātaque servēs
 Trōia fidem, sī vēra feram, sī magna rependam.

160

Omnis spēs Danaūm et coeptī fidūcia belli
 Palladis auxiliis semper stetit. Impius ex quō
 Tȳdīdēs sed enim scelorumque inventor Ulixēs,
 fātāle adgressī sacrātō āvellere templō
 Palladium, caesis summae custōdibus arcis,
 corripuēre sacram effigiem, manibusque cruentīs
 virgineās ausī dīvae contingere vittās,

165

157. Grāiōrum . . . iūra, to loosen the hallowed rights of the Greeks, or, more freely, the hallowed rights that bound me to the Greeks. Vergil thinks of the Greeks as having taken an oath like the Roman *sacramentum*, whereby soldiers swore to be faithful to their general and to one another. Thenceforth the Greeks had *iūra*, 'rights,' in one another, e.g. the right to loyal help. Up to this time, Sinon means, these *iūra* had gripped him fast.

158-159. virōs = eōs = Grāiōs. In poetry, forms of *vir* and *homō* often replace forms of *is*, which is a colorless word. *omnia*: freely, all their secrets. *ferre sub aurās*: i.e. to reveal. *nec*: for position see § 236. Of 157-159 it has been well said: "Sinon disclaims all obligations as a soldier, as a friend (*ōdisse virōs*), as a colleague and confidant (*sī qua tegunt*), and as a citizen (*patriae, etc.*)."

160-161. prōmissis: implied in *nos-ter eris*, 149. The word is local abl. (§ 156) with *maneās*, stand on, abide by. *servāta* . . . Trōia is vocative. Render by *land of Troy, kept safe (by me), keep faith (with me)*. To the Trojans *servāta* = 'when kept safe'; to Sinon it means 'if kept safe.' *magna rependam*, I shall make you a great requital, i.e. through the information in 162-194.

162-163. *coepti*: freely, from the hour of its beginning. *belli*: obj. gen. with *fidūcia* (§ 130). *auxiliis*: instr. abl. with *stetit*, which gives the result, stood firm, not the process, 'was made firm' (*stabilita est*); see §§ 160, 222. For the pl. see § 193. *ex quō* is balanced by *ex illō*, 169. With both expressions sc. *tempore*.—Note that *Impius ex quō . . . trementem* (175) means, in brief, 'But that help they lost utterly through an act of Ulysses and Diomedes.'

165-166. *adgressī* = *cōnātī*, essaying, and so can be used with the inf. *āvellere*. *templō*: within the citadel of Troy. *Palladium*: see Vocabulary. It is *fātāle*, *fatal*, because the loss of it meant the loss of the favor of the deity whom it represented: § 335. *Aeneas* refers but briefly to this story, omitting details, as if Dido were fully acquainted with the story. Vergil's readers knew the tale well. Cf. notes on i. 1, on *genus Aeneadum*, i. 565, and on i. 619-626.

167-168. *corripuēre*, hurried off. *cruentis virgineās*: juxtaposition of contrasts (§ 240). *virgineās* is a transferred epithet (§ 212); the fillets are virgin because they are worn by a virgin goddess. See note on *innūptae*, 31. *ausī*: sc. *sunt*.

- ex illō fluere ac retrō sublāpsa referri
 170 spēs Danaūm, frāctae vīrēs, āversa deae mēns.
 Nec dubiīs ea signa dedit Tritōnia mōnstrīs.
 Vix positum castrīs simulācrum: ārsēre coruscae
 lūminibus flammae arrēctīs, salsusque per artūs
 sūdor iit, terque ipsa solō (mīrābile dictū)
 175 ēmicuit, parmamque ferēns hastamque trementem.
 Extemplō temptanda fugā canit aequora Calchās
 nec posse Argolicīs exscindī Pergama tēlis,
 ōmina nī repetant Argīs, nūmenque redūcant
 quod pelagō et curvīs sēcum āvexēre carīnīs.
 180 Et nunc quod patriās ventō petiēre Mycēnās,

169-170. *fluere* . . . Danaūm, the hopes of the Greeks streamed backward, *aye*, were swept swiftly backward. The infinitives are historical (§ 172). *sublāpsa referri*: cf. *circumfūsa ruit*, 64, with notes. *sublāpsa*, which literally = 'gliding,' can best be rendered by an adv., *swiftly*. *frāctae (sunt)* . . . *āversa (est)*: note indic. after hist. infinitives in 169; see § 172. *āversa (est)*, was estranged. She no longer put her intellect at their service. Contrast 15-16.

171. *ea signa* = *eius rei signa*, i.e. tokens of her hostility to the Greeks. *ea* refers back to *āversa* . . . *mēns*, 170. *Tritōnia*: Pallas: § 315. The important word in this verse is *dubiīs*: not doubtful (i.e. of clear, unmistakable meaning) were the marvels by which, etc.

172-175. *Vix* . . . *ārsēre*: for the parataxis see § 249. *lūminibus* . . . *arrēctīs*, her staring eyes. *arrēctīs* = 'uplifted' (i. 152), and is applied to the eyes either as (1) raised in fury from the ground (contrast i. 482), or (2) as wide open. In (2) the epithet would apply really to the eyelids. *salsus*: freely, *living*; the adj., with its realistic suggestions, emphasizes the significance of the portent. The statue is apparently alive. It sweats as a living mortal might; see § 335. *iit*, streamed. *ter*: three was to the Romans a sacred

number. *ipsa*, of herself, unaided. -*que* . . . -*que*: as in i. 18, i. 43, i. 85, i. 87, etc. In translating, omit the first -*que*. *trementem*: i.e. ready for action, now against the Greeks.

176. *Extemplō*: join with *temptanda*. *temptanda*, must be essayed. *fugā*: instr. ablative. *canit*: see note on *canēbant*, 124.

178-179. *ōmina nī* . . . *Argīs*: i.e. unless they go back to Greece and start afresh. *ōmina* . . . *repetant*, seek new (re-) omens. Vergil is thinking of a Roman custom whereby a general, if bad luck overtook his expedition, returned to Rome to consult the omens afresh, and to begin his operations anew, in hope of better fortune. *Argīs*: join with both verbs. *nūmen*, the favor of heaven. Vergil is again thinking of Roman custom. No Roman general would set out till the omens became favorable, i.e. till he had the *nūmen*. By the theft of the Palladium the Greeks lost (163-175) the *nūmen* they had brought to Troy. They are seeking now a fresh *nūmen*, in order to renew the attack. *et* joins two instr. ablatives, *pelagō* and *carīnīs* (see note on i. 694). We should say, *by way of the sea, in their curved hulls (ships)*. *carīnīs*, hulls; see Vocabulary.

180. *quod* . . . *Mycēnās*, in so far as they have sought, etc. The conj.

arma deōsque parant comitēs, pelagōque remēnsō
 imprōvisi aderunt; ita dīgerit ōmina Calchās.
 Hanc prō Palladiō monitī, prō nūmine laesō
 effigiem statuēre, nefās quae trīste piāret.
 Hanc tamen immēnsam Calchās attollere mōlem 185
 rōboribus textīs caelōque ēdūcere iussit,
 nē recipī portīs aut dūcī in moenia posset
 neu populum antīquā sub rēligiōne tuērī,
 nam sī vestra manus violāset dōna Minervae,
 tum magnum exitium (quod dī prius ōmen in ipsum 190
 convertant!) Priamī imperiō Phrygibusque futūrum,
 sīn manibus vestris vestram ascendisset in urbem,

quod is, in origin, the neut. sing. acc. of the rel. pronoun, used as an acc. of extent (§ 146); it literally = 'to what extent,' 'in so far as,' 'in as much as.'

181-182. arma deōsque: the context gives to these words the meaning *new arms, new gods*. **comitēs:** freely, *to return with them*. See note on *nūmen*, 178. For an appos. used to express purpose see notes on *mūnera . . . dīi*, i. 636. **remēnsō:** in pass. sense; see note on *comitātus*, i. 312. **imprōvisi:** freely, *ere you see them*. **ita** goes back to 176-179; 180-182 contain a side remark. **dīgerit**, *interprets*; lit., 'arranges,' 'marshals,' to give them sequence and meaning.

183-184. prō, in place of, in compensation for. **monitī**, prompted (by Calchas). **nūmine laesō**, the outrage done her divine majesty. See § 214. Cf. *quō nūmine laesō*, i. 8. **nefās . . . piāret:** a rel. clause of purpose. **trīste:** as in i. 238.

185. tamen carries us back to *prō Palladiō*, 183; we must supply a thought like 'though this Wooden Horse is a substitute for the (small) Palladium.' **immēnsam . . . attollere mōlem**, rear a boundless bulk, or rear into boundless bulk. The acc. is one of effect (§ 140). **mōlem:** as in 150. In 185-194 Sinon is meeting a thought which, he well knew, would naturally

be suggested to the Trojans by 163-184: 'Why is the Wooden Horse so huge?'

186. rōboribus textīs, interwoven planks of oak. See note on *acernīs*, 112.

187-188. nē . . . tuērī, to keep it from finding welcome within your city-gates or being drawn . . . or sheltering, etc. For this rendering of a *nē*-clause of purpose see note on *nē . . . arcēret*, i. 299-300. **populum . . . tuērī:** freely, *sheltering the people as of old with the bulwarks of religion*. **sub** literally = 'under cover of.'

189. nam sī . . . violāset, for, said he, should your hands have, etc. 189-194 give, in O. O., Calchas's words. He said: *Sī Trōiāna manus . . . violāverit* (indic.) . . . , *tum . . . erit*, *sīn ascenderit . . . , veniet . . . manet*. **dōna Minervae:** cf. 31.

190-191. ōmen: i.e. the fate these words foreshadowed. **convertant:** subj.; cf. the subj. of prayer in i. 733-734. **Priamī . . . Phrygibus:** Sinon might have said *vestrō imperiō vestrōque populō*, but he is quoting Calchas, exactly. **futūrum**, would be wrought out; see note on *fore*, i. 235.

192. ascendisset: Vergil is thinking of the Wooden Horse making its way up to the *summa arx Trōiae* (166), where the *Palladium* had stood (162-175).

ultrō Asiam magnō Pelopēa ad moenia bellō
ventūram, et nostrōs ea fāta manēre nepotēs.'

195 Tālibus insidiis periūrīque arte Sinōnis
crēdita rēs, captīque dolīs lacrimisque coāctīs,
quōs neque Tȳdidēs nec Lārissaeus Achillēs,
nōn annī domuēre decem, nōn mille carīnae.

Hic aliud maius miseris multōque tremendum
200 obicitur magis, atque imprōvida pectora turbat.
Lāocoön, ductus Neptūnō sorte sacerdos,
sollemnīs taurum ingentem mactābat ad ārās.
Ecce autem geminī ā Tenedō tranquilla per alta
(horrēscō referēs) immēnsīs orbibus anguēs

193. ultrō: best rendered by a participial expression, *taking the initiative*; lit., 'of its own will,' 'deliberately.' Study this word well in Vocabulary.

194. manēre: the 'prophetic' present is striking after *futūrum*, 191, and *ventūram*, 194; it pictures the certainty of the future happenings predicted by the seer. The eye of prophecy enables him to see the future as if it were actually materialized before him. The pres. tense when used in prophecies brings the *future* before reader or hearer as the historical present brings the *past* before him.

196. crēdita (est): the process of interest in Sinon and of trust in him, begun at 145 (see note on *miserēscimus* there), is now complete. *rēs*, his narrative. *coāctīs*, forced, and so, lying, deceptive.

197-198. Tȳdidēs: cf. i. 96-98. **Lārissaeus:** properly 'of Larissa,' a town in Northern Thessaly, but, since Achilles came from Phthia in Southern Thessaly, it must stand by localization (§ 208) for 'Thessalian.' **nōn . . . nōn**, not . . . not. Strict correlation with 197 would require *nec . . . nec*. The shift is due to Aeneas's emotion; see notes on 5-6, and on 56. **mille:** a round number, often used of the Greek ships before Troy. **carīnae:** as in 23, 179.

199-249. "While Laocoön is sacrificing, two serpents destroy him and his sons. We think his death due to his assault upon the Wooden Horse, and so with rejoicing bring the monster into our city."

199-200. aliud . . . tremendum, another matter, of graver import by far, and far more awful. **miseris** (sc. *nōbis*): freely, to our trembling eyes. **obicitur:** for scansion see note on *disice*, i. 70. **imprōvida, unexpectant.**

201. ductus, drawn, i.e. chosen. In 'draft' times we 'draw' men for the army. See notes on i. 508, esp. on *sorte trahēbat*. Through the lots the gods had indicated Laocoön to be their choice for the priesthood; his death now, wrought by snakes that come from the sea, Neptune's element, while he is engaged in his priestly duties in honor of Neptune, is understood by the Trojans to show that by some act he has forfeited the divine favor.

203-204. Ecce autem, But lo, When, *lo, autem* marks a change of scene. *Ecce* calls attention to the new scene. **geminī . . . anguēs:** for word-order see § 230. *geminī* here=simply two, as often in poetry. Cf. the use of *duplīcis*, two, i. 93. Render 203-204 thus: *When, lo, creatures twain, making their way from Tenedos . . . huge-spined snakes . . . Tenedō:* cf. 21-23. The coming of the snakes from Tene-



THE LAÖCOÖN GROUP

incumbunt pelagō, pariterque ad litora tendunt, 205
 pectora quōrum inter flūctūs arrēcta iubaeque
 sanguineae superant undās, pars cētera pontum
 pōne legit, sinuatque immēsa volūmine terga.
 Fit sonitus spūmante salō, iamque arva tenēbant,
 ārdentisque oculōs suffectī sanguine et ignī 210
 sībila lambēbant linguis vibrantibus ōra.
 Diffugimus, visū exsanguēs. Illi agmine certō
 Lāocoonta petunt, et primum parva duōrum
 corpora nātōrum serpēns amplexus uterque
 implicat, et miserōs morsū dēpāscitur artūs; 215
 post ipsum auxiliō subeuntem et tēla ferentem
 corripunt, spīrisque ligant ingentibus, et iam
 bis medium amplexī, bis collō squāmea circum

dos symbolized the later coming of the Greeks from the same quarter. But this the Trojans did not realize till it was too late. **orbibus**, coils. *immēnsis orbibus* is an abl. of characteristic; see note on *praestantī corpore*, i. 71.

205. incumbunt, are breasting; freely, are seen breasting. **Sc. sē** (§ 151). **pariter**: the snakes have a common purpose. **tendunt**, are straining their way. Study *tendō* in Vocabulary.

206-208. quōrum: in translating, begin a new sentence here, *Their breasts*, etc. **flūctūs**, the billows, caused by the swift progress of the huge snakes. **iubae . . . sanguineae**: freely, their crested heads, blood red. Hairy crests are often given to snakes by Greek and Roman writers. **pars . . . terga**, the rest of their length skims the main, behind, and winds their monstrous backs in coil on coil. **legit**, skims. Study *legō* carefully in Vocabulary. **volūmine**: modal abl., in coils.

209. Fit sonitus, A crashing roar is made. **spūmante**, foaming, i.e. lashed to foam, by the swift-moving *anguēs*. See note on *flūctūs*, 206. **iam**, presently; lit., 'already.' The word is often thus used to denote the quick develop-

ment of events. **arva**: the land beyond (inside) the beach.

210. oculōs suffectī: cf. *lacrimis oculōs suffūsa nitentīs*, i. 228. Render *ārdentīs . . . ignī* by their eyes steeped in blood, ablaze with fire.

212. Diffugimus: the prefix (=dis-) suggests the scattering of the Trojans. **exsanguēs**: freely, drained of blood. **agmine certō**, in unswerving column, or, with course unerring. *Agmen* suggests here (1) the long, trailing bodies of the snakes, which remind one of an army, long drawn out, on the march, and (2) the movement of those bodies.

213. Lāocoonta: for form see § 107.

214-215. amplexus, encircling. **uterque**: note the exact force, each of the two. An English poet might say 'either.' **morsū**, its fangs.

216. ipsum: as in i. 114. **auxiliō**: sc. *eīs*; see note on *excidiō Libyae*, i. 22.

218. medium (sc. *eum*), his waist. **collō . . . datī** (219), twice flinging their scaly backs about his neck. **collō** is dat. with *circum* : . . . *datī*, which belong together; for the separation see § 238. Note too that *circum* . . . *datī* is a 'middle' participle, with the force of a present (§ 186); it governs *terga* (§ 148).

terga datī superant capite et cervicibus altīs.

- 220 Ille simul manibus tendit divellere nōdōs,
 perfūsus saniē vittās ātrōque venēnō,
 clāmōrēs simul horrendōs ad sīdera tollit,
 quālis mūgītūs, fūgit cum saucius āram
 taurus et incertam excussit cervīce secūrim.
- 225 At geminī lāpsū dēlūbra ad summa dracōnēs
 diffugiunt, saevaeque petunt Trītōnidis arcem,
 sub pedibusque deae clipeique sub orbe teguntur.
 Tum vērō tremefacta novus per pectora cūctīs
 insinuat pavor, et scelus expendisse merentem

219. superant (*eum* = *ipsum*, 216), *tower over him*. Cf. *superant undās*, 207. **capite**: coll. sing. (§ 187). *Capitibus*, with its four light syllables (§ 258), can not be got into dactylic hexameter verse. **altīs**, *high*, gives the result, not the process, 'uplifted' (*arrēctīs*); see § 215.

220. nōdōs, *knotted coils*, = *spīrīs*, 217, *orbibus*, 204.

221. perfūsus . . . vittās: for constr. see §§ 166, 169. Even his priestly character could not save him. **ātrō . . . venēnō**: poison is so called either because of its effect on the body (it often makes the body turn black), or because it works death. *Āter* is applied to all things connected with death.

223. quālis mūgītūs (*tollit*) is to be joined closely with *clāmōrēs*, 222, *cries like the bellowing one hears when*, etc. Vergil does not directly describe or even mention the actual death of Laōcoön and his sons; the best Greco-Roman art, plastic or literary, was unwilling to dwell on painful scenes or themes. See also § 254.

225. geminī . . . dracōnēs: cf., for meaning and position, *geminī . . . anguēs*, 203-204. **dēlūbra . . . summa**: the shrines situated on the *summa arx* (41, 166). **dracōnēs**: cf. *serpēns*, 214, and *anguēs*, 204.

226. saevae . . . Trītōnidis: cf.

saevae . . . Iūnōnis, i. 4. With *Trītōnidis* cf. *Trītōnia*, 171. Minerva was esp. interested in the Wooden Horse; cf. 15-16, 31. The snakes evidently have the favor of Pallas, a favor important to the Greeks (162-171), but even more so to the Trojans (see note on 166, and cf. i. 479-482). Pallas's welcome of the snakes, after they had killed Laōcoön, would naturally seem significant to the Trojans. The fact that the snakes made their way to the *summa arx* would be taken by them to mean that the Wooden Horse itself must be taken to the *arx*. Aeneas calls Pallas *saeva* in the light of the sequel (see note on *exitiāle*, 31).

227. pedibusque: we should have expected *subque pedibus . . . subque orbe*. The order in the text may be due to metrical necessity; besides, classical Latin to some extent avoided joining *-que* to a monosyllabic preposition. In statues of Pallas snakes are sometimes found coiled at the feet of the goddess. **teguntur** = *sē tegunt* (§ 166, at the end).

229. insinuat: sc. *sē* (§ 151), *winds its way*. **scelus**: join both with *expendisse* and with *merentem*. **merentem** refers in part to the past, *having earned* (see, then, note on *volvēs*, i. 305), in part to the present, *deserving*. We should emphasize the past alone.

Laocoonta ferunt, sacrum quī cuspidē rōbur
laeserit, et tergō scelerātā intorserit hastam. 230
Dūcendum ad sēdis simulācrum ōrandaque dīvae
nūmina conclāmant.
Dīvidimus mūrōs, et moenia pandimus urbis.
Accingunt omnēs operī, pedibusque rotārum 235
subiciunt lāpsūs, et stuppea vincula collō
intendunt. Scandit fātālis māchina mūrōs,
fēta armīs. Puerī circum innūptaeque puellae
sacra canunt, fūnemque manū contingere gaudent;
illa subit, mediaeque mināns inlābitur urbī. 240
Ō patria, ō dīvum domus Īlium, et incluta bellō

Render by *having earned the penalty of sin, had paid the penalty to the full* (ex-, in *expēdisse*). In writing *scelus expēdisse* Vergil had *scelus expiāsse*, a simple expression, in mind.

230-231. ferunt, men say. laeserit . . . intorserit: subj. in causal rel. clause. Laōcoön's fate would seem to the Trojans to fulfill Sinon's statement in 189-191. See also note on 201. **tergō . . . hastam:** cf. *validis . . . contorsit*, 50-52, noting again Vergil's love of variety. **tergō**=*frame*.

232-233. sēdis, its proper home, the place the gods meant it to occupy. **ōranda . . . nūmina, prayer must be made to the majesty. conclāmant:** note force of the prefix: *they agree in shouting*. Contrast 39. The group of statuary known as the Laōcoön Group (see picture facing page 227) was discovered in Rome in 1506, near the ruins of the Baths of Titus. It stands now in the Vatican.

234. Dīvidimus mūrōs: ancient cities had small gateways. Besides, the walls were carried over the gateways. The only way, therefore, to get the huge Wooden Horse into Troy was to open up the walls, either by enlarging a gate, or by making a breach elsewhere. **moenia:** here *the buildings*; see note on i. 264.

235-236. Accingunt: sc. *sē* (§ 151). Contrast *Illī sē . . . accingunt*, i. 210. **rotārum . . . lāpsūs, smoothly gliding wheels.** See note on *magnōrum . . . suum*, i. 634-635. **subiciunt:** for scansion see note on *disice*, i. 70. **et, or,** as in 125. **collō:** for the abl. see § 153.

237-239. intendunt, strain taut. Scandit: see notes on *ascendisset*, 192, *altae*, i. 7. Render by *Up climbs, up the walls climbs*, etc. **fātālis:** Aeneas speaks in the light of knowledge gained later. See note on *saevae . . . Tritōnīdis*, 226. **fēta armīs:** cf. *loca fēta . . . Austrīs*, i. 51. **Puerī . . . gaudent:** a fine example of the irony of fate; the Trojans exultingly do the very thing that in a few hours is to work the ruin that nothing else (197-198) had been able to accomplish.

240. subit, goes up, repeats *Scandit*, 237. If we think of the movable towers used by Caesar, and in the Middle Ages, too, 234-240 will not seem incredible.

241. Ō . . . Dardanidum! (242): this outburst is wrung from Aeneas as he thinks how fully warned his countrymen had been, and how blindly they had ignored all hints of danger. **incluta bellō, made famous by war,** not by treachery. See note on *insidiās . . . Danaūm*, i. 754.

moenia Dardanidum! Quater ipsō in limine portae
substitit, atque uterō sonitum quater arma dedēre;
instāmus tamen, immemorēs, caecīque furōre,

245 et mōnstrum infēlix sacrātā sistimus arce.

Tunc etiam fātis aperit Cassandra futūrīs
ōra, deī iussū nōn umquam crēdita Teucrīs;
nōs dēlūbra deum miserī, quibus ultimus esset
ille diēs, fēstā vēlāmus fronde per urbem.

250 Vertitur intereā caelum, et ruit Ōceanō nox,
involvēns umbrā magnā terramque polumque
Myrmidonumque dolōs; fūsī per moenia Teucrī
conticuēre; sopor fessōs complectitur artūs.

242. *Quater . . . dedēre* (243) explains *mināns*, 240. *portae*: the breach was made at one of the gates; see note on *Dividimus mūrōs*, 234.

243. *substitit*, came to a standstill. The form is from *subsistō*. Cf. *Cōnstitit*, i. 187. Mere stumbling on a threshold was ominous. *uterō . . . dedēre*: cf. and yet contrast *uterō . . . cavernae*, 52-53. *sonitum*, clang, clatter.

244. *furōre*: instr. abl. with *caecī*, which gives the result, not the process ('blinded'). See §§ 160, 215. Render 244 by *none the less we press on, unthinking, blind, mad*.

245. *mōnstrum*: see Vocabulary. The Wooden Horse is a *mōnstrum* (1) because it is of enormous size, (2) because it is ominous of evil to the Trojans. Read §§ 345-347. *infēlix sacrātā*: juxtaposition of contrasts (§ 240); the last place in the world for an *infēlix mōnstrum* is an *arx sacrāta*. There is chiasmus (§ 243) in 245.

246. *fātis*: briefly put for *with utterance of fates*, etc.; instr. ablative. *futūrīs*, destined to be fulfilled; see note on *futūrae*, i. 712.

247. *deī*: Apollo, whom Cassandra had offended. He could not take back the prophetic power which he

had given her, but he decreed that her prophecies should never be believed. *Teucrīs*: dat. with *crēdita* (§ 133).

248. *miserī*, poor unfortunates. *quibus . . . esset*, though, etc. For the subj. in advers. rel. clauses see A.535, e; B.283, 3; Bu.807; D.730, II; G.634; H.593, 2; H.B.523. Join the clause closely with *vēlāmus*. The words may, however, = *since*, etc.; in that event they are to be joined with *miserī*.

249. *fronde*, leafage.

250-267. "That night, while all in Troy are asleep, the Greek fleet returns from Tenedos. Sinon opens the Wooden Horse, and lets out the warriors shut therein. These warriors open the gates to others that come from the ships."

250-252. *Vertitur*, revolves, a reflexive middle (§ 166, at the end). The heavens are said to revolve, just as we speak of the sun's movement across the sky. *ruit Ōceanō*: for the opposite thought cf. *nox ūmida caelō praecipitat*, 8-9. *-que . . . -que . . . -que = et . . . et . . . et*. In translating disregard the first *-que*. *fūsī per moenia*: cf. *fūsī . . . per herbam*, i. 214. *fūsī*, stretched at ease, suggests a contrast to a soldier alert, intently on guard.

Et iam Argiva phalānx instrūctīs nāvibus ibat

ā Tenedō, tacitae per amīca silentia lūnae

255

litora nōta petēns, flammās cum rēgia puppis

extulerat, fātisque deum dēfēnsus inīquīs

inclūsōs uterō Danaōs et pīnea fūrtim

laxat claustra Sinōn. Illōs patefactus ad aurās

reddit ecus, laetique cavō sē rōbore prōmunt

260

Thessandrus Sthenelusque ducēs, et dīrus Ulixēs,

dēmissum lāpsī per fūnem, Acamāsque, Thoāsque,

Pēlidēsque Neoptolemus, prīmusque Machaōn,

et Menelāus, et ipse dolī fabricātor Epēos.

Invādunt urbem, somnō vīnōque sepultam;

265

254. *instrūctīs*, arrayed for battle; cf. the common expressions, *aciē instrūctā*, *classe instrūctā*.

256-257. *petēns*, having set out for; see note on *merentem*, 229. *flammās*: here a fire-signal. Signals by light, by beacon fires, and by smoke were much used by the ancients. *cum* . . . *extulerat* (257), at the moment that, etc. *Cum* with the plpf. indic. is a very rare constr. (except in clauses expressing repetition. In such clauses *cum* = 'whenever,' 'as often as'). *rēgia puppis*, the king's ship, i.e. the ship of Agamemnon. Here *puppis* = 'ship,' as *carīnae* does in 23, 179. *fātis* . . . *deum*: cf. *fāta deum*, 54, and note. *dēfēnsus*: i.e. from discovery and punishment.

258-260. *uterō*: sc. *equi*; cf. *uterum* . . . *complant*, 20. *pīnea*: contrast *abiete*, 16, *acernīs*, 112, *rōboribus*, 186, and *rōbur*, 230, all said of the Wooden Horse. See § 196. *laxat*, historical pres. and so, in effect, past, is joined by *-que* (257) to *ibat*, 254; cf. note on *fātur*, i. 256. With *Danaōs*, *laxat* = 'sets free'; with *claustra* it = 'loosens,' 'opens.' See note on *legunt*, i. 426. *Sinon* could easily see a fire signal displayed at Tenedos; cf. 21, with notes. *rōbore*: contrast *pīnea*, 258, and see note there.

261-262. *dīrus Ulixēs*: cf. *dūrī* . . . *Ulixī*, 7. *dēmissum*, lowered. *lāpsī*, slipping, gliding (§ 186).

263. *primus*: what Vergil meant by this word no one knows. It ought to = (1) 'first in order of exit,' or (2) 'first in importance,' 'peerless.' To both views objection is made, to (1) that it is extraordinary to mention seventh the man who came out first, to (2) that neither in Homer nor in Vergil does Machaōn play a great part, at least in war. In Homer Machaōn is a physician and son of Aesculapius, the god of medicine. Perhaps, Vergil calls him 'peerless,' in compliment to his art and his lineage. If so, it still seems strange that Vergil emphasizes the greatness of a Machaōn after six greater men have been mentioned with but one complimentary epithet (*ducēs*, 261). But see note on *maximū* . . . *Ēpētus*, 339-340.

265. *somnō vīnōque*: instr. ablative. We say *in sleep*, etc. *sepultam*: an exaggeration for *victam* or *superatam*, used to heighten the pathos. The wine was drunk in connection with the festivities hinted at in 248-249. The words *somnō* . . . *sepultam* explain why Troy was so easily captured.

caeduntur vigilēs, portisque patentibus omnīs accipiunt sociōs, atque agmina cōnschia iungunt.

Tempus erat, quō prīma quiēs mortālibus aegrīs incipit, et dōnō dīvum grātissima serpit.

270 In somnīs ecce ante oculōs maestissimus Hector

vīsus adesse mihi largōsque effundere flētūs,
raptātus bigīs, ut quondam, āterque cruentō
pulvere, perque pedēs trāiectus lōra tumentīs
(ei mihi, quālis erat, quantum mūtātus ab illō

275 Hectore, quī redit exuviās indūtus Achilli,
vel Danaūm Phrygiōs iaculātus puppibus ignīs),
squālentem barbā et concrētōs sanguine crīnīs

266-267. *caeduntur vigilēs*: a powerful expression here, suggesting the thought that the Greeks kill the few that are awake. Cf. *caesis . . . arcis*, 166. *portis . . . patentibus*: abl. of the route, through, etc. (§ 159). *patientibus*, open, gives the result, not the process ('opened,' *patefactis*; sc. *ā Grāis*). See § 215. *sociōs*: the force from the ships. *cōnschia*, confederate; properly, 'knowing what was on foot.'

268-297. "As I lie asleep, the spirit of Hector appears to me in a vision, and bids me fly with the gods of Troy."

268-269. *aegrīs*, exhausted. *grātissima*=an adv., with fullest charm. *serpit* (cf. *serpens*), creeps over, well suggests the quiet approach of sleep.

271. *adesse mihi*, to be beside me. *largōs . . . flētūs*: cf. *largō . . . vultum*, i. 465.

272. *raptātus bigīs*, roughly dragged by the chariot. We should say, rather, 'looking as he did after he had been roughly dragged by the chariot.' Cf. i. 483-484.

273. *perque . . . tumentis*, his swollen feet pierced through and through with thongs; see § 150. *trāiectus pedēs lōris* would have been simpler. *tumentis* shows that Vergil

thought of Hector as dragged round Troy while he was still living; dead limbs do not swell from violence. Vergil makes the Greeks unfeeling barbarians. Cf. note on *Ulixēs*, 44.

274. *quālis erat . . . ! illō*, the famous, the glorious, a common meaning of *ille*.

275. *redit*, who is returning; hist. present. Aeneas talks as if, at the moment of this vision, he saw Hector returning; cf. note on *volvīt*, i. 101. *exuviās indūtus*: for constr. see §§ 168, 149. Hector won these spoils by killing Patroclus, while the latter was wearing the arms of Achilles. The words *redit . . . Achilli* thus='is returning from slaying Patroclus.'

276. *Danaūm Phrygiōs*: juxtaposition of contrasts (§ 240). While Achilles refrained from fighting (see notes on i. 458), Hector drove the Greeks back to their camp, and set fire to the Greek ships. *iaculātus*, from hurling; lit., 'having hurled'='after hurling.' *puppibus*: dat. of interest (disadvantage: § 131), the ships being personified, or dat.=in *puppis* (§ 134).

277. *squālentem . . . gerēns* (278): after the parenthesis (274-276), render, for the sake of clearness, by a *Hector wearing*, etc. *concrētōs*, matted; see note on *crētus*, 74.

vulneraque illa gerēns, quae circum plūrima mūrōs
 accēpit patriōs! Ultrō flēns ipse vidēbar
 compellāre virum et maestās exprōmere vōcēs: 280
 'Ō lūx Dardaniae, spēs ō fīdissima Teucrum,
 quae tantae tenuēre morae? Quibus, Hector, ab ōrīs
 exspectāte venīs? Ut tē post multa tuōrum
 fūnera, post variōs hominumque urbisque labōrēs
 dēfessī aspicimus! Quae causa indigna serēnōs 285
 foedāvit vultūs, aut cūr haec vulnera cernō?'
 Ille nihil, nec mē quaerentem vāna morātur,
 sed, graviter gemitūs imō dē pectore dūcēns,
 'Heu fuge, nāte deā, tēque hīs,' ait, 'ēripe flammīs:
 hostis habet mūrōs; ruit altō ā culmine Trōia. 290
 Sat patriae Priamōque datum; sī Pergama dextrā
 dēfendī possent, etiam hāc dēfēnsa fuissent.

278-280. **vulnera**: received while he was being dragged around the walls of Troy. **plūrima**: for position see note on *ignōtum*, 59. Mark the splendid effect obtained by interrupting the description of Hector's sorry plight, as given in 270-273 and 277-279, to dwell on the contrasting picture of his appearance in the full flush of victory and triumph (274-276). **Ultrō**, *Of my own initiative*, i.e. without waiting for the spirit to speak, and explain its coming. **vidēbar** (*mihi*), *I thought (fancied) that I*. **vōcēs**, *cries*.

281. **lūx**, *light*. The figure is that of a beacon light.

282-283. **tenuēre**: sc. *tē ā nōbis*. **Hector . . . exspectāte**: for the separation of the parts of the voc. expression, see note on *miserī . . . civēs*, 42. **ōrīs**: as in i. 1. Aeneas means, 'You must have gone far, far away to have been parted from us so long.' Aeneas talks here, and in 285-286, as if he had forgotten about Hector's death. **Ut**, in itself 'How,' gains from the context the force of *Quam libenter*, *How gladly*.

285. **indigna**, *unseemly*, = *nōn digna*, 144.

287. **nihil**: sc. *respondet*. **mē . . . vāna**, *my idle questions*. **vāna** is acc. of effect (§§ 140, 142). **morātur**, *heeds*. See *moror* in Vocabulary.

288. **graviter . . . dūcēns**: cf. *suspirāns . . . vōcem*, i. 371, and the English expressions, 'a long-drawn sigh,' 'to heave a sigh.'

289. **nāte deā**, *goddess-born though you are*, makes an effective juxtaposition of contrasts (§ 240) with *fuge* (= *effuge*).

290. **ruit . . . Trōia**: a fig. way of saying, 'Troy is utterly lost'; **altō**, by dwelling on the distance through which Troy falls, emphasizes the completeness of its ruin. **culmine**, *pinnacle*.

291. **Sat . . . datum** (sc. *ā tē*), *You have done your full duty*, etc. **dextrā** (sc. *manū*) stands for human strength in general.

292. **dēfendī possent . . . dēfēnsa fuissent**: note the tenses. Render by *were defensible now . . . , had been defended*, etc. **etiam hāc**, *by mine too*, i.e. even as, were the chance at hand, it would still be by Aeneas's. With *hāc* = *meā* cf. *hoc* = *meum*, i. 78.

Sacra suōsque tibi commendat Trōia Penātis:
 hōs cape fātōrum comitēs, hīs moenia quaere,
 295 magna pererrātō statuēs quae dēnique pontō.
 Sic ait, et manibus vittās Vestamque potentem
 aeternumque adytīs effert penetrālibus ignem.

Diversō intereā miscentur moenia lūctū,
 et magis atque magis, quamquam sēcrēta parentis
 300 Anchīsae domus arboribusque obtēcta recessit,
 clārēscunt sonitūs, armōrumque ingruit horror.
 Excutior somnō, et summī fastigia tēctī
 ascēnsū superō, atque arrēctīs auribus astō,
 in segetem velutī cum flamma furentibus Austrīs
 305 incidit, aut rapidus montānō flūmine torrēns

293. Sacra: emphatic: *It is her holy rites and her beloved (suōs) Penates (not her walls) that Troy, etc.* The Penates and Vesta (§§ 331-334) are evidently thought of here as represented by statues or images that could be easily carried; cf., then, § 335.

294-295. fātōrum, destinies. comitēs: freely, *to share*; lit., 'as sharers of.' See note on *comitēs*, 181. **moenia . . . pontō** contains a prophecy. See note on *Ō . . . surgunt!*, i. 437. For position of *magna*, in all its greatness, 295, see note on *ignōtum*, 59. **dēnique:** as in 70. For 'finally,' in temporal sense, *tandem* is the usual word.

296-297. vittās . . . potentem, a filleted image of mighty Vesta. Vergil's words in 296-297 ought to mean that Hector's spirit gives to Aeneas the actual image of Vesta, and Vesta's actual fire. How the spirit could do the latter is not clear. See notes on 320-321.

298-317. "On awaking I climb to the roof of my father's house to reconnoiter. I find the city all ablaze. I resolve to make for the citadel, to fight and to die there."

298. Diversō: lit., 'Widely sundered,' but best rendered as an adv., *In divers quarters, Everywhere.* **miscentur:** cf. *misceri* . . . *pontum*, i. 124. Render 298 by *Everywhere, throughout*

the city, confusion reigns, and woe. Cf. note on *trahit*, 321.

299-300. sēcrēta, apart; lit., 'separated,' 'withdrawn' (from all other houses). **obtēcta, sheltered, protected** (against noises). **recessit, stood back** (lit., 'withdrew'), personifies *domus*. *quamquam . . . recessit* testifies to the importance of Anchises (and Aeneas).

301. ingruit: sc. *mihi*, *assails (me =) my ears*.

302-303. summī fastigia tēctī, the highest point on the roof. Since *fastigia tēctī* is a compact expression setting forth a single idea, it matters not whether *summus* is put with *fastigia* or with *tēctī*. **ascēnsū superō, climbing upward I gain;** lit., 'by my climbing I overpass.' **superō** really involves the idea of 'mastering,' 'conquering,' i.e. passing through all that lies between his chamber and the roof. **arrēctīs . . . astō:** cf. i. 152.

304. furentibus Austris: cf. i. 51. The words are instr. abl. with *incidit*, which gives the result, *falls*, not the process ('is swept,' 'is borne,' *fertur*); see §§ 160, 222.

305. montānō flūmine: instr. abl. with *rapidus*: *swept swiftly onward by its mountain-flood. rapidus* here = *raptātus* or *corruptus*; see § 215, Most streams in Italy are mountain streams.

sternit agrōs, sternit sata laeta boumque labōrēs,
 praecipitisque trahit silvās, stupet inscius altō
 accipiēns sonitum saxī dē vertice pāstor.
 Tum vērō manifesta fidēs Danaūmque patēscunt
 insidiae. Iam Dēiphobī dedit ampla ruīnam
 Vulcānō superante domus, iam proximus ārdet
 Ūcalegōn, Sīgēa ignī freta lāta relūcent.
 Exoritur clāmorque virum clangorque tubārum.
 Arma āmēns capiō; nec sat ratiōnis in armīs,
 sed glomerāre manum bellō et concurrere in arcem
 cum sociīs ārdent animī; furor īraque mentem
 praecipitant, pulchrumque morī succurrit in armīs.

310

315

306. sternit . . . sternit: the repetition serves to tie the clauses closely together; cf. *Saepe . . . saepe*, 108-110, *Sanguine . . . sanguine*, 116-118, and notes there. *agrōs*, tilled lands, tithland. *laeta*, gladsome, glad. *Laetus* is often used of crops. Cf. "The valleys stand so thick with corn that they laugh and sing."

307-308. stupet . . . pāstor: for word-order see § 230. *stupet inscius*, is overwhelmed, since he understands not, as he hears, etc.; juxtaposition of effect and cause (§ 241). *stupet* corresponds to *arrēctis . . . astō*, 303, *altō . . . saxī . . . vertice* to *summā . . . tēcti*, 302.

309. fidēs: truth; strictly, 'proof,' that which produces belief. *patēscunt*, begin to unfold (before us).

310. dedit . . . ruīnam: see § 223, at the end. *Ruīna* in the sing. denotes the actual collapse of anything; the pl. *ruīnae* gives the result of such collapse.

311-312. Vulcānō, the fire; cf. the use of *Cererem*, i. 177, *Bacchī*, i. 215. *iam . . . Ūcalegōn*: a short way of saying, 'the house of Ucalegon, his neighbor,' etc. *Sīgēa . . . relūcent*: *ampla*, 310, paved the way for this statement; the burning of a spacious house produces plenty of light. *igni*: instr. abl. with *relūcent*, which gives the result, shine, not the process

('are lighted up,' *illūstrantur*); see §§ 160, 222.

313. Exoritur . . . tubārum: cf. i. 87. The verb is here of the third conjugation. See § 112.

314. Vergil says nothing of Aeneas's descent from the roof (see § 254). *Arma . . . armīs*: parataxis (§ 247); the verse = 'Frenzied, I seize my arms, senseless though such action is.' *nec = et tamen nōn*; cf. i. 440. With *armīs* sc. *capiendīs*, out of *capiō*. It is well worth noticing that here Aeneas does not wait for the gods to tell him what to do. As true warrior and true patriot, he thinks only of fighting for his country. All else, father, wife, son, even the gods (of whom he has been reminded, 293-297), he forgets.

316-317. sociīs: the members of the *manus*, 315. *ārdent animī*, my heart is hot. *mentem praecipitant*, dethrone my reason; *animī* = the 'emotions,' 'heart,' *mēns* = the 'intellectual powers.' *pulchrum . . . armīs*: sc. *esse* with *pulchrum* and *mihi* with *succurrit*; *mihi succurrit = mihi videtur*. The whole = the thought rushes over me that it is glorious to die in arms, or, more prosaically, it occurs to me to be a fine thing, etc. *morī in armīs* is subject of *pulchrum (esse)*; the whole expression *pulchrum (esse) morī in armīs* is subject of *succurrit*.

Ecce autem tēlis Panthūs ēlapsus Achīvum,
 Panthūs Othryadēs, arcis Phoebique sacerdōs,
 320 sacra manū victōsque deōs parvumque nepōtem
 ipse trahit, cursūque āmēns ad limina tendit.
 'Quō rēs summa locō, Panthū? Quam prēndimus arcem?'
 Vix ea fātus eram, gemitū cum tālia reddit:
 'Vēnit summa diēs et inēluctābile tempus
 325 Dardaniae. Fuimus Trōēs, fuit Īlium et ingēns
 glōria Teucrōrum, ferus omnia Iuppiter Argōs
 trānstulit, incēnsā Danaī dominantur in urbe.
 Arduus armātōs mediīs in moenibus astāns
 fundit ecus, victorque Sinōn incendia miscet

318-369. "Learning from Panthus, priest of Apollo, that all is lost, I rush out prepared to die. A few valiant spirits join me."

318. Ecce autem: as in 203.

320-321. sacra . . . deōs . . . trahit: cf. *Sacra . . . Penātis*, 293, and 296-297, with notes there. Panthus probably gives to Aeneas images of gods, etc., other than those given to him by the spirit of Hector (§ 254). What disposition Aeneas makes of the images Panthus gives him Vergil does not say. *ipse* strengthens *manū*; the two together thus = *suū ipsius manū*. *trahit* fits *nepōtem* better than it fits *sacra* or *deōs*; see note on *legunt*, i. 426. The lad can not keep up with his grandfather's wild strides. Panthus, by coming to Aeneas's house, marks the latter out as a recognized leader among the Trojans. Cf. note on *amicī*, i. 486. Render *sacra . . . tendit* by carrying the holy emblems . . . and dragging his tiny grandson, he strains his way, etc. See note on *cantūs . . . dedere*, i. 398.

322. Quō . . . locō . . . ?, *How fares the commonwealth . . . ? rēs summa* = *summa salūs reī publicae*, for which cf. Cicero, *Cat.* I. 11. Others take *summa rēs* as = 'the main issue,' 'the chief struggle.' *prēndimus*: pres.

tense. *Quam . . . arcem* ('stronghold')? = 'Where are we making our stand?' That Pergama (Pergamus), the *arc* proper of Troy, is lost, is clear from the fact that Panthus, *arcis . . . sacerdōs* (319), is in full flight; see § 254.

324. Vēnit is rendered highly effective by its position: '*Tis come, 'tis come. summa diēs*: for meaning see note on *suprēmum*, 11. *et* here = *atque*, and in fact, *aye. tempus*, hour, moment.

325. Fuimus, *were*, i.e. *used to be*. We say 'are no more.' Troy and the Trojans are things of the past. *ingēns*, *boundless*.

326-327. ferus . . . Iuppiter: cf. *saevae . . . Tritōnidis*, 226, *saevae . . . Iūnōnis*, i. 4, and *nōn aequae Palladis*, i. 479. *ferus*, *savage as a wild beast*, gives a metaphor, not a simile. *omnia*, *all the possessions* (of Troy). *dominantur*, *are lords and masters*. See note on *dominābitur*, i. 285.

328-329. Arduus . . . ecus: for the word-order see § 230. *Arduus . . . astāns*, *towering high*; see § 213, at the end. *armātōs mediīs*: juxtaposition of contrasts (§ 240). The last place for armed (Greeks) is the heart of Troy. Cf. note on *infelix sacratā*, 245. *incendia miscet*, *spreads fire and confusion*. For *miscet* cf. 298.

insultāns. Portīs aliī bipatentibus adsunt, 330
 mīlia quot magnīs umquam vērē Mycēnīs:
 obsēdere illī tēlis angusta viārum
 oppositīs; stat ferrī aciēs mūrōne coruscō
 stricta, parāta necī; vix primī proelia temptant
 portārum vigilēs, et caecō Mārte resistunt.’ 335
 Tālibus Othryadae dictīs et nūmine dīvum
 in flammās et in arma feror, quō trīstis Erīnys,
 quō fremitus vocat et sublātus ad aethera clāmor.
 Addunt sē sociōs Rīpheus et maximus armīs
 Ēpytus, oblātī per lūnam, Hypanisque Dymāsque, 340
 et laterī adglomerant nostrō, iuvenisque Coroebus
 Mygdonidēs; illīs ad Trōiam forte diēbus
 vēnerat, insānō Cassandrae incēnsus amōre,

330. insultāns, *mocking (taunting) us, besides*. We talk of ‘adding insult to injury.’ **bipatentibus**, *wide-open*; lit., ‘twice opening.’ Here, probably, we are to think of a two-leaved door (see note on *foribus* . . . *aēnīs*, i. 449) flung wide open. The word thus emphasizes the defenseless state of the city.

331. magnīs, *populous*. Note the exaggeration in this verse. 328-329 emphasize the numbers already in the city, 330-332 the numbers of those still crowding through the gates.

332. angusta viārum = *angustās partīs viārum*, the narrow places (of =) in the streets. *angusta* is here a noun, ‘narrowness’ (§ 216, 2). For another explanation see § 217.

333-334. stat . . . necī: a highly poetic expression, made more intricate by the fact that *stricta* is joined to *aciēs*, not to *ferrī*, with which it belongs in logic. But *ferrī* already has a modifier, in the abl. of char., *mūrōne coruscō* (see note on *praestantī corpore*, i. 71). Render by a battle-line of steel stands firm set, of steel, gleaming-pointed, unsheathed, etc. **necī**, *mur-*

derous deeds, carnage; dat. of purpose (§ 135).

335. et, or else; see note on *subiectisque*, 37. **caecō Mārte**: modal abl., in blind combat, i.e. aimlessly. For *Mārte* = *proeliō*, cf. *Vulcānō* = *ignī*, 311 (§ 207).

336. nūmine dīvum: i.e. by the will of the gods that Troy shall perish. When his city is perishing, a warrior’s place is in the ranks fighting for its defense (see end of note on 314). Hence the gods that decree the fall of a city may well be said to drive the patriot warrior in *flammās et in arma*. Aeneas now leaves his house. On 336-338 cf. notes on 656, at the end.

337. Erīnys, *War-Fiend*.

339-340. maximus . . . Ēpytus: here one warrior out of five receives a complimentary epithet. See note on *primus*, 263. **oblātī per lūnam** (sc. *mīhi*), *presented to my eyes by the moonlight*. *Per* with an acc. often = an instr. ablative.

341. adglomerant: sc. *sē*, from 339. **iuvenis**: added to increase the pathos. Coroebus is in the prime of life. His death is described below, 424-426.

343. insānō: it caused his death.

- et gener auxilium Priamō Phrygibusque ferēbat,
 345 infēlix, quī nōn spōnsae praecepta furentis
 audierit.
 Quōs ubi cōfertōs audēre in proelia vīdī,
 incipiō super hīs: 'Iuvenēs, fortissima frūstrā
 pectora, sī vōbīs audentem extrēma cupidō
 350 certa sequī (quae sit rēbus fortūna vidētis:
 excessēre omnēs adytīs ārisque relictīs
 dī, quibus imperium hoc steterat; succurritis urbī
 incēnsae), moriāmur et in media arma ruāmus.
 Ūna salūs victīs nūllam spērāre salutem.'
 355 Sic animīs iuvenum furor additus. Inde lupī ceu

344-346. gener . . . ferēbat, was rendering a son's aid. *gener* lit. = 'as a son-in-law.' Since Coroebus did not marry Cassandra, an English writer would say, less boldly, at least in prose, 'he was helping Priam as loyally as if he were in truth his son-in-law.' **ferēbat:** note tense; *venerat* (343) gives one act, *ferēbat* a series of acts. **quī . . . audierit:** a causal rel. clause explaining why Aeneas calls Coroebus *infēlix*. For Coroebus's disregard of Cassandra's prophecies cf. 246-247, and notes there. **furentis, raving, frenzied, mad,** because inspired with the gift of prophecy. "Insanity has been mistaken for inspiration, and inspiration for insanity, in all ages." See note on *furēns*, i. 491.

347-348. audēre in, to be all daring for; freely, to be nerved for. super: as in 71, and i. 29. The thought is: 'They were brave enough, yet I sought to inflame them still more.' **hīs = his verbis;** instr. ablative. **Iuvenēs, Warriors true.** See note on *pūbēs . . . tuōrum*, i. 399.

349-350. cupidō: a strong word, yearning, passion. Render by *your eager hearts*. **certa:** see note on *certōs*, i. 576. **sequī** depends on *cupidō* (§ 185), as an inf. might depend on a form of *cupiō*. Render *sī . . . sequī*

by *if your eager hearts are so firmly set to follow one who essays (faces) the uttermost hazards. rēbus, our interests, i.e. the interests of Troy.*

351-352. excessēre . . . dī: note the word-order: *gone are they, every one, . . . , the very gods through whose aid, etc.* For the thought cf. § 335. Aeneas is exaggerating; some of the gods were still with him. See 293-297, 320. **quibus:** instr. abl., = *quōrum auxiliō*. **steterat:** for meaning cf. note on *auxiliīs*, 163. The plpf. = *had been kept intact*, ere it hastened to its fall.

353. moriāmur . . . ruāmus: a daring exaggeration. Aeneas really means to say, 'Let us face death by rushing,' etc. There is parataxis (§ 250) here. In prose we should have *moriāmur in media arma ruentēs*. This sentence is the apodosis to *sī . . . sequī*, 349-350. *quae sit . . . incēnsae*, 350-353, gives the reasons for the entreaty *moriāmur . . . ruāmus*, 'since, as you see, the gods are gone,' etc.

354. This is a very famous verse.

355. animīs . . . additus, upon their high courage the frenzy (of despair) was imposed. In compounds, *dō* usually = 'put,' 'place' (not 'give'). For the meaning given here to *animīs* see Vocabulary, *animus*, at the end.

raptōrēs ātrā in nebulā, quōs improba ventris
 exēgit caecōs rabiēs catulīque relictī
 faucibus exspectant siccīs, per tēla, per hostīs
 vādimus haud dubiam in mortem, mediaeque tenēmus
 urbis iter; nox ātra cavā circumvolat umbrā. 360
 Quis clādem illīus noctis, quis fūnera fandō
 explicet, aut possit lacrimīs aequāre labōrēs?
 Urbs antīqua ruit multōs domināta per annōs;
 plūrima perque viās sternuntur inertia passim
 corpora perque domōs et rēligiōsa deōrum 365
 limina. Nec sōlī poenās dant sanguine Teucrī:
 quondam etiam victīs redit in praecordia virtūs,
 victōrēsque cadunt Danaī; crūdēlis ubīque
 lūctus, ubīque pavōr, et plūrima mortis imāgō.

356-358. raptōrēs: practically an adj., 'plundering, ravenous'; cf. the use of *regina*, i. 273. **improba**, shameless; see note on 80. **ventris . . . rabiēs:** a strong expression for 'hunger.' **caecōs:** see § 211. It=*to prowl blindly*. The wolves do not see (or care) where they are going; their one purpose is to kill. So Aeneas and his comrades are thinking only of killing. The wolves and Aeneas both achieve their aim. **catulique . . . exspectant:** we should look for *quōrumque catulī*, etc.; but see note on *et*, 71. **relictī**, left behind, at home, or, in the den. **siccīs**, dry, bloodless, 'hungry.' The food of young wolves would be mixed with blood. **per tēla:** before these words sc. *sic*, to balance *ceū*, 355.

359-360. mediae . . . urbis iter, the road that leads to the heart of our city. *urbis* is a poss. genitive. **nox ātra:** in 255 and 340 Vergil has described the night of Troy's capture as brightened by a moon. If there is any inconsistency, cf. § 52. Vergil is not an historian, bound to be accurate and consistent, but a poet. To the poet, *nox* is naturally *ātra* as distinct from the day. This night is *ātra*,

surely, in another sense ('deadly'). See notes on *ātrō . . . venēnō*, 221, and on *quantus*, i. 752. **cavā:** as in i. 516.

361-362. fandō: instr. abl., by words, by language. With *Quis . . . possit . . . ?* as a whole cf. *Quis tālia fandō . . . temperet . . . ?*, 6-8.

363. antīqua is finely used. Render by *now no more, now no longer existing*. **ruit**, crashes down. Cf. 290. **domināta**, that queened it once, is in striking contrast to *ruit*. See note on *dominantur*, 327.

364-365. perque viās . . . perque domōs: these expressions have the same metrical value, and a sharp pause falls after each. **sternuntur inertia**, are stretched out helpless (in death). *inertia* is proleptic; see § 211.

366-369. limina: we are to think of persons slain as they sought sanctuary. **Nec=et tamen nōn**, as in 314, and i. 440. **poenās:** i.e. for being foemen. With *poenās . . . sanguine* cf. *poenās cum sanguine poscunt*, 72. **quondam**, at times; an uncommon meaning. **crūdēlis . . . lūctus:** sc. *est*. We talk of 'killing grief.' **pavōr:** for the *ō* see § 275. **plūrima** corresponds to *ubīque*. **imāgō**, guise, form.

- 370 Primus sē, Danaūm magnā comitante catervā,
Androgeōs offert nōbīs, socia agmina crēdēns,
īncīus, atque ultrō verbīs compellat amicīs:
'Festīnāte, virī. Nam quae tam sēra morātur
sēgnitiēs? Aliī rapiunt incēnsa feruntque
375 Pergama: vōs celsīs nunc prīmum ā nāvibus ītis?'
Dixit, et extemplō (neque enim respōnsa dabantur
fīda satis) sēnsit mediōs dēlāpsus in hostīs.
Obstipuit, retrōque pedem cum vōce repressit,
imprōvīsum asprīs velutī quī sentibus anguem
380 pressit humī nītēns, trepidusque repente refūgit
attollentem īrās et caerula colla tumentem;

370-401. "Some Greeks mistake us for their comrades. Ere they learn their error, we slay them. We put on their armor, and so surprise and kill many of our foes."

370-372. *sē . . . offert nōbīs*: cf. *quī sē . . . obtulerat*, 59-61, *Cui . . . sēsē tulit obvīa*, i. 314. *socia agmina*, allied hosts (forces). Cf. *agmina cōscīa*, 267. *crēdēns*: sc. *nōs*. For the juxtaposition *crēdēns īncīus* cf. *stupet īncīus*, 307. *īncīus*, unwittingly. *ultrō . . . compellat*: cf. *Ultrō . . . compellāre virum*, 279-280.

373-374. *Nam . . . morātur . . . ?*, *Pray, what laggard delay . . . ?*, etc. In its original affirmative sense, 'indeed,' 'verily,' *nam* is often used, in verse and prose alike, to emphasize questions, much as *tandem* is. Generally *nam* is attached to the interrog. pronoun; occasionally, however, it precedes the pronoun. *sēra*: transferred epithet (§ 212). It is Aeneas and his men who are late. *rapiunt . . . feruntque*, are plundering and pillaging; the words suggest the actual carrying off of the spoil itself. Androgeos means, 'If you do not hurry (to the scene of the fighting), there will be no plunder left for you.' Androgeos and his men, laden with spoil, are on their way back from the city to the Greek ships.

376-377. *neque . . . satis*: *fīda* is the important word, for not trusty enough were the answers we gave. *sēnsit . . . dēlāpsus* (*esse*): strict Latin usage would require *sēnsit sē dēlāpsum* (*esse*). Vergil has followed a Greek idiom by which, if the subject of an inf. is identical with that of the verb whereon the inf. depends, the subject is omitted, and all pred. adjectives belonging with the inf. are attracted into the nom. case.

378. *retrō . . . repressit*: briefly put for retreating backward, he checked voice and foot alike. *pedem cum vōce* = *pedem et vōcem*. See note on *poenās cum sanguine*, 72.

379-381. *imprōvīsum*: freely, rendered invisible; lit., 'unforeseen,' 'not seen in time.' *asprīs* = *asperīs*: § 118. *sentibus*: partly local abl., partly instr. abl. with *imprōvīsum* (§§ 160, 215). *nītēns*, as he forces his way, by implying effort, suggests the man's heavy tread, and the violence of his contact with the snake. *trepidusque . . . refūgit*: the swift rhythm and the instantaneous pf. (§ 164) picture the man's sudden backward jump. *attollentem . . . tumentem*, as it raises its angry head and swells with, etc. The words effectively bring out (1) the

haud secus Androgeōs visū tremefactus abibat.

Inruimus, dēnsīs et circumfundimur armīs,
ignārōsque locī passim et formīdine captōs
sternimus; adspirat primō fortūna labōri.

385

Atque hīc successū exsultāns animisque Coroebus
'Ō sociī, quā prīma,' inquit, 'fortūna salūtis
mōnstrat iter quāque ostendit sē dextra, sequāmur;
mūtēmus clipeōs Danaūmque īnsignia nōbīs
aptēmus. Dolus an virtūs, quis in hoste requīrat?
Arma dabunt ipsī.' Sic fātus, deinde comantem
Androgeī galeam clipeīque īnsigne decōrum
induitur, laterīque Argīvum accommodat ēnsem.
Hoc Rīpheus, hoc ipse Dymās omnisque iuventūs
laeta facit; spoliīs sē quisque recentibus armat.

395

serpent's wrath, (2) the display of that wrath. *irās*: the pl. (§§ 191, 193) well pictures the several efforts of the snake to vent its wrath on the man. *colla*: acc. of spec.: § 147.

382. haud secus=*sic*, by litotes; see note on *nōn simīli*, i. 136. *abibat*=*refugiēbat*. The impf. is conative; see note on *nē* . . . *arcēret*, i. 299-300.

383-385. dēnsīs, close-massed. et: for position see § 236. **circumfundimur**: middle: § 167. As object sc. *eōs*=*Grāiōs*. **ignārōs** and **captōs**=causal clauses with *sternimus*. **locī**, the ground, the terrain. **adspirat**, favors. The figure is from a favoring breeze that helps a ship on its way.

386. successū . . . animisque: both ablatives are instrumental; *animīs*=natural courage, as in 355. **exsultāns**: freely, exalted, elated. Study *exsultō*, *insultō*, in Vocabulary.

387-388. prīma . . . fortūna, the first stroke of good fortune. **dextra** agrees with the subject of *ostendit*, and=an adv., propitiously; see § 213. *ostendit sē* virtually=*appāret*, or *vidētur*, 'is seen.' In prose we should have *sē dextram ostendit*.

389-390. mūtēmus: sc. *cum Grāis occisis* (or *quōs occidimus*). **īnsignia**, badges, decorations, *īnsignia*, i.e. the armor or accouterments of the Greeks, with distinguishing devices on them (see note on *arma*, i. 183). *mūtēmus* . . . *aptēmus*= 'let us masquerade (pose) as Greeks.' **Dolus . . . requīrat?**, Who, in the case of a foe, would ask whether it (i.e. such a transfer) is trickery or high courage? With *Dolus an virtūs* sc. *sit*, subj. in dependent question; for the omission of the subjunctive see note on *virīs*, i. 517. The subject of (*sit*) is the thought involved in *mūtēmus* . . . *aptēmus*. The abrupt character of Coroebus's utterance gives it added power. **virtūs**, manhood, true courage, i.e. straightforward, manly fighting.

391-392. comantem: see note on *cristātus*, i. 468. **galeam . . . īnsigne**: for constr. and meaning see § 149. Cf. *exuviās indūtus Achillē*, 275. **īnsigne**: cf. *Danaūm* . . . *īnsignia*, 389.

394. ipse, too, also; a not uncommon meaning.

395. laeta: contrast 402, with notes. **recentibus**, newly won.

Vādimus immixtī Danaīs, haud nūmine nostrō,
 multaque per caecam congressī proelia noctem
 cōnserimus, multōs Danaūm dēmittimus Orcō;
 diffugiunt aliī ad nāvīs et litora cursū

400 fida petunt, pars ingentem formīdine turpī
 scandunt rūrsus ecum et nōtā conduntur in alvō.

Heu! Nihil invītīs fās quemquam fidere dīvīs!

Ecce trahēbātur passīs Priamēia virgō

crīnibus ā templō Cassandra adytisque Minervae,

405 ad caelum tendēns ārdentia lūmina frūstrā,

lūmina, nam tenerās arcēbant vincula palmās.

396. Vādimus, *To the charge we rush.* **haud nūmine nostrō,** *attended by a divine favor not our own, and so not lasting; a grimly ironical expression. For case see § 161. The nūmen (cf. 178) is that of the gods of Greece. In assuming Greek armor, 391-395, the Trojans are seeking to make Greeks of themselves and so to get the heavenly favor which the Greeks are manifestly receiving. The words contain another suggestion. One can not cajole the gods; hence the conduct of the Trojans in seeking to divert to themselves the divine favor meant for others was sure to work them woe. Thus the words contain a hint of the coming disaster.*

397. caecam . . . noctem: see note on *nox ātra*, 360. **congressī** (sc. *cum Graecīs*): freely, in close encounter.

398. multōs Danaūm: in prose we should have *multōs Danaōs*. Such a gen. of the whole dependent on an adj. is, however, common enough in poetry and in later prose. **Orcō**=*ad Orcum*: § 134.

400. fida, *faithful, loyal.* The *litora* had stood by the Greeks for ten years. There are grim humor and sarcasm in *litora . . . fida*; the words imply that the Greeks trusted more to the shelter of their ships than to their own prowess in open fighting on the plains.

turpī, loathsome, has the same tone as litora . . . fida.

402-468. "This good fortune soon deserts us, and many of my comrades fall. I make my way to Priam's palace, where I find a terrible struggle in progress."

402. Nihil . . . dīvīs! *It is in no wise heaven's will that any man should, etc.* This verse ushers in the detailed account of the calamity hinted at in *haud . . . nostrō*, 396. The Trojans, in seeking the favor of Greek gods, were putting faith in them. But those gods desired Greek, not Trojan, victory; hence the Trojans in trusting them were trusting them against their will. **dīvīs:** dat., with *fidere*. See note on *rēbus*, i. 452.

403. To keep the word-order render by *Lo, men were dragging a maiden, with streaming locks, etc.*

404. templō . . . adytisque: note the climax; *templum* is the whole temple, *adytum* is the holy of holies. It was for this violence to Cassandra that Pallas punished Ajax in the way described in i. 39-45.

405-406. tendēns, *straining.* **lūmina . . . lūmina,** *eyes, as in 173, i. 226.* The repetition of *lūmina* is highly rhetorical, *her eyes, I say.* **tendēns . . . lūmina** is a rhetorical expression, formed on the model of *tendere palmās*.

Nōn tulit hanc speciem furiātā mente Coroebus,
et sēsē medium iniēcit peritūrus in agmen;
cōnsequimur cūnetī, et dēnsīs incurrimus armīs.

Hīc prīmum ex altō dēlūbrī culmine tēlis
nostrōrum obruimur, oriturque miserrima caedēs
armōrum faciē et Grāiārum errōre iubarum;
tum Danaī gemitū atque ēreptae virginis irā
undique collēctī invādunt, ācerimus Āiāx
et geminī Atrīdae Dolopumque exercitus omnis,
adversī ruptō ceu quondam turbine ventī
cōnfligunt, Zephyrusque Notusque et laetus Eōīs
Eurus equīs; strīdunt silvae, saevitque tridentī
spūmeus atque imō Nēreus ciet aequora fundō.

410

415

407-408. *Nōn tulit*, bore not, brooked not. *et, but*, as in 94. *peritūrus*, rushing into certain death; see note on *furtūrae*, i. 712. *agmen*, column, host, of those *quī* *Cassandram trahēbant*.

410. Join *Hīc* with *obruimur*, 411; for word-order see § 230. *prīmum*: join with *ex . . . nostrōrum* (411). Render *Hīc*, etc., by *Here we are overwhelmed, at first by the missiles*, etc. See notes on *tum*, 413, and on *etiā*, 420. *dēlūbrī*: the temple of 404.

411. *obruimur*: for scansion of the last syllable see § 276. *oritur*, ensues.

412. *armōrum . . . iubarum*, through the look of our gear and the misunderstanding caused by, etc. *iubarum*: subjective genitive. For the crests see note on *comantem*, 391.

413. *tum*, presently, balances *prīmum*, 410. *gemitū . . . irā*: freely, with a cry of rage at the rescue of the maiden. *ēreptae virginis* is a subjective gen.; see also note on *mōtōs . . . flūctūs*, i. 135. Vergil is telling us now, indirectly (§ 254), that the charge of 409 was, at first, successful.

414. *collēctī*, gathering, rallying (§ 186). *invādunt*: sc. *nōs*. *ācerimus*, keenest of all, because he is specially interested; see note on *templō*

. . . *adytisque*, 404. Ajax is swayed most violently *ēreptae virginis irā*.

416-418. *adversī*=an adv. with *cōnfligunt*, clash face to face; see note on *crēber . . . procellīs*, i. 85. *ruptō . . . turbine* (sc. *ā dīs*), when a storm has burst; lit., 'when a storm has been made to burst forth.' The abl. absolute implies a transitive use of *rumpō*, for which cf. *rumpit vocem*, 129, with note. *quondam*: as in 367. *Zephyrus . . . Eurus*: in appos. with *ventī*. For the picture of opposing winds given here see i. 84-86, with notes. In translating disregard *-que* with *Zephyrus*, *laetus . . . equīs*, in all the pride of, etc. Cf. *tegmine laetus*, i. 275, *duce laetus Achātē*, i. 696. The steeds of the wind gods are the winds over which they preside. *strīdunt* (*whistle*) . . . *saevitque . . . spūmeus* (419): the sound helps to picture the hiss of the storm (§ 253). For the form *strīdunt* see § 112.

419. *spūmeus* pictures equally the god and the sea over which he presides. The point of 413-419 is the confusion which reigns in the two situations that are compared. *Nēreus* is subject both of *saevit*, 418, and of *ciet*, 419. For its position see § 235.

- 420 Illi etiam, si quōs obscurā nocte per umbram
fūdīmus insidiis tōtāque agitāvimus urbe,
appārent; primī clipeōs mentītaque tēla
agnōscunt, atque ōra sonō discordia signant.
Ilicet obruimur numerō, primusque Coroebus
425 Pēneleī dextrā dīvae armipotentis ad āram
prōcumbit; cadit et Rīpheus, iūstissimus ūnus
quī fuit in Teucrīs et servantissimus aequī
(dīs aliter vīsum); pereunt Hypanisque Dymāsque,
cōnfixī ā sociis, nec tē tua plūrima, Panthū,
430 lābentem pietās nec Apollinis infula tēxit.

420. *etiam*, also, besides, gives the third stage in the catastrophe of 410-434. See notes on *primum*, 410, and on *tum*, 413. *si quōs* = *quōscumque*. *per umbram*, aided by, etc. See note on *oblātī per lūnam*, 340. Cf. *nox ātra*, 360, *caecam . . . noctem*, 397, with notes.

421. *fūdīmus*, routed, scattered. *insidiis*: the change of armor, 389-395. *agitāvimus*: a hunter's term; cf. *agēns*, i. 191, and English 'hounded.'

422-423. *primī . . . agnōscunt*: in the confusion the Greeks with Ajax had not detected the fraud. *mentīta* = *quae sic mentīta erant* (see note on *cor-repta*, i. 100), lying, counterfeit. Join the word with *clipeōs*, too. *ōra . . . signant*, they brand our tongues, differing in sound (from their own). This difference would show itself in the battle-cries, orders, etc. Vergil probably thought of the Greeks and the Trojans as using different dialects of Greek, and so able easily to understand one another. Cf. the notes on *ea*, 17, and on *haud . . . loquor*, 91. *signant*: by a cry of rage or the like.

424. *numerō*, weight of numbers. Aeneas and his comrades had now three sets of opponents. *primus*: Coroebus is the first to fall by the crisis he had precipitated (386-391);

a kind of poetic justice. His fall is pathetic: he is young (341), a lover (342-343), brave (344), and Cassandra had warned him—in vain—of his fate (345-346).

425-428. *dīvae armipotentis*: Minerva; cf. 404, and § 315. *et*, also. *ūnus*: often used to strengthen a superlative. *servantissimus aequī*, most observant of the right. For the gen. *aequī* see § 125. *dīs aliter vīsum* (sc. *est*), the gods willed otherwise; lit., 'it seemed good to the gods (to deal with him) otherwise.' The words are a pious formula of resignation. *Aliter* is the important word of the expression. It gets its meaning each time from the context; here it = 'otherwise than we mortals should expect in the case of one so just.'

429-430. *cōnfixī ā sociis* is explained by 410-411. *nec . . . nec* = *et nōn . . . nec*, and not . . . nor the fillet, etc. *Panthū*: we infer (§ 254) that Panthus has been with Aeneas ever since Aeneas left his father's house (336-338). For the apostrophe as the result of increasing emotion cf. 56, i. 555. *lābentem*, in your fall. *infula*, fillet; cf. *vittae*, 133, 296. See Vocabulary for the proper distinction between the words. Fillets were worn by victims (133), by deities (296), and, as here and in 221, by priests.

Īliacī cinerēs et flamma extrēma meōrum,
 testor in occāsū vestrō nec tēla nec ūllās
 vitāvisse vicēs Danaūm, et sī Fāta fuissent
 ut caderem meruisse manū. Divellimur inde,
 Īphitus et Peliās mēcum, quōrum Īphitus aevō 435
 iam gravior, Peliās et vulnere tardus Ulixī;
 prōtinus ad sēdis Priamī clāmōre vocātī.
 Hīc vērō ingentem pugnam, ceu cētera nusquam
 bella forent, nūllī tōtā morentur in urbe,
 sic Mārtem indomitum Danaōsque ad tēcta ruentīs 440
 cernimus obsessumque āctā testūdine limen.

431-434. extrēma, death (as adj.), funeral; lit., 'final.' **testor**: sc. vōs. The Romans often swore by the bones or the ashes of their kin. **tēla**: out of 433 sc. Danaūm, subjective gen., missīles flung by Greeks. **vitāvisse**: sc. mē as subject. **vicēs Danaūm**, hazards at the hands of Greeks. **vicēs** suggests reciprocity, interchange between persons and things. Here it pictures the blow and the counter-blow of close combat. **sī. . . fuissent**: protasis of a cond. contrary to fact; the apodosis is in *meruisse. ut caderem*: partly subj. of purpose with *Fāta fuissent*, which = *Fāta dēcrēvis-sent*, partly dependent on *meruisse manū*; hence it stands between the two. Render by *if the Fates had been minded that I should fall, I earned that fall by*, etc. **meruisse**: in O. O. after *testor*, 432. The O. R. form would be *meruī*, for which see note on *impulerat*, 55. The ordinary form here in O. O. would be *meritūrum fuisse*: A. 589, b; B. 321, 1, 2; Bu. 981; D. 901, III; G. 597, R. 4; H. 647, and 1; H. B. 581, b, 1. **Divellimur**: a strong word; Aeneas left the scene sorely against his will.

435. mēcum = *et ego*; see note on *poenās cum sanguine*, 72. **Īphitus . . . mēcum**, *Īphitus and Pelias and I*, constitutes the subject of *Divellimur*.

436-437. gravior, heavily weighted; see note on *tristior*, i. 228. **et**, also. He was wounded as well as old. **vulnere**: instr. abl. with *tardus*, slow, which gives the result, not the process ('slowed,' *tardātus*); see §§ 160, 215. **Ulixī**: subjective gen. with *vulnere*, a wound dealt by the hand of Ulysses. **vocātī**: sc. *sumus*.

438-441. In rendering 438-441 begin as follows: *Here we see a combat gigantic as if*, etc. **ceu**: here in a comparison involving an hypothesis. In 355 and 416 it was used in similes involving facts. The former is the more common use. **nusquam . . . forent**, had no existence. With *forem*, *forēs*, etc., = *essem*, *essēs*, etc., cf. the familiar *fore* = *futūrum esse*. **more- rentur**: sc. *alibi*, elsewhere, out of *cētera*, 438. **Mārtem indomitum** repeats *ingentem pugnam*, 438. The introduction of *ceu . . . urbe* has disturbed the construction. With *Mārtem* cf. *Mārte*, 335. Render 440-441 by *so ungovernable is the fighting we see . . . , Greeks rushing . . . and the doorway beset by the advancing (moving) testūdō. āctā, advancing; lit., 'driven,' 'brought into play (against them).'* Cf. Caesar's expression *vineās agere*. For the *testūdō* see the Vocabulary, and cf. Caesar, B. G. II. 6. 2 *testūdine factā, portās succendunt*.

Haerent parietibus scālae, postisque sub ipsōs
nītuntur gradibus, clipeōsque ad tēla sinistris
prōtēcti obiciunt, prēnsant fastigia dextris.

- 445 Dardanidae contrā turrīs ac tōta domōrum
culmina convellunt (hīs sē, quandō ultima cernunt,
extrēmā iam in morte parant dēfendere tēlis),
aurātāsque trabēs, veterum decora illa parentum,
dēvolvunt; aliī strictis mūcrōnibus imās
450 obsēdēre forīs; hās servant agmine dēnsō.
Īnstaūrātī animī rēgis succurrere tēctis
auxiliōque levāre virōs vimque addere victis.

Limen erat caecaeque forēs, et pervius ūsus
tēctōrum inter sē Priamī, postēsque relictī

442-444. **Haerent**: emphatic; *Fast to . . . cling*. **parietibus**: for scansion see § 273. **scālae**, *scaling ladders*; much used in Vergil's time, but unknown in Homer's day. See note on *ancora*, i. 169. **postis . . . ipsōs**: i.e. just where the defense would naturally be strongest. **sub**, *close beside*. **nītuntur gradibus**, *are forcing their way (up) step by step*. **gradibus** is abl. of the route; see § 159. Cf. *nītens*, 380, with note. **ad**, *against*, i.e. to meet, to intercept. **sinistris**: with *obiciunt*. **prōtēcti**: middle voice, *defending themselves (therewith)*. See §§ 167, 186.

445-448. **domōrum** = *tēcta*, 440, and *sēdis*, 437. For the variety see § 196. **hīs . . . tēlis**, *with such things as their missiles*. Note the pathos. For word-order see § 230. **ultima** = *extrēma*, i. 219, *their last hour*. **extrēmā . . . morte** = a causal clause, *since they are already, etc., and so = quandō . . . cernunt*: § 251. Latin feels here the lack of a pres. part. to *sum*, to agree with the subject of *parant*. **extrēmā** = *utmost, final*. **veterum**: freely, *for generations back*. **decora illa**: cf. *decora alta*, i. 429. **illa** is used as *illō* is in 274.

449. **imās**: freely, *far below*.

451-452. **Īnstaūrātī animī**, (*Our spirits were revived* =) *We gained fresh courage*. Aeneas and his comrades were heartened by the sight of the vigorous defense of the palace (445-450). **succurrere**: for the inf. see § 177. **virōs**, *the heroes, the heroic defenders*. **vim**, *our strength*. Here the word has a good sense, as in i. 271; contrast the sense in i. 4, i. 69. In 440-452 Vergil has touched upon two phases of the assault, (1) the attack by scaling ladders, near the main gate (442-448), (2) the attack on the gate itself (449-450). The former of these is pictured at greater length in 458-468, the latter in 469-505.

453-455. **Limen . . . ā tergō** (455), *An entrance there was in the rear (ā tergō), and secret doors, and a familiar thoroughfare from part to part of Priam's palace, a postern gate (at this time) abandoned, though by this way Andromache, etc.* For the word-order, 453-455, see § 230. **caecaeque**: -*que* is here used in its strictest sense, to join two parts of one whole. **pervius . . . Priamī** literally = *'thoroughfare intimacy, the one with the other, of Priam's dwellings'*; it belongs to the type of expressions seen in *magnōrum*

ā tergō, infēlix quā sē, dum rēgna manēbant, 455
 saepius Andromachē ferre incomitāta solēbat
 ad socerōs, et avō puerum Astyanacta trahēbat.
 Ēvādō ad summī fastigia culminis, unde
 tēla manū miserī iactābant inrita Teucrī.
 Turrin in praecipitī stantem summisque sub astra 460
 ēductam tēctis, unde omnis Trōia vidērī
 et Danaūm solitae nāvēs et Achāica castra,
 adgressī ferrō circum, quā summa labantīs
 iūctūrās tabulāta dabant, convellimus altis

. . . *sum*, i. 634-635. *inter sē*, with its suggestion of reciprocal action (here of movement back and forth between two points), helps to make clear the meaning of *pervius*. The words picture something beyond the *Līmen* . . . *forēs* (the entrance proper), i.e. some private or secret (covered) passage. With such passages, called *cryptae*, the Romans were thoroughly familiar. *postēs*: part of the *Līmen* . . . *forēs*. In *Līmen* . . . ā *tergō* (453-455) Vergil is describing *only two things*: (1) an entrance, (2) a passage beyond the entrance. He begins with (1), in *Līmen* . . . *forēs*, passes to (2), in *pervius* . . . *Priamī*, and then reverts to (1), in *postēs*. This is a feature of Vergil's style. ā *tergō*: the gate was far removed from the point of the Greek attack; hence Aeneas could by it enter the palace unnoticed. *infēlix*: she lost her husband and her boy, and was herself taken prisoner by the Greeks. Verses 453-457 compliment Aeneas, by implying his intimacy with Priam's royal household. See notes on 320-321, at the end, and on *amicī*, i. 486.

456. *incomitāta* emphasizes the privacy and security of this passage. Among the Greeks and the Romans women of distinction never went abroad unattended.

457. *socerōs*, her husband's par-

ents, Priam and Hecuba. *puerum* . . . *trahēbat*: cf. *parvum* . . . *trahit*, 320-321. For *et* . . . *trahēbat* we should say *taking*, etc.; see note on *cantūs* . . . *dedere*, i. 398.

458. *summī* . . . *culminis*: cf. *summī fastigia tēctī* . . . *superō*, 302-303, with note. This roof, however, was evidently flat, level.

460-464. In rendering 460-465 begin thus: *A tower that stood . . . we assailed . . . and tore it up*, etc. *Turrin* is governed by *adgressī, convellimus*, and *impulimus*, 463-465. in *praecipitī* (*tectōrum*), on the steep brink (of the palace), i.e. on the edge of the palace; its wall was flush with the main wall of the palace. The phrase compares the wall of the palace to a sheer precipice. *summīs* . . . *tēctis*, *uplifted starward from the surface of the roof*. *ferrō*, steel, i.e. axes, or crowbars. *quā* = *ubi*, wherever. *summa* . . . *dabant*, the topmost stories offered (presented) yielding junctions (joints). The Trojans assailed the tower at the points where it rose above the roof. *convellimus*: the pictures the repeated efforts to hurl down the tower. *altis sēdibus* (465): important words. The greater the height from which the tower should fall, the greater the damage it would do to the Greeks; cf. *altō ā culmine*, 290, with note. *Sēdēs* is used as in 232.

465 sēdibus impulimusque; ea lāpsa repente ruīnam
cum sonitū trahit, et Danaūm super agmina lātē
incidit. Ast aliī subeunt, nec saxa nec ūllum
tēlōrum intereā cessat genus.

Vēstibulum ante ipsum prīmōque in limine Pyrrhus
470 exsultat, tēlis et lūce coruscus aēnā,
quālis ubi in lūcem coluber, mala grāmina pāstus,
frīgida sub terrā tumidum quem brūma tegēbat,
nunc positīs novus exuviīs nitidusque iuventā
lūbrica convolvit sublātō pectore terga,
475 arduus ad sōlem, et linguīs micat ōre trisulcīs.

465-466. *impulimus*: instantaneous pf. (§ 164), giving the final result of their efforts, the swift, crashing fall. *ruīnam* . . . *trahit*, it drops, in long, trailing fall; lit., 'it trails (drags) its fall.' Cf. *dedit* . . . *ruīnam*, 310. The top of the tower would fall first, of course, and draw, or at least, seem to draw, the rest with it. The swift rhythm helps to picture the sudden final toppling of the tower: § 253.

467-468. *nec* . . . *nec* = *et nōn* . . . *nec*, i.e. they are not correlative. So in 429-430. *ūllum* = *ūllum aliud*. *cessat*: see note on *cessābit*, i. 672.

469-505. "Presently, the Greeks, led by Pyrrhus, son of Achilles, force the main entrance of the palace."

469. *Vēstibulum*: here *entrance*. *prīmō* . . . *limine*, at the verge of the portal, defines it more closely; *-que* = *and in particular, and in fact* (cf. § 218). *prīmō* means that Pyrrhus is at the first point of the entrance that the strength of the defense will let him reach. *Pyrrhus* = *Pēlīdēs* . . . *Neoptolemus*, 263.

470. *exsultat* . . . *aēnā*, moves exultant, a gleam with (armor and weapons of) bronze, and their brazen light (sheen).

471-472. *quālis ubi* . . . *coluber* = *tālis quālis coluber est ubi*, etc.; cf. note

on *quālis*, i. 316. In rendering keep the word-order: *resplendent as a snake when, confronting the sunlight, a snake that has fed*, etc. *in lūcem* belongs with *convolvit*, 474, but is brought to the front because the gleam of sunlight on the snake's new skin is the main thought of the clause. *in lūcem* thus helps to connect 471-475 with 469-470. *pāstus* = *quī pāstus est*; a dep. part. with tr. force. See note on *crētus*, 74. *tumidum quem*, whose swollen body. The body of the hibernating snake is swollen at first with the *mala grāmina*, later with the poisons brewed therefrom. Vergil's biology here is as defective as that seen in his reference to snakes' crests, in 206-207.

473-475. *novus* gives the result of *positīs* . . . *exuviīs*. We get light here on *exuviās* . . . *Achillī*, 275. The dead warrior loses his armor, as a snake sheds its skin. Render 473-474 by *a creature new, its old skin laid aside, a creature bright* . . . *rolls its slippery body, its uplifted back*, etc. *arduus ad sōlem*, towering high against, etc. We might have expected *ērēctus*, but here again the Latin pictures the result, not the process (§ 215). The use of *ad sōlem* after *in lūcem* in 471 disturbs the syntax, but is effective

Ūnā ingēns Periphās et equōrum agitātor Achillis,
armiger Automedōn, ūnā omnis Scȳria pūbēs
succēdunt tēctō, et flammās ad culmina iactant.

Ipse inter primōs correptā dūra bipennī

limina perrumpit, postisque ā cardine vellit

480

aerātōs, iamque, excisā trabe, firma cavāvit
rōbora, et ingentem lātō dedit ōre fenestram.

Appāret domus intus et ātria longa patēscunt,

appārent Priamī et veterum penetrālia rēgum,

armātōsque vident stantīs in limine primō.

485

At domus interior gemitū miserōque tumultū
miscētur, penitusque cavae plangōribus aedēs

because it makes the simile end as it began, with the idea of brightness. **trisulcis**: another error in biology (see note on 472, at the end). The *linguae* of snakes are *bisulcae*.

476-478. equōrum . . . Automedōn, (once) the driver . . . , now the armor-bearer (of Pyrrhus). That we are to supply *Pyrrhī* with *armiger* seems clear from *ūnā omnis* . . . *pūbēs*. Pyrrhus had been brought up at Scyros. Achilles had been there for a time before the Greeks set out for Troy. The structure in 469-477, which give references to (1) Pyrrhus (469-475), (2) Periphas, (1) Pyrrhus (in the allusion to his armor-bearer), is like that in 453-455. See notes there. **flammās**, brands, embers; perhaps fire-darts, like the *malleoli et facēs* mentioned in Cicero, *Cat.* I. 32.

479-482. Ipse: Pyrrhus; see note on *ipsius*, i. 114. **perrumpit** . . . **vellit**: conative presents; see note on *nē* . . . *arcēret*, i. 299-300. Below, in 481-482, *cavāvit* and *dedit* describe the completed and so successful act. The pres. and the pf. are often thus distinguished. **cardine**, sockets; coll. singular. See *cardō* in Vocabulary. **lātō** . . . **ōre**, wide-mouthed, gaping; abl. of characteristic. See note on *praestantī cor-*

pore, i. 71. Perhaps *ingentem* refers to the length, *lātō* . . . *ōre* to the breadth of the *fenestra*.

483-484. Appāret . . . appārent, *In plain sight is . . . , in plain sight are*, etc. Cf. *Saepe* . . . *saepe*, 108-110, and *Sanguine* . . . *sanguine*, 116-118, with notes. The repetition forces us to dwell on the ruthless invasion of the sacred privacy of the palace. **veterum** . . . **rēgum**: freely, of a long, long line of kings. Cf. *veterum* . . . *parentum*, 448.

485. armātōs: those mentioned in 449-450. **vident**: sc. *Grāi*. **in limine primō**, said from the point of view of the Greeks, who now can see into the palace (483-484), means that the Trojans are as close to the besiegers as they can get. The words thus balance *primō* . . . *in limine*, 469.

486-487. At . . . miscētur: we should say, *But within the palace are moans, . . . uproar, confusion. gemitū . . . miscētur*: cf. 298. **penitus** . . . **ululant** (488): cf. *penitus* . . . *scopulōs*, i. 200-201, with notes. **cavae**, vaulted, suggests the echoing of the cries and shrieks. **plangōribus**, lamentations. Strictly, the word refers to the beating of the breast by the hands; cf. *tūnsae pectora palmīs*, i. 481.

fēmineīs ululant; ferit aurea sīdera clāmor.

Tum pavidae tēctīs mātērēs ingentibus errant,

490 amplexaeque tenent postīs, atque ōscula figunt.

Īnstat vī patriā Pyrrhus. Nec claustra nec ipsī

custōdēs sufferre valent; labat ariete crēbrō

iānuā, et ēmōtī prōcumbunt cardine postēs.

Fit via vī; rumpunt aditūs prīmōsque trucīdant

495 immissī Danaī, et lātē loca mīlite complent:

nōn sic, aggeribus ruptīs cum spūmeus amnis

exiit oppositāsque ēvīcit gurgite mōlis,

fertur in arva furēns cumulō, campōsque per omnīs

cum stabulis armenta trahit. Vidī ipse furentem

488. *ululant*, *shriek*, said of the *oedēs*, *rooms*, would more properly apply to the women by whom the rooms were occupied. This use of a verb is akin to that use of an adj. which is known as transferred epithet (§ 212). *ferit*: not from *ferō*. *aurea* marks the tragic contrast between the glorious bright world above and the scene of ruin and woe on which that world looks down.

490. *amplexae*: freely, with twining (*clinging*) arms. *ōscula*: i.e. of farewell.

491-493. *Īnstat . . . Pyrrhus*, *On presses Pyrrhus, on, with all the violence of his father (Achilles)*. *custōdēs*, *living warders*. *labat . . . crēbrō*, *is sent tottering by the ceaseless* (lit., 'repeated') *ram*. *ariete*: instr. abl. with *labat*, which gives the result, *totters*, not the process (*rumpitur*, *rumpi incipit*); see §§ 160, 222. For the scansion of *ariete* see § 273. The reference to the ram here is an anachronism; see notes on *scālae*, 442, and on *ancora*, i. 169. *ēmōtī . . . cardine*, *wrenched from their pivots (sockets)*. The door proper must now collapse, even if the panels were intact, and the heavy bar (*claustra*) which was let down behind the door in such a way that its ends were thrust into holes in the jambs still held fast.

Here the *fenestra*, 482, would make it easy to cut through the bar.

494-495. *Fit*, *is wrought*. *aditūs*: acc. of effect; § 140. Cf. English 'break a path,' 'smash an entrance.' *immissī*, *flinging themselves in*. See §§ 167, 186. *loca*, *spaces*. *mīlite*: as in 20.

496-498. *nōn sic* belongs with *fertur . . . furēns*, 498, *far less furiously does a river sweep*. For the litotes see note on *nōn similī*, i. 136. *aggeribus*, brings out, as does *mōlis*, 497, the fury of the stream by picturing the strength of the barriers it destroys. *spūmeus*: pred. adj., *a frothing flood*. *exiit*: sc. *ex alveō*. *oppositās*, *set to bar its way*. *mōlis*, *massy barriers*, i.e. dikes, well known to the ancients. Inundations, e.g. of the Tiber and the Po, were common in Italy. In 304-308 we had a reference to a mountain torrent. Roman poets display great interest in rivers. *furēns* gives the main point of the simile. Note its late position. For a different mode of bringing out the main point of a comparison see notes on *in lūcem*, 471, and on *ad sōlem*, 475. *cumulō*: as in i. 105, *in one great mass*. *campōs . . . trahit* (499), *drawing with it*, etc. See note on *cantūs . . . dedēre*, i. 398.

499-501. *furentem*, after *furēns*, 498, helps to emphasize the point of

caede Neoptoleum, geminōsque in limine Atridās, 500
vīdi Hecubam, centumque nurūs, Priamumque per ārās
sanguine foedantem quōs ipse sacrāverat ignīs.

Quinquāgintā illi thalamī, spēs tanta nepōtum,
barbaricō postēs aurō spoliisque superbī,
prōcubuēre; tenent Danaī, quā dēficit ignis. 505

Forsitan et Priamī fuerint quae fāta requirās.

Urbis utī captae cāsum convulsaque vīdit
limina tēctōrum et medium in penetrālibus hostem,
arma diū senior dēsuēta trementibus aevō
circumdat nēquiquam umerīs, et inūtile ferrum 510
cingitur, ac dēnsōs fertur moritūrus in hostīs.

Aedibus in mediīs nūdōque sub aetheris axe

the simile in 494-499. *nurūs*, daughters. Priam had but fifty sons; hence *centum nurūs* (properly, 'daughters-in-law') must include also the fifty daughters that one story gave him. *per*, amid.

503-605. *illi*: as in 274, 448. *thalamī*, bridal chambers, occupied by Priam's sons and their brides. *spēs tanta nepōtum*, that gave such splendid promise of children and of children's children, etc. *nepōtum* may be (1) objective gen., or (2) gen. of definition (§ 122), showing in what the *spēs* consisted. *barbaricō*: i.e. won from foreigners. Join the adj. with both nouns. Vergil makes Aeneas speak as would a Roman or a Greek of Vergil's own time. See *barbarus* in Vocabulary. The doors that mark Trojan victories now themselves fall. *superbī*, proudly decked, personifies *postēs*. *prōcubuēre* (sc. *sē*: § 151): cf. *prōcumbunt*, 493.

506-558. "Priam's fate. He sees his son Polites fall dead at his very feet, before the altar, and in wrath hurls a spear at the slayer, Pyrrhus. The latter thereupon kills Priam at the altar."

506. *Forsitan* = *Fors sit an*. *Fors sit* may be cond., 'It would be problematical,' or it may = 'Let there be a chance,' i.e. 'Suppose that there is a

chance,' etc. *an* = 'whether.' The subj. in *Forsitan* . . . *requirās* is thus subj. in a dependent question. *et*, too, also. This whole passage, 506-558, expands the hint given in *vīdi* . . . *Priamum* . . . *foedantem*, 501-502.

508. *medium in penetrālibus*, within, yes, in the very penetralia (of his palace), a variation (see §§ 224-225) from the normal *mediīs in penetrālibus*, which would here be unmetrical. The *penetrālia* of a house were ordinarily entered only by the members of the family. Note, then, the juxtaposition of contrasts (§ 240) in *penetrālibus hostem*.

509. *arma*, gear, warlike harness. *senior*, far, far on in years though he is. See notes on *aeger*, i. 208, and on *tristior*, i. 228.

510-511. *ferrum cingitur*: for constr. see § 149. *fertur*, starts forward; a conative present (see note on *per-rumpit* . . . *vellit*, 480). *moritūrus* = *peritūrus*, 408.

512. *axe*, vault, dome. For the revolutio of the heavens cf. *Vertitur* . . . *caelum*, 250. In *nūdō* . . . *axe* Vergil seems to have in mind a Roman palace, two rooms (at least) of which were open in the center to the sky. See notes on *porticibus* . . . *fugit*, and on *vacua* . . . *lūstrat*, 528.

ingēns āra fuit iūxtāque veterrima laurus,
incumbēns ārae atque umbrā complexa Penātis.

- 515 Hic Hecuba et nātae nēquiquam altāria circum,
praecipitēs ātrā ceu tempestāte columbae
condēnsae, et dīvum amplexae simulācra sedēbant.
Ipsū autem sūmptis Priamū iuvenālibus armīs
ut vīdit, 'Quae mēns tam dīra, miserrime coniūnx,
520 impulit his cingī tēlis, aut quō ruis?' inquit.
'Nōn tālī auxiliō nec dēfēnsōribus istīs
tempus eget, nōn, sī ipse meus nunc adforet Hector.
Hūc tandem concēde; haec āra tuēbitur omnīs,
aut moriēre simul.' Sic ōre effāta, recēpit
525 ad sēsē et sacrā longaeuū in sēde locāvit.

513. *laurus*: Vergil does not mean what we commonly call the laurel. He has in mind the bay-tree, the sweet laurel (*Laurus Nobilis*), a shrub that rises sometimes to 60 feet. See the article "Laurel" in *The Encyclopaedia Britannica*, eleventh edition, XVI. 283-284. *

514. *incumbēns*, *drooping o'er*; lit., 'finging (itself) on.' Sc. *sē* (§ 151). *umbrā* . . . *Penātis*: by the altar, under the laurel, stand images of the Penates of Priam's house. *complexa* has the force of a pres.; see § 186.

515-517. *nātae* = *nurūs*, 501; see note there. *nēquiquam* (cf. 510) anticipates the conclusion of the story; the altar did not protect them. *altāria* (neut. pl.) = *āra*, 513. *praecipitēs*, (*driven*) *headlong*. 516 = 'helpless as doves,' etc. The doves are to be thought of as flying in a dense, huddled mass. *condēnsae*, *crowded together*, for sympathy and mutual protection. *dīvum*: the Penates of 514. *amplexae*: cf. *amplexae*, 490, *complexa*, 514, with notes.

518. *Ipsū*: i.e. as well as younger men whose fighting days were not over. *iuvenālibus armīs*, *the warlike gear of his prime*; cf. *arma diū* . . . *dēsuēta*, 509.

520. *impulit* = *coēgit*. *cingī tēlis*: contrast the constr. in *ferrum cingitur*, 510-511. *quō ruis?*, *what is the goal of your haste?*

521-522. *Nōn* . . . *eget*, *Not such the succor, not such the defenders*, etc. *dēfēnsōribus istis* refers to the *tēla* of 520. The only possible defenders now are prayers and the altar; see 523. As *hic* = *meus* (e.g. in i. 98), so *iste* refers to the person addressed and = *tuus* or *vester*, often with an accessory notion of scorn or contempt. Here *dēfēnsōribus istis* = *those sorry defenders of yours*. We may account for the scorn here by recalling *iuvenālibus armīs*, 518, and *arma* . . . *dēsuēta*, 509. For the abl., which belongs with *eget*, 522, cf. that with *carēre*, 44. *tempus*, *the hour*. *eget*: for the indic. beside *sī adforet* see note on *impulerat*, 55. *nōn* . . . *Hector*: for the spirit cf. that of *sī* . . . *fuissent*, 291-292. *meus*, *my beloved*.

523. *tandem*: freely, *without more delay*. *Tandem* with the imp. expresses impatience; cf. its effect with a question, seen in *quō* . . . *tandem*, i. 331. Cf. also *Iam dudum sūmite poenās*, 103, with note.

525. *sēde*: a bench by the altar. *locāvit*, *made a place for*.

Ecce autem ēlāpsus Pyrrhī dē caede Polītēs,
 ūnus nātōrum Priamī, per tēla, per hostīs
 porticibus longīs fugit, et vacua ātria lūstrat
 saucius. Illum ārdēns infestō vulnere Pyrrhus
 insequitur, iam iamque manū tenet et premit hastā. 530
 Ut tandem ante oculōs ēvāsīt et ōra parentum,
 concidit, ac multō vītā cum sanguine fūdit.
 Hīc Priamus, quamquam in mediā iam morte tenētur,
 nōn tamen abstīnuit nec vōcī iraeque pepercit.
 'At tibi prō scelere,' exclāmat, 'prō tālībūs ausīs 535
 dī, sī qua est caelō pietās quae tālia cūret,
 persolvant grātīs dignās, et praemia reddant
 dēbita, quī nātī cōram mē cernere lētum

526. *Pyrrhī dē caede*: freely, from *Pyrrhus's murderous onset*; cf. *vulnere* . . . *Ulixī*, 436, with notes.

527-528. *per tēla* . . . *fugit*: freely, comes into view, fleeing, etc. *porticibus* . . . *fugit* and *vacua* . . . *lūstrat* express the same thought; see § 251. Vergil is thinking esp. of the *peristylum* of a Roman house. In this the opening to the sky (see note on 512, at the end) was large, and the roof surrounding the opening was supported by many columns. The spaces between the columns and the sides of the *peristylum* were the *porticus*. Vergil uses *ātria* as freely as we use 'halls' of any room in a mansion: *porticibus* is abl. of the route (§ 159).

529. *saucius*: the most important word in the sentence; for its position see § 232. *infestō vulnere*, with leveled weapon; lit., 'with hostile wound,' a daring variation (§§ 224-225) of the common *infestā hastā, infestō tēlō*, 'with hostile (leveled) weapon.' The wound is substituted for the spear that is to make the wound (§ 202).

530. *iam iamque*, now, and again, and yet again. *tenet*: in such situations say 'all but grasps him.' *premit*, presses him sore. *Premere* is

often used of the jostling and the crowding of people in the streets, a sense akin to that shown here. *Pyrrhus* is thrusting with his spear.

531. *ēvāsīt*, made his way out (from *Pyrrhus's* thrusts).

534. *nōn* . . . *abstīnuit*, held himself not aloof; sc. *sē* (§ 151).

535. *At*: often thus used at the beginning of a curse. The thought is: '(I have contained myself thus far), but (now I can not): may,' etc. We may render by *A curse on you! For villainy so monstrous*, etc.

536. *caelō*: dat. with *est*, heaven has. *pietās*, pity, the regard which the gods ought to have for dutiful worshipers. For the obligations of the gods to mortals see note on *dōnīs* : . . . *nūmine dīvae*, i. 447. See discussion of *pius* in § 66. *quae* . . . *cūret*: a purpose clause, to give heed to acts so monstrous.

537-538. *persolvant* . . . *dēbita* (sc. *tibi*): cf. *grātīs persolvere dignās*, i. 600, and *Dī tibi* . . . *praemia digna ferant*, i. 603-605. *grātīs*: a powerful word here, since it is usually employed only of thanks to the gods. *cernere* depends on *fēcistī* (539), which here = *coēgistī*: § 183. In prose we should have *ut cernerem fēcistī* or *effēcistī*.

fēcistī, et patriōs foedāstī fūnere vultūs.

- 540 At nōn ille, satum quō tē mentīris, Achillēs
tālis in hoste fuit Priamō, sed iūra fidemque
supplicis ērubuit, corpusque exsanguē sepulcrō
reddidit Hectoreum, mēque in mea rēgna remīsīt.
Sic fātus senior, tēlumque imbelles sine ictū
545 coniēcīt, raucō quod prōtinus aere repulsum
et summō clipeī nēquiquam umbōne pependit.
Cui Pyrrhus: 'Referēs ergō haec et nūntius ībis
Pēlidāe genitōrī. Illī mea tristia facta
dēgeneremque Neoptolemum nārrāre mementō;
550 nunc morere.' Hoc dīcēns, altāria ad ipsa trementem
trāxit et in multō lāpsantem sanguine nātī,
implicuitque comam laevā, dextrāque coruscum

540. *satum* (*esse*) . . . *mentīris*, whose son you falsely boast yourself. *mentīris* = 'lyingly state that,' and so is properly construed with the infinitive. Pyrrhus's conduct throws doubt on his claim that he is Achilles's son. With *satum quō* cf. *Māiā genitum*, i. 297, with note.

541. *tālis* . . . *Priamō*, such in (his dealing with) Priam, foe though Priam was. *in* is used as in 390. *fidem*: the suppliant's confidence that Achilles would do what was right, i.e. spare his life.

542-543. *ērubuit*, respected; properly, 'blushed at' the thought of violating, etc. For its tr. force see §§ 141-142. *corpusque* . . . *reddidit* explains *iūra* . . . *ērubuit*. For the thought cf. *exanimus* . . . *Achillēs*, i. 484, with note there on *vēndēbat*. *Hectoreum* = *Hectoris*: § 209. *mē* . . . *remīsīt*: i.e. he did not detain me as a prisoner as he might treacherously have done.

544-546. *senior*, the aged king. *tēlum* . . . *imbelles*: for the thought see note on *dēfēnsōribus istis*, 521. *sine ictū*: freely, that dealt no (true) blow. *raucō*, ringing, clanging. *quod* = *id enim*; the clause explains *sine ictū*. *et* =

itaque (§ 219). *summō* . . . *umbōne*, only the surface of, etc.; see note on *summā* . . . *undā*, i. 127. *umbōne*: the very center of Pyrrhus's shield. Priam (*senior*, 544) can still shoot straight, but his cast lacks force. *sine ictū*, 544, *summō* . . . *umbōne*, and *nēquiquam* (546) strengthen one another. *pependit*, merely hung.

547. *Referēs* and *ībis* = imperatives, Report . . . go; see note on *noster eris*, 149. Logically, *nūntius ībis* should precede *Referēs*, but Vergil sets first the verb containing the more important idea. *moriāmur* . . . *ruāmus*, 353, can be explained in this way.

548. *genitōrī*, who IS my sire. Pyrrhus is answering *satum* . . . *mentīris*, 540.

549. *dēgenerem* . . . *Neoptolemum*, the degeneracy of Neoptolemus (§ 214).

550-551. *ad* . . . *trāxit*: during the scene described in 533-550 Priam had of course left his seat (525), and had moved toward Pyrrhus.

552-553. *implicuit* . . . *laevā*: sc. *manū*; cf. note on *dextrae* . . . *dextram*, i. 408. *comae* (dat.) *laevam implicuit* would be simpler Latin. Homer represents the Greeks as long-haired; Vergil probably thought of the Trojans, too,

extulit ac laterī capulō tenuis abdidit ēnsem.

Haec finis Priamī fātōrum, hic exitus illum
sorte tulit, Trōiam incēnsam et prōlāpsa videntem 555
Pergama, tot quondam populis terrisque superbum
rēgnātōrem Asiae. Iacet ingēns litore truncus,
āvulsumque umeris caput, et sine nōmine corpus.

At mē tum primum saevus circumstetit horror.
Obstipuī; subiit cārī genitōris imāgō, 560
ut rēgem aequaevum crūdēlī vulnere vīdī
vītā exhālāntem, subiit dēserta Creūsa
et direpta domus et parvī cāsus Iūli.

Respiciō, et quae sit mē circum cōpia lūstrō.
Dēseruēre omnēs dēfessī, et corpora saltū 565
ad terram mīsere aut ignibus aegra dedēre.

as wearing long hair. **extulit**, raised on high. *ex-*, as prefix, often = 'upward.' Neoptolemus had slain Polites with his spear; cf. 530. **lateri** = *in latus* (§ 134). **abdidit**, buried.

554-555. finis: here fem., an archaism; cf. § 98. **exitus** (sc. *vītae*) often = 'death.' **illum . . . tulit** (= *abstulit*), bore him away. **sorte**, through the allotment (of fate).

556-558. tot . . . Asiae, though once he was proud ruler of, etc. **populis terrisque**: dat. of interest with *rēgnātōrem*: § 131. Vergil seems to have also in mind a Greek use of the dat. with certain verbs of guiding, ruling, governing. **Iacet . . . caput**: Vergil here implies, indirectly (§ 254), that Priam's body was decapitated and flung unburied on the shore, far from the citadel of Troy. **truncus, caput**, and **corpus** are all alike pred. nom. to *Iacet*. Vergil was led to put this strain on his readers' credulity because he was thinking of Pompey the Great, who, as he sought to step on the shore of Egypt, was stabbed to death. *His* decapitated body lay, for a time, naked, on the strand. For the tense of *Iacet* see notes on *redit*, 275, and on *volvit*, i. 101.

559-566. "At this sight I think of my aged father, my wife, and my son. I am now alone on the palace roof."

560. subiit: sc. *mē*, rose up before me, i.e. filled my thoughts.

561. aequaevum: sc. *ei* = *genitōri meō*.

563. direpta: the house had not yet been plundered; *direpta* thus simply pictures the wild fancies to which in his excitement Aeneas gives way.

564. cōpia: sc. *militum* or *iuvenum*. **lūstrō**, I seek to learn; conative present (see note on *nē* . . . *arcēret*, i. 299-300). Aeneas is seeking to learn who are near him, to help him rescue his father, etc.

565-566. Dēseruēre (sc. *mē*) is emphatic by position; *Gone they were, yea, every one*. The meaning is that they were all dead. In prose, we should have pluperfects in 565-566, but *dēseruerant* and *miserant* would be unmetrical. **dēfessī, in sheer exhaustion. corpora . . . dedēre** explains *Dēseruēre*. Two sets are distinguished: (1) those who had dashed themselves to death on the ground, (2) those who had consigned themselves to the flames. **aegra, fainting**. They were too weak to do anything but die. The perfects = 'I found that they had,' etc.

- Iamque adeō super ūnus eram, cum limina Vestae
servantem et tacitam sēcrētā in sēde latentem
Tyndarida aspiciō; dant clāra incendia lūcem
570 errantī passimque oculōs per cūncta ferentī.
Illa sibi infestōs ēversa ob Pergama Teucrōs
et poenās Danaūm et dēserti coniugis irās
praemetuēns, Trōiae et patriae commūnis Erīnys,
abdiderat sēsē atque ārīs invīsa sedēbat.
575 Exārsēre ignēs animō; subit ira cadentem
ulcisci patriam et scelerātās sūmere poenās.
'Scilicet haec Spartam incolumis patriāsque Mycēnās

567-623. "Catching sight of Helen, who is crouching in Vesta's temple, I am about to slay her, when my mother, Venus, appears, and bids me think of my family. She shows me the gods destroying Troy."

567. *Iam* . . . *adeō* is a strengthened *Iam*, *By THIS time*. *super* may be (1) an adv., *above*, i.e. on the roof of the palace, or (2) part of *supereram*. If (2) is right, see § 238. *limina*, temple; cf. the use of *carinae* or *vēla* = *nāvēs*. *Vestae*: the temple of Vesta, goddess of the hearth (§ 331), was surely a strange place of sanctuary for Helen, who had betrayed her home and its gods (§ 54).

568. *servantem*, some one clinging closely to. At first Aeneas does not recognize Helen. *sēcrētā*, apart. Cf. *sēcrēta*, 299. *sēde*, corner, recess. Note the repetition of the one idea in *servantem*, *tacitam*, *sēcrētā*, *latentem*.

569-570. *Tyndarida*: for form see § 107. The late position of this word well pictures Aeneas's sudden, startled recognition of the woman who, in a sense, was cause of all the woes of Troy. *dant* (*mihi*) . . . *ferentī* = *dant enim*, etc.; the words explain how he was able to see Helen. *errantī*: i.e. on the roof. Aeneas does not come down to the street till 632. *ferentī*, sweeping, making . . . range.

571-573. *Illa* . . . *praemetuēns*

(573): for the word-order see § 230. *Danaūm*, at the hands of the Greeks; subjective genitive. *coniugis*: Menelaus, brother of Agamemnon: § 54. *praemetuēns* expresses not only fear, but also precautions taken to avert the dangers of the thing feared. Helen's precaution here is the care with which she is hiding, 567-569. *Erīnys*, scourge, curse. With *Trōiae* . . . *Erīnys* cf. *saevum ambōbus Achillem*, i. 458.

574. *invīsa*, a hateful (loathly) thing.

575-576. *Exārsēre* . . . *poenās*: the sight of Helen just at the moment when Aeneas was thinking, full of fears, of his home, justifies wholly his fury in 575-587. *subit ira* (*mē*), an angry desire sweeps o'er me. Cf. *subiit* . . . *imāgō*, 560. The expression = *irā ardēns cupiō*; see also § 185. *scelerātās*, sin-stained. This striking epithet of *poenās* is explained by Vergil himself, in *etsi* . . . *fēmineā in poenā est*, 583-584; see notes there.

577. 577-587 constitute a soliloquy. *Scilicet* belongs with 577-582. It often, as here, ironically emphasizes something strange or absurd. The thought of 577-582 is, 'Shall she, the guilty cause, escape, though Priam and his city are fallen?' Such a question = a neg. assertion. *Mycēnās*: as in 25. Helen had come from Sparta.

aspiciet, partōque ibit rēgina triumphō,
 coniugiumque domumque, patrēs nātōsque vidēbit,
 Īliadum turbā et Phrygiīs comitāta ministrīs?
 Occiderit ferrō Priamus? Trōia ārserit ignī?
 Dardanium totiēns sūdārit sanguine litus?
 Nōn ita, namque etsī nūlium memorābile nōmen
 fēmineā in poenā est nec habet victōria laudem,
 exstīnxisse nefās tamen et sūmpsisse merentīs
 laudābor poenās, animumque explēsse iuvābit
 ultricis flammae et cinerēs satiāsse meōrum.'

580

585

578-579. partō . . . triumphō, *her triumph won. coniugium, husband; properly 'wedlock.'* So at times *servitium* = *servus*, *mātrimōnium* = *uxor*. **patrēs** = *parentēs*; cf. *socerōs*, 457, 'parents-in-law.'

580. turbā . . . ministrīs: instr. abl. with *comitāta*, here a full passive; see notes on *comitātus* and on *Achātē*, i. 312. The ref. is to Trojan captives treated as slaves. **ministrīs**: as in i. 705.

581-582. The states expressed by *Occiderit, ārserit*, and *sūdārit* are all conceived of as existing prior to those denoted by the three fut. verbs in 578-579. **ignī**: instr. abl. with *ārserit*, which gives the result, *blaze*, not the process ('be set ablaze,' *incendētūr*, or *incēnsa erit*). See §§ 160, 222. **Dardanium**: join also with *sanguine*.

583-585. Nōn ita: sc. *erit*. **fēmineā** = an objective gen., *fēminae*. Sc. *fēminea* (nom.) with *victōria*, in the same sense. Render by *punishment of true woman, victory (over true woman)*. **exstīnxisse** and **sūmpsisse** depend on *laudābor*, which is felt to = *cum laude dicar*, or *omnēs cum laude dicent mē*. Render by *yet, for blotting out . . . , I shall be praised*. **nefās** here = 'a guilty creature,' much as *coniugium*, 579, = *coniūnx*. **merentīs . . . poenās** (586) is a strange expression. Render by *for exacting punishments of one richly deserving them*. Vergil could have said, simply, (1) *meritās poenās*

sūmpsisse, 'for exacting (earned =) deserved punishments,' or (2) *ab homine* ('human being') *poenās merente sūmpsisse*, 'for exacting punishments from a person earning (constantly) punishments,' or (3) *sūmpsisse poenās ab homine poenās meritā*, 'for exacting punishments from a person that had (once) earned punishments.' Of these three forms the second is the most effective. From it Vergil borrowed the pres. part., but, as his sentence developed, he could put the part. only in the acc. case.—The point of 583-585 lies in the sharp contrast between *fēmineā* and *nefās*. Helen is no woman, but *nefās* itself, the embodiment of sin; hence one may deal with her as he will. Here, as when he wrote *scelerātās* (576), Vergil was expressing his own feelings. In the Homeric days, a warrior was perfectly justified in slaying a guilty woman such as Helen was. Vergil was full of sympathy with all that suffered (as Helen is suffering now), especially with women and children.

586-587. animum . . . flammae: i.e. to have given full rein to the vengeful impulse that urged me to slay Helen. For *explēsse* with a gen. see § 129. **satiāsse**: i.e. with vengeance. The thought that the dead took delight in punishment dealt out to those who had wronged them is common in Greek and Roman writers.

Tālia iactābam et furiātā mente ferēbar,
 cum mihi sē, nōn ante oculis tam clāra, videndam
 590 obtulit, et pūrā per noctem in lūce refulsit
 alma parēns, cōfessa deam quālisque vidēri
 caelicolis et quanta solet, dextrāque prehensum
 continuit, roseōque haec insuper addidit ōre:
 'Nāte, quis indomitās tantus dolor excitat irās?
 595 Quid furis, aut quōnam nostrī tibi cūra recessit?
 Nōn prius aspiciēs ubi fessum aetāte parentem
 liqueris Anchīsēn, superet coniūnxne Creūsa
 Ascaniusque puer? Quōs omnīs undique Grāiae
 circum errant aciēs, et, nī mea cūra resistat,

588. Tālia iactābam: cf. Tālia iactantī, i. 102. ferēbar: sc. in Tyndarida.

589-593. cum . . . parēns (591), when, across my path, my mother . . . proffered herself to my eyes (videndam). This is a cum-inversum clause; see note on cum . . . sēcum (ait), i. 36-37. nōn . . . clāra: i.e. with less disguise than on former occasions, e.g. that described in i. 314-401. Cf. Aeneas's reproaches on this point, i. 407-409. videndam: the gerundive, as often, expresses purpose. pūrā . . . lūce, radiance undimmed, the bright light inseparably connected with deities; see note on flagrantis, i. 710. Cf. too, roseā . . . refulsit, i. 402. cōfessa deam, confessing the goddess, i.e. revealing (and admitting) fully her divine nature. The words are explained by quālis . . . solet, in the guise and in the stature in which she is always seen, etc. Cf. the description of Diana, i. 501, with notes. caelicolis: dat. of the agent (§ 133) with vidēri, which is a true pass., as in i. 396. prehensum: sc. mē. Venus seizes Aeneas by his sword hand. insuper, besides, i.e. in addition to the revelation that, by the removal of all disguise, she had given of her identity.

595. Quid furis . . .?, Why this madness . . .? quōnam: for nam see note on

Nam quae . . . morātur . . .?, 373. nostrī: Venus identifies herself with Aeneas's household. Nostrī is regularly objective gen., nostrum gen. of the whole.

596-597. Nōn for Nōnne occurs in indignant questions both in prose and in poetry; cf. Cicero, Cat. II. 19, Nōn vident id sē cupere . . .? The question here = a command. prius: i.e. before you think of anything else. ubi . . . liqueris is briefly put for where he is whom you deserted, i.e. whether he is still at home, alive. superet, survives. In this sense supersum is commoner. coniūnxne: the interrog. -ne is not necessarily, either in prose or in poetry, attached to the first word of a clause or a sentence.

599. errant, are wandering aimlessly (blindly), is a fine word here. Venus implies that, if the Greeks were to discover the location of the household of so great a chieftain as Aeneas was, they would make straight for it. nī . . . resistat: cf. nī faciat, . . . verrant, i. 58-59, with note. Venus means that she is working a miracle by rendering Aeneas's house invisible. Years later, she wrought a like miracle when she made Aeneas and Achates invisible at Carthage (i. 411-587, esp. 411-440, 586-587).

iam flammae tulerint inimicus et hauserit ēnsis.

600

Nōn tibi Tyndaridis faciēs invīsa Lacaenae
culpātusve Paris, divum inclēmentia, divum
hās ēvertit opēs sternitque ā culmine Trōiam.

Aspice (namque omnem quae nunc obducta tuenti
mortālīs hebetat vīsūs tibi et ūmida circum
cāligat nūbem ēripiam; tū nē qua parentis
iussa timē neu praeceptīs pārēre recūsā):

605

hīc, ubi disiectās mōlīs āvulsaque saxīs
saxa vidēs mixtōque undantem pulvere fūmum,
Neptūnus mūrōs magnōque ēmōta tridentī
fūdāmenta quatit tōtamque ā sēdibus urbem
ērui; hīc Iūnō Scaeās saevissima portās
prīma tenet, sociumque furēns ā nāvibus agmen
ferrō accīncta vocat.

610

600. tulerint . . . hauserit: instantaneous pf. (§ 164); for meaning of *tulerint* see note on *illum* . . . *tulit*, 554-555. *hauserit* (ēōs), *drain their life-blood*.

601-603. tibi: as in i. 261. Render by *It is not, mark you, the beauty*, etc. *invīsa* . . . culpātūs, *though hated* . . . *though blamed*; see note on *aeger*, i. 208. *divum* . . . *divum*: for the rhetorical repetition cf. that of *lūmina*, 405-406. Note the effective adversative asyndeton here. *hās* . . . *opēs*: Priam's palace. *ā culmine*: cf. *ruit altō ā culmine Trōia*, 290.

604-607. omnem, *everywhere*, as in 26. *obducta tuenti* . . . tibi, *drawn over your sight*. *ūmida* . . . *cāligat*: freely, *hangs dank and dark and thick about (you)*. *tū nē* . . . *recūsā* is to be taken closely with *Aspice* (604); it was not accounted safe to see the gods in their divine form and brightness. Cf. the story of Semele; see Gayley (§ 362), pages 71-73. For *nē* . . . *neu* with the imperative, second person, see § 171. *tū* gives a tone of urgency to the command, as if Venus means, 'Do not you, whatever others may do.'

608-609. mōlīs, *huge masses*. mixtō . . . pulvere: instr. abl. with *undantem*, *eddying*, *billowing*. Render, freely, by *commingled smoke and dust rising in billows*. The force of the dust-clouds that rise from the falling walls gives a waving motion to the smoke.

610-611. Neptūnus: Neptune and Apollo built the walls of Troy for its king, Laomedon. He who built the walls would be best able to destroy them. 'We gain another point in that the builder and so the natural preserver of the walls is destroying them. *ēmōta*=*quae ēmōvit*; it belongs also with *mūrōs*. The prefix here and in *ērui*, 612='out of their (proper) places.' *tridentī*: cf. Neptune's use of his trident in i. 145.

612-614. Scaeās . . . portās: the best known and strongest gate of Troy. As Troy's most relentless foe, Juno assails Troy's strongest defenses. For the pl. *portās* see §§ 190, 192. *saevissima*, *in fullest savagery*. *prīma*: as in i. 24. *furēns*: as in i. 491, but with markedly different tone. *ferrō accīncta*: see note on *arma*, i. 16. *accīncta*, *girt*; cf. *Accingunt*, 235.

- 615 Iam summās arcīs Trītōnia (respice) Pallas
 insēdit, nimbō effulgēns et Gorgone saeva;
 ipse pater Danaīs animōs vīrisque secundās
 sufficit, ipse deōs in Dardana suscitāt arma.
 Ēripe, nāte, fugam, finemque impōne labōrī.
 620 Nusquam aberō, et tūtum patriō tē limine sistam.
 Dixerat, et spissīs noctis sē condidit umbrīs.
 Appārent dirae faciēs inimicaque Trōia
 nūmina magna deum.

- Tum vērō omne mihī vīsum cōsidere in ignīs
 625 Īlium, et ex imō vertī Neptūnia Trōia,
 ac velutī summīs antīquam in montibus ornum
 cum ferrō accīsam crebrīsque bipennibus īstant

615-616. respice, look behind you. The sights of 604-614 were in front of Aeneas. *insēdit*, has beset; see note on *insīdat*, i. 719. Pallas was commonly the preserver of fortresses and citadels. This reversal of her usual functions emphasizes the completeness of the fall of Troy; see note on *Neptūnus*, 610. *nimbō* . . . *saeva*, dazzlingly bright with her storm-cloud and grim with her Gorgon. Vergil had in mind the *aegis*, for which see §§ 313, 315. The *aegis*, when shaken, wrought terror and dismay among the wearer's foes; the shaking was accompanied by thunder and by lightning. In the view taken here by Vergil, the *aegis* was, strictly, a symbol of the whirlwind that drives the storm-cloud, ascribed to Zeus as his shield because he was god of the weather. In our passage, the *aegis* which is the shield proper is confused with the storm-*aegis* which is visibly represented on the shield.

618. deōs = cēterōs deōs.

619. Ēripe . . . fugam, Wrest flight, therefore, etc., out of the obstacles that threaten to make it impossible. In view of 595-600, we must supply

tibi tuisque, 'for yourself and all your household.' *labōrī*: sc. *pugnandī prō patriā*.

620. aberō: sc. *ā tē. patriō = patris tuī*.

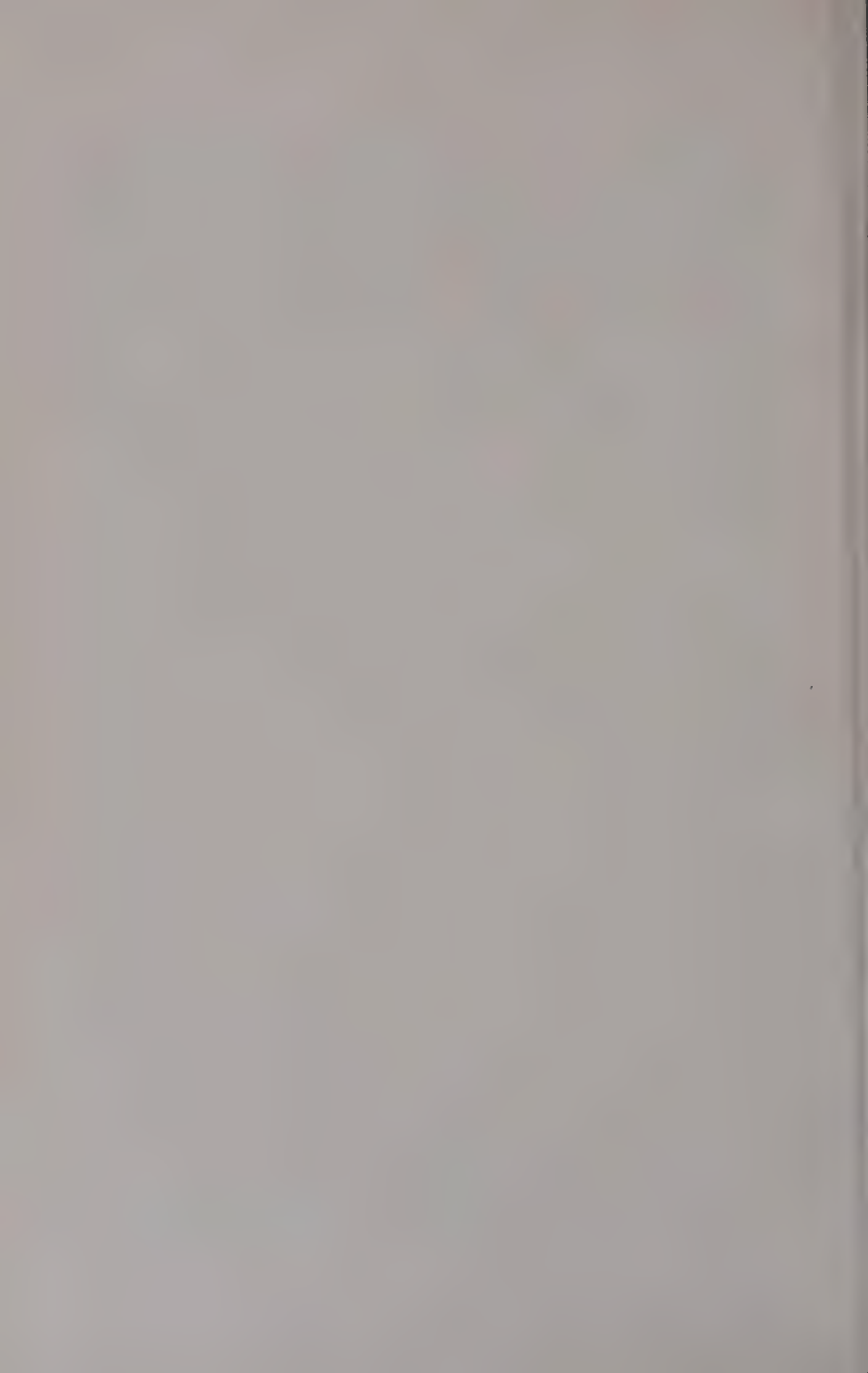
621. spissīs . . . umbrīs: see note on *nox ātra*, 360. *spissīs = dēnsīs*, close-gathered. The disappearance of the light of 590 would intensify the general darkness.

622-623. Appārent . . . deum: these words do not picture new sights seen after Venus departs, but are a commentary on the whole scene, 604-620. For *Appārent* see 483-484.

624-654. "I go home, determined first to bear my father to safety. He, however, refuses to depart, declaring that he will not survive this second fall of his city."

624-625. omne, everywhere; cf. *omnem*, 604. *Neptūnia*, Neptune-built though it was. See note on *Neptūnus*, 610. Aeneas's thought is that a god-built city should have endured forever.

626-629. ac joins the simile *velutī* . . . *ruīnam*, 626-631, to *ex imō*, 625. *ex imō* and the simile are, both of them, adverbial expressions, denoting manner. *velutī . . . cum*, as when. *antīquam* here = *veterem*, that long had



ēruere agricolae certātīm: illa usque minātur,
et, tremefacta comam, concussō vertice nūtāt,
vulneribus dōnec paulātīm ēvicta suprēmum 630
congemit, trāxitque iugīs āvulsa ruīnam.

Dēscendō, ac, dūcente deō, flammam inter et hostīs
expedior; dant tēla locum, flammaeque recēdunt.

Atque ubi iam patriae perventum ad līmina sēdis
antīquāsque domōs, genitor, quem tollere in altōs 635
optābam prīmum montīs prīmumque petēbam,
abnegat excīsā vītā prōdūcere Trōiā
exsiliumque patī. 'Vōs ō, quibus integer aevi
sanguis,' ait, 'solidaeque suō stant rōbore vīrēs,
vōs agitāte fugam. 640

Mē sī caelicolae voluissent dūcere vītā,

stood. ferrō accisam . . . bipennibus: freely, *gashing with steel and with blow on blow of their axes an ash-tree*, etc. *instant ēruere:* cf. *Instant . . . concludere*, etc., i. 423-425. *minātur:* sc. 'to fall.' *comam:* for case see § 147. *nūtāt* is intransitive.

630-631. suprēmum is an adj. used as noun, in the acc. of effect, *has groaned its last*, as we say; see §§ 140, 142. *trāxit . . . ruīnam:* see note on *ruīnam . . . trahit*, 465-466. *iugīs = summīs . . . montibus*, 626. Strictly, the tree is severed from its stump and its roots; but, since these bound it to the *montēs* and to the *iuga*, the poet may fairly speak of the tree as severed from the heights. The tree is *antīqua* (626), as Troy itself had been; it settles slowly but surely to its fall, even as Troy is sinking into flames.

632-633. Dēscendō: i.e. from the roof of Priam's palace. See note on *errantī*, 570. *deō:* i.e. Venus; cf. her promise in 620. *expedior:* freely, *I thread my way*; a middle voice.

634-635. Atque here = *Atquē*, *And yet*. The thought is, 'Though I had

taken so much trouble, and had run risks so great to make my way home, to save my father, my father, nevertheless,' etc. *perventum (est)*, *we* (i.e. my mother and I) *had come*. For this use of the impers. pass. see note on *discumbitur*, i. 700. *antīquās:* here an epithet of affection, *the dear old*. The word here = *veteris*; cf. *antīquam*, 626.

636. prīmum . . . petēbam = quemque prīmum petēbam. See notes on *et*, 71, and on *catulique . . . exspectant*, 357-358.

638-640. integer aevi, *untainted by age. integer = empty of*; hence for the gen. *aevi* see §§ 124, 127. *solidae . . . vīrēs*, *whose strength, through its own endurance, stands unimpaired*. The strength of the young does not need the helps (staff, etc.) required by old age. *suō . . . rōbore:* instr. abl. with *stant*, which gives the result, not the process ('is made to stand,' *stabiliumtur*); see §§ 160, 222. *agitāte fugam:* cf. *Mātūrāte fugam*, i. 137. *agitāte = ply with all speed*.

641. dūcere vītā = vītā prōdūcere, 637; see § 221.

hās mihi servāssent sēdis. Satis ūna superque
vidimus excidia et captae superāvimus urbī.

Sic, ō sic positum adfātī discēdite corpus.

645 Ipse manū mortem inveniam; miserēbitur hostis
exuviāsque petet. Facilis iactūra sepulchrī.

Iam pridem, invīsus dīvīs et inūtilis, annōs
dēmoror, ex quō mē dīvum pater atque hominum rēx
fulminis adflāvit ventīs et contigit ignī.'

650 Tālīa perstābat memorāns fixusque manēbat.

Nōs contrā effūsī lacrimīs, coniūnxque Creūsa

642-643. hās . . . sēdis, *this place, so long my home.* For sēdis see note on sēdis, i. 205. **Satis . . . vidimus:** briefly put for *Satis superque est vidisse* or *Satis superque est quod vidimus*, *It is enough, aye, more than enough that I have seen.* ūna belongs both with excidia and with captae . . . urbī, *one downfall, one capture of my city.* For captae see § 214. Anchises is alluding to the capture of Troy by Hercules. At that time, Laomedon and all his sons save Priam had been killed. See Gayley (§ 362), pages 170, 225. **excidia:** the expression ūna . . . excidia 'well shows Vergil's fondness for the pl.; see §§ 188-190, esp. 189. **superāvimus** has here the meaning and the constr. of *superfuimus*; cf. note on *superet*, 597.

644. positum, adfātī, and corpus all suggest the idea of one dead and laid out for burial. Anchises, sorely crippled (647-649), is lying on a couch or a bed, and so, thinking of the resemblance between his appearance and that of a body ready for burial, he bids Aeneas treat him as one dead. adfātī suggests the cry *Valē*, thrice made at the funeral pyre as a final farewell to the dead. Render by *Say your farewells to me, to me, laid thus, ah thus, and go your ways.*

645-646. Ipse . . . inveniam: i.e. 'I shall provoke the enemy to slay me.' He means that he will do what,

(though he knows it not), Priam had just done. **manū**, *by my prowess.* **miserēbitur** is said with great bitterness; to Anchises death is so welcome that the enemy's act will seem one of mercy and pity. Before *miserēbitur* sc. *aut, or else*; with *hostis* sc. *ipse, of his own initiative.* **Facilis**, (*easy* =) *easy to endure.* We should say 'the veriest trifle.' **iactūra sepulchrī:** the enemy, of course, will not trouble themselves to give him due burial. Since ancient feeling counted the loss of burial a grievous evil (cf. notes on *inhumātī*, i. 353, and on *nūdus*, v. 871), the words of Anchises betray their own insincerity and show the depth of feeling which he is trying to hide. The bitterness is emphasized by the rough word *iactūra* (see Vocabulary).

647-649. Iam pridem . . . dēmoror, *I have long been, etc.*; see note on *tot . . . gerō*, i. 47-48. **invīsus dīvīs** is explained by *ex quō . . . ignī*, 648-649. **inūtilis:** because crippled (see *Anchīsēs* in Vocabulary). **annōs dēmoror:** Anchises means that, by failing to die, he has kept the years idly waiting (for his death). **ex quō:** as in 163. **mē . . . adflāvit**, *blew against me.* **dīvum . . . rēx:** cf. i. 65.

651. Nōs = *Ego. effūsī* (*sumus*) *lacrimis* = *lacrimantēs ōrāmus*, and so can easily be construed with the purpose clause *nē . . . vellet*, 652-653. *lacrimis* is dat. = *in lacrimīs*. Render by

Ascaniusque omnisque domus, nē vertere sēcum
cūncta pater fātōque urgentī incumbere vellet.
Abnegat, inceptōque et sēdibus haeret in isdem.

Rūrsus in arma feror, mortemque miserrimus optō, 655
nam quod cōnsilium aut quae iam fortūna dabātur?

‘Mēne efferre pedem, genitor, tē posse relictō
spērāstī, tantumque nefās patriō excidit ōre?
Sī nihil ex tantā superīs placet urbe relinqui,
et sedet hoc animō peritūraeque addere Trōiae 660
tēque tuōsque iuvat, patet istī iānua lētō,
iamque aderit multō Priamī dē sanguine Pyrrhus,
gnātum ante ōra patris, patrem quī obtruncat ad ārās.
Hoc erat, alma parēns, quod mē per tēla, per ignis

We are dissolved in tears, I, and Creūsa . . . , imploring that, etc.

652-653. *nē . . . pater . . . vellet*, that he, our father, shall not be minded, etc. *fātō . . . incumbere* (sc. *sē*), to add his weight to the fate o'erwhelming (us).

654. *inceptō*: sc. *in eōdem*, out of *in isdem*. The combination *inceptō . . . et sēdibus* is appropriate; his maintenance of his physical position is the outward, visible sign of his unchanged purpose.

655-670. "I resolve to enter the battle again."

655. *feror*: note tense, *I am rushing*.

656. *quod . . . dabātur?* = *quia nūllum cōnsilium et iam nūlla fortūna dabātur*; *nam* is the conj., not the *nam* used with interrogatives (373, 595). *cōnsilium*, (chance of wise) planning. *fortūna* = chance of (good) fortune, deliverance. In this verse Aeneas is apologizing for his mad resolve to go back to the fight. In 314-317 he apologized for fighting at all.

657-658. *efferre pedem*: freely, fare forth a single step. Sc. *ē domō*. *spērāstī* is said in deepest bitterness. *tantum . . . nefās*: Aeneas has in mind esp. 638-640, 644-646.

660. *sedet*, is firmly established. *hoc* = *addere Trōiae peritūrae tēque tuōsque*. When Vergil began this sentence, he did not intend to add *iuvat* (661). The addition of *iuvat* makes -*que* necessary with *peritūrae*. *animō*: dat. of interest (§ 131) with *sedet*; *animō* (*tuō*) practically = *tibi*.

661-662. *iuvat*: as object sc. *tē*; cf. note on *animō*, 660. *istī . . . lētō*, the death you so crave; see 644-646. For *istī* see note on *dēfēnsōribus istis*, 521. *iam . . . Pyrrhus*: i.e. a second *senex* (Anchises) will die as Priamus *senex* died so recently.

663. *gnātum . . . patris*: cf. Priam's cry, *quī . . . vultūs*, 538-539. *patris*, *patrem*: for the scansion see § 283. *obtruncat*: note the tense, whose wont it is to butcher. Aeneas is referring directly to Anchises's words, *misererebitur . . . petet*, 645-646, drawing the picture of death by an enemy's hand and loss of burial in colors differing widely from those used by Anchises.

664. *Hoc . . . quod . . . ?*, Was it for this . . . that . . . ?; lit., 'Was this the thing for the sake of which . . . ?', 'Was this the reason why . . . ?' *quod* is adv. acc., as in the idiom *Nōn est quod*, 'There is no reason why.'

- 665 ēripis, ut mediis hostem in penetrālibus utque
 Ascanium patremque meum iūxtāque Creūsam
 alterum in alterius mactātōs sanguine cernam?
 Arma, viri, ferte arma; vocat lūx ultima victōs.
 Reddite mē Danaīs, sinite īnstaūrāta revīsam
 670 proelia. Numquam omnēs hodiē moriēmur inultī.’
 Hinc ferrō accingor rūrsus, clipeōque sinistram
 insertābam aptāns, mēque extrā tēcta ferēbam.
 Ecce autem complexa pedēs in limine coniūnx
 haerēbat parvumque patrī tendēbat Iūlum:
 675 ‘Sī peritūrus abīs, et nōs rape in omnia tēcum;
 sīn aliquam expertus sūmptīs spem pōnis in armīs,
 hanc primum tūtāre domum. Cui parvus Iūlus,
 cui pater et coniūnx quondam tua dicta relinquor?’

665-666. ēripis: note the tense. Aeneas believes that his mother is still keeping him safe, now, as she did before, 632-633. **mediis . . . penetrālibus:** cf. *medium . . . hostem*, 508, with note. **utque** is really improper, since *ut . . . penetrālibus* contains no verb. The repetition of *ut*, however, keeps clear the purpose character of the whole clause. **iūxtā:** adv., *near by*. Vergil might have written *iūxtā eōs*.

668. Arma . . . arma: Aeneas had laid aside his arms when he reached home. **viri:** Aeneas is addressing his house-slaves; he had come home alone (see 564-567). **vocat = prōvocat** (§221), *challenges*, i.e. to sell their lives dearly. **lūx ultima = summa diēs**, 324.

669. sinite . . . revīsam: the imp. of *sinō* is regularly followed by a subj. without *ut*, the subj. being in its origin an independent subj. of command, having nothing to do, in syntax, with *sinō*. In other words, the constr. was paratactic; see §§ 247-249. We may render *sinite . . . revīsam* by *let be, let me take my way back*. **īnstaūrāta revīsam:** see note on *summersās . . . obrue*, i. 69. *revīsa īnstaurem* would be more logical.

670. Numquam is often used by

excited speakers as a vigorous *nōn*. ‘Never’ is so used in colloquial English. **omnēs:** emphatic. The thought is, ‘I at least will sell my life dearly.’ Anchises, old, crippled (647-649), Creūsa, a woman, and *parvus Iūlus* could hardly avenge *their* deaths.

671-704. “My wife, however, will not let me go, when lo, an omen, from Jupiter himself, powerfully affects my father. A second omen overcomes all opposition.”

671-672. ferrō, my sword. aptāns (sc. *eam = sinistram manum*), *fitting (my fingers thereto)*. Across the inner face of the shield were two straps; the warrior, thrusting his left hand under one, grasped the other firmly. *Manus = both ‘hand’ and ‘arm.’*

675. et, also. in omnia, to face every hazard.

676. expertus, through the past trial (of arms). Sc. *arma*, from *armis*. **sūmptīs . . . in armīs, in an appeal to arms;** the emphasis is on the part. (§ 214).

677-678. Cui . . . relinquor?, To whom is . . . being abandoned . . . ? pater, in this context, = senex pater. coniūnx . . . dicta: since Aeneas no longer takes thought of Creūsa’s

Tālia vōciferāns, gemitū tēctum omne replēbat,
 cum subitum dictūque oritur mirābile mōnstrum, 680
 namque manūs īter maestōrumque ōra parentum
 ecce levis summō dē vertice vīsus Iūli
 fundere lūmen apex, tāctūque innoxia mollis
 lambere flamma comās, et circum tempora pāscī.
 Nōs pavidī trepidāre metū, crīnemque flagrantem 685
 excutere, et sānctōs restinguere fontibus ignīs.
 At pater Anchīsēs oculōs ad sīdera laetus
 extulit, et caelō palmās cum vōce tetendit:
 ‘Iuppiter omnipotēns, precibus sī flecteris ūllīs,
 aspice nōs hoc tantum, et, sī pietāte merēmur, 690
 dā deinde auxilium, pater, atque haec ōmina firmā.’

safety, he in effect no longer accounts her his wife.

680. *oritur, ensues, follows.*

681-683. *manūs . . . ōra*: Creūsa is on her knees holding out Iūlus to Aeneas (673-674); hence the light which plays about the head of Iūlus (682-684) is actually *manūs . . . ōra*. *manūs* = *arms*; see note on *aptāns*, 672. *levis . . . apex*: for word-order see § 230. *apex* is indefinite, but its position between *lūmen* and *tāctū . . . comās* shows that it = *a cone (tip) of flame*. The omen here described was always interpreted to imply future distinction, esp. elevation to a throne. Vergil probably has in mind the story that the hair of Servius Tullius blazed thus when he was a boy. He was then obscure, having been with his mother a prisoner of war, but he later became King of Rome. *vīsus (est) . . . fundere, in full sight of all poured forth, etc.*; lit., ‘was seen to pour forth,’ etc. *tāctū . . . innoxia, with touch that did no harm*; lit., ‘harmless in respect of its touch.’

685-686. *trepidāre, hurry to and fro*. The infinitives in 685-686 are historical (§ 172). *crīnem . . . excutere (shake free)*: a variation (§ 225) from *ignem dē crīni(bus) excutere*. *sānctōs*: because sent by the gods, and, there-

fore, full of meaning. In saying *sānctōs* Aeneas is speaking in the light of knowledge gained later. See notes on *exitiāle*, 31, on *temptāre*, 38, on 226, at the end, and on *fātālis*, 237. *restinguere, try to extinguish* (see note on *nē . . . arcēret*, i. 299-300). *fontibus* = *aquīs*, with the added idea of abundance.

687. *pater*: an important word here. As *pater familiae*, Anchises was priest of the household, and so most skilled in sacred matters, e.g. the interpretation of omens. *laetus*: because he knew that the sign was a token of good; through his relationship with Venus Anchises had received the gift of divination.

688. *caelō* = *ad caelum*. For the dat. after *ad sīdera*, 687, see § 134, and Note. *palmās . . . tetendit*: cf. *pedem cum vōce repressit*, 378, *tendēns . . . lūmina*, 405-406, *duplicis . . . palmās*, i. 93.

690-691. *hoc tantum, just this once*; lit., ‘thus far only.’ For case see § 146. *hoc* is explained by *et . . . firmā*. We may also punctuate thus: *aspice nōs—hoc tantum (sc. rogō)—et, etc. merēmur*: sc. *auxilium*, from the next verse. *deinde, then, in that event*, repeats the idea of *sī . . . merēmur*. For Anchises’s attitude toward

Vix ea fātus erat senior, subitōque fragōre
intonuit laevum, et dē caelō lāpsa per umbrās
stella facem dūcēns multā cum lūce cucurrit.

- 695 Illam summa super lābentem culmina tēcti
signantemque viās clāram sē condere silvā
cernimus Īdaeā; tum longō limite sulcus
dat lūcem, et lātē circum loca sulpure fūmant.
Hic vērō victus genitor sē tollit ad aurās,
700 adfāturque deōs, et sānctum sīdus adōrat:
'Iam iam nūlla mora est; sequor et quā dūcitis adsum.
Dī patrii, servāte domum, servāte nepōtem;
vestrum hoc augurium, vestrōque in nūmine Trōia est.
Cēdō equidem nec, nāte, tibi comes ire recūsō.'

Jupiter see note on i. 334. For his prayer see § 347. *haec . . . firmā*: i.e. by a second sign.

692. *Vix . . . subitōque*: parataxis: § 250.

693. *intonuit laevum*, *it thundered on the left*. *laevum* is a neut. adj. used as noun in acc. of effect; see §§ 140, 142. To the Greek and the Roman augur signs in the East were of good omen. The Roman faced the South, the Greek faced the North; hence one counted signs on his left, the other those on his right, auspicious.

694. *facem*, *a fiery train*. *multā*, *streaming*.

695-698. *lābentem . . . signantemque*, *as it glided . . . marking*, etc. *tēcti*: sc. *nostrī*. *viās*, *a highway*; for the pl. see § 190. In 701-702 we see that this 'highway' indicates also the way the Trojans are to take to safety. The first omen had given token of their escape; see note on *apez*, 683. The second confirms this and supplements it by pointing out the way of escape, i.e. it suggests Mount Ida as their refuge. *clāram . . . condere* is best rendered by *till it buries itself*, *still bright*. *Īdaeā*: the most important word

in the sentence, rendered emphatic by its postponement to last place. *tum*, (*thereafter* =) *besides*. *longō . . . sulcus*, *a long-lined furrow*, or, freely, *a furrow making a long boundary line*. The *sulcus* divided the heavens into two parts, as a *lines*, 'boundary line,' separates two fields. This *sulcus* is also a boundary line between danger (*in Troy*) and safety (*outside Troy*). *longō limite* is abl. of characteristic, and so = an adjective. *dat*, *still emits*. *lātē . . . fūmant* (*fume*): this sign confirms the evidence of their eyes.

699. *Hic vērō* = the common *Tum vērō*, found e.g. in 624. *ad aurās*: a stately way of saying *up, erect*.

700. *sānctum sidus*: this star is *sānctum* because it shows the will of the gods (701-703). See also note on *sidera*, i. 93.

702-703. *domum*, *household*. *nepōtem*: Ascanius. He is singled out partly because he has just been the subject of the omen, partly because he is the hope of the future for the *domus*; cf. i. 556. *in*, *in the midst of*. *Render vestrō . . . est by Troy is enveloped in*, etc. *Trōia*: i.e. all that remains of the destinies of Troy.

Dixerat ille, et iam per moenia clārior ignis
audītur, propiusque aestūs incendia volvunt. 705
‘Ergō age, cāre pater, cervicī impōnere nostrae:
ipse subibō umeris, nec mē labor iste gravābit.
Quō rēs cumque cadent, ūnum et commūne pericūlum,
ūna salūs ambōbus erit. Mihi parvus Iūlus 710
sit comes, et longē servet vēstigia coniūnx.
Vōs, famulī, quae dīcam animīs advertite vestrīs.
Est urbe ēgressīs tumulus templumque vetustum
dēsertae Cereris, iūxtāque antiqua cupressus,
rēligiōne patrum multōs servāta per annōs; 715
hanc ex dīversō sēdem veniēmus in ūnam.
Tū, genitor, cape sacra manū patriōsque Penātis;

705-746. "Carrying my father and leading Ascanius, I quit my home. As we near a gate of the city, my father cries that the Greeks are coming. In the flight that follows my wife is separated from me."

705-706. *clārior*, with louder roar. *aestūs*, fiery volumes; accusative. The flames are now so near that they are felt as well as heard.

707. *cervicī*: render by *back*. *impōnere*: imp. pass. in middle sense; it = *impōne tē* (§ 167).

708. *subibō*: so. *tē*. *labor iste*, the labor you thus cause me; see notes on *dēfēnsōribus istis*, 521, and on *istī* . . . *lētō*, 661. *nec* . . . *gravābit* is an elaborate *facillimē*.

709. *Quō* . . . *cadent* = *fuert quodcumque*, 77, *Whatever turn events shall take*. *ūnum et commūne*: we say 'one common,' but Latin regularly connects adjectives by *et* when, as here, they are coördinate in importance.

711. *longē* . . . *vēstigia (mea)*, follow faithfully, but at a distance, etc. *longē* prepares us for the disappearance of Creūsa (735-744).

712. *famulī*: freely, men and women of my household. For the gender cf. note on *Quōs*, i. 348.

713-715. *Est* . . . *ēgressīs*, *When men have gone forth, they find*, etc.; lit., 'For men, when they have gone forth . . . , there exists,' etc. See § 131. See also note on *profectis*, i. 732. To native Trojans specific statements concerning the location of the *tumulus Cereris* would be superfluous and at such a crisis a waste of time. *tumulus templumque*: the temple stood on the *tumulus*. *dēsertae*, lonely, a transferred epithet (§ 212). Vergil has in mind the Roman custom of building temples to Ceres—a goddess of the country, not of the town—in (relatively) unfrequented spots outside the city gates. Such a spot would serve well Aeneas's present purposes. *rēligiōne*, religious awe, reverence; instr. ablative. For the thought cf. *antiquā sub rēligiōne*, 188.

716. *ex dīversō*: i.e. by different paths. This verse = a command, 'go,' etc. By dividing his company Aeneas hoped to diminish the chance of detection by the Greeks.

717. *Tū* . . . *cape*, Be it yours to take. *sacra* . . . *Penātis*: received by Aeneas from the shade of Hector, 293-297, and from Panthus, 320-321.

mē bellō ē tantō digressum et caede recentī
attrectāre nefās, dōnec mē flūmine vivō

720 abluerō.'

Haec fātus, lātōs umerōs subiectaque colla
veste super fulvique insternor pelle leōnis,
succēdōque onerī; dextrae sē parvus Iūlus
implicuit, sequiturque patrem nōn passibus aequis;

725 pōne subit coniūnx. Ferimur per opāca locōrum,
et mē, quem dūdum nōn ūlla iniecta movēbant
tēla neque adversō glomerātī ex agmine Grāi,
nunc omnēs terrent aurae, sonus excitat omnis
suspēsum, et pariter comitīque onerīque timentem.

730 Iamque propinquābam portis, omnemque vidēbar
ēvāsisse viam, subitō cum crēber ad auris
visus adesse pedum sonitus, genitorque per umbram

718-719. *digressum* = *cum* ('since') *digressus* *sim.* *vivō*: in Roman ritual the use of running water was necessary for purification. Such water alone, in fact, is itself clean and so able to cleanse. When Aeneas received the *sacra*, etc., he had not yet taken part in the fight; had he touched the *sacra* after fighting, he would have been guilty of the very sin imputed, in 163-168, to Ulysses and Diomedes.

721-722. *lātōs umerōs*: for Aeneas's use of such words concerning himself, see note on *Sum* . . . *nōtus*, i. 378-379. The words suggest the security and the comfort of Anchises's support. *subiecta* (sc. *patri*): freely, bowed, bended. For case of *umerōs* and *colla* see § 149. *colla*, back; cf. *cervicī*, 707. *veste* and *pelle* denote the same thing, a robe fashioned from a lion's skin. For such use of a pelt cf. *lupae* . . . *laetus*, i. 275.

723-724. *dextrae sē* . . . *implicuit*: cf. *implicuit* . . . *laevā*, 552, with note. *nōn* . . . *aequis*: sc. to those of his father. Cf. *parvum* . . . *trahit*, 320-321, with note.

725. *opāca locōrum*, the darkest quarters; see § 217.

726-727. *dūdum*: except when it is joined with *iam*, *dūdum* is used of time but little removed from that of writing or speaking. *iniecta*: sc. *ā Grāis in mē ipsum*. *ex*: we should say, 'in.' The *adversum agmen*, however, was the source whence came the dangers that threatened Aeneas. In writing *nōn ūlla* . . . *Grāi* Vergil was thinking of the two ways of fighting, *ēminus* and *comminus*.

728-729. *omnēs* . . . *aurae*, every whisper of the breezes. *suspēsum* (*mē*) . . . *timentem*, so sorely troubled am I . . . , so full of fears, gives the causes of *terrent* and *excitat*. *comiti*: Ascanius; cf. *Mihi* . . . *comes*, 710-711.

730-732. *vidēbar* (*mihī*), I fondly fancied; lit., 'I seemed (to myself).' *ēvāsisse*, had passed beyond, had traversed, = *lūstrāsse*, and so may be joined with an acc.; see § 145. *crēber* . . . *sonitus*, the tramp, tramp; lit., 'the repeated sound.' *adesse* has here the meaning and the constr. of *venire*; see note on *tēlō*, i. 99. For *visus* (*est*)

prōspiciēns, 'Nāte,' exclāmat, 'fuge, nāte; propinquant;
ārdentīs clipeōs atque aera micantia cernō.'

Hic mihi nesciō quod trepidō male nūmen amīcum 735

cōnfūsam ēripuit mentem, namque āvia cursū

dum sequor, et nōtā excēdō regiōne viārum,

heu! miserō coniūnx fātōne ērepta Creūsa

substitit errāvitne viā seu lassa resēdit—

incertum; nec post oculis est reddita nostrīs, 740

nec prius āmissam respexī animumve reflexī

quam tumulum antiquae Cereris sēdemque sacrātam

vēnimus; hic dēmum collēctīs omnibus ūna

so soon after *vidēbar*, 730, see note on *ruunt*, i. 85.

733. Nāte . . . **nāte**: for scansion see § 299. **propinquant**: sc. *Grāi*, the only 'they' the Trojans had to fear.

734. ārdentīs: a strong expression for 'highly burnished.' **aera**: spears, shields, and swords; see § 203. Verses 731-734='I thought I heard, my father thought he saw, evidence of the approach of Greeks.' Aeneas and Anchises take it for granted that the Trojans are no longer able to gather in large force.

735. mihi: for case see note on *silici*, i. 174. Render by *to my sore hurt*. **nesciō quod**: *nesciō quis* is practically a compound indefinite pron. (adj.), = 'I-know-not-what.' For scansion see § 281. **male** . . . **amīcum**=*inimicissimum*; see note on *male* . . . *carinīs*, 23.

736. cōnfūsam ēripuit=*cōnfūdīt et ēripuit*. See note on *summersās* . . . *obruē*, i. 69.

737. nōtā . . . **regiōne viārum**: freely, *the streets I knew so well, that led in the right direction*; lit., 'the familiar direction of the streets.' *Regiō* has here its primary sense of *line, direction*.

738-740. miserō: join with *fātō*. Some, however, join it with *mihi*, to be supplied (cf., then, *mihi*, 735). **fātōne** . . . **incertum**: in his deep emo-

tion, Aeneas speaks confusedly; see note on *Iam dudum sūmite poenās*, 103. Vergil has combined two quite distinct ways of expressing his general thought: (1) *miserō coniūnx fātōne* . . . *substitit errāvitne* . . . *an lassa resēdit* . . . ?, followed by an independent clause, *incertum est*, and (2) *miserō coniūnx fātō seu ērepta* . . . *substitit seu errāvit viā seu lassa resēdit, incertum est* ('it's all one,' 'it makes no difference'). For *-ne* with *fātō* see note on *coniūnxne*, 597. For *-ne* . . . *-ne*, instead of *utrum* . . . *an*, see note on i. 308. **ērepta**: sc. *mihi*; cf. *mihi* . . . *ēripuit*, 735-736. Note *ēripuit*, 736, *ērepta*, 738, the one in fig. sense, the other in lit. physical sense. See note on *visus (est)*, 732. **errāvit (ipsa)**, *did she go astray by act of her own*. No exact rendering of this confused sentence is possible. We may say, *Did my wife, wrested (from me) . . . halt, or did she (herself) wander . . . ? (If that be true), or if she . . . sat her down, all is (yet) mystery (to me)*.

741. animum . . . **reflexī**: a substitute for the common *animum* . . . *adverti*; sc. *ad eam*.

742. tumulum antiquae Cereris: it is instructive to compare this expression with *tumulus templumque vetustum desertae Cereris*, 713. *antiquae* is here plainly a transferred epithet (§ 212).

dēfuit et comitēs nātumque virumque fefellit.

745 Quem nōn incūsāvī āmēns hominumque deōrumque,
aut quid in ēversā vidī crūdēlius urbe?

Ascanium Anchisēnque patrem Teucrōsque Penātis
commendō sociis et curvā valle recondō;
ipse urbem repetō et cingor fulgentibus armīs;

750 stat cāsūs renovāre omnis omnemque revertī
per Trōiam et rūsus caput obiectāre periclis.
Principiō mūrōs obscūraque limina portae
quā gressum extuleram repetō, et vēstigia retrō
observāta sequor per noctem et lūmine lūstrō;
755 horror ubique animō, simul ipsa silentia terrent.

Inde domum, sī forte pedem, sī forte tulisset,
mē referō. Inruerant Danaī et tēctum omne tenēbant.

744. nātum . . . virumque: in appos. with *comitēs*. For such an appos. expression containing *-que* . . . *-que* cf. the appositives with *-que* . . . *et*, 5-6. *fefellit*, *disappointed*, *baflled*; lit., 'tricked.'

745. deōrumque: for *-que* see § 291.

747-794. "Leaving my father and my son in a safe place, I search for Creūsa everywhere. At last her specter appears to me, and tells me that heaven has decreed our separation, but that all is well with her. After giving me a hint concerning my destiny, a destiny to be finally happy, the apparition vanishes."

749. cingor . . . armīs: cf. *ferrō accingor*, 671. To our feeling *cingor* should precede *repetō*; but see note on *Referēs* . . . *ibis*, 547.

750-751. *stat*: sc. *mihi*, *I am resolved*. The subject of *stat* is *cāsūs* . . . *periclis*; the lit. meaning thus is 'to renew (= to face afresh) . . . and to return . . . and to expose . . . are things that are for me fixed and irrevocable.' *sedet* . . . *animō*, 660, is a similar expression. *omnem*, *everywhere*; cf. 26, 604, 624. *caput*, *life*, a common meaning. *obiectāre*: a strong

word; note its etymology. Cf. *oppōnere mortī*, 127.

752. Principiō . . . Inde (756) = *Primum* . . . *Deinde*. *obscura*: cf. *opāca locōrum*, 725. There the darkness helped Aeneas; now it makes his search more difficult.

753-754. *gressum extuleram*: cf. *efferre pedem*, 657. *vēstigia* . . . *sequor*, marking my footsteps closely, *I follow them*. *vēstigia* is not to be taken very literally; it = 'trail,' 'course.' *lūmine = oculō = oculis*. *lūstrō*, scan closely; lit., 'traverse.'

755. *animō*: sc. *est*, which we may render by *besets*, *assails*. *ipsa* . . . *terrent*: in times of peril silence does frighten. Here the silence (contrast 437, 486-488) shows that Trojan resistance is at an end, and that the Greeks are masters everywhere.

756. *sī forte* . . . *sī forte*: the repetition pathetically pictures the waning of his hopes. For the subj. of wish in *sī* . . . *tulisset* see note on *Anthea sī* . . . *videat*, i. 181-182. *tulisset* precedes in time *referō*, which itself, being a hist. pres., is past in value. We have, too, O. O. here: Aeneas's thought was *sī forte* . . . *tulerit*!

Īlicet ignis edāx summa ad fastigia ventō
volvitur; exsuperant flammae, furit aestus ad aurās.

Prōcēdō, et Priamī sēdis arcemque revīsō.

760

Et iam porticibus vacuīs Iūnōnis asylō
custōdēs lēctī Phoenīx et dirus Ulixēs

praedam adservābant; hūc undique Trōia gaza

incēnsīs ērepta adytīs, mēnsaeque deōrum

crātēresque aurō solidī, captivaeque vestis

765

congeritur; puerī et pavidae longō ōrdine mātēs
stant circum.

Ausus quīn etiam vōcēs iactāre per umbram

implēvī clāmōre viās, maestusque Creūsam

nēquiquam ingemināns iterumque iterumque vocāvī. 770

Quaerentī et tēctīs urbis sine fine furentī

infēlix simulācrum atque ipsius umbra Creūsae

vīsa mihi ante oculōs et nōtā maior imāgō.

758. *Īlicet*, Immediately (after my arrival). *fastigia*, slopes; sc. *tēctorum*.

759. *furit* . . . *aurās*, the fiery mass mounts furiously upward. For *ad aurās* see 699.

760. *Prōcēdō* gives stage three in Aeneas's efforts to find Creūsa. For the first two see 752, 756. *Priamī*: join with *sēdis* only.

761. *Iūnōnis asylō*: in Juno's holy of holies, defines *porticibus*. The word severely condemns the use to which the Greeks are putting the temple. The shrine was built to preserve fugitives from being taken captive.

764-765. *mēnsae* . . . *vestis*: in appos. with *gaza*, 763. For *-que* . . . *-que* used in an appos. expression see note on 744.

766. *congeritur*: note the tense. Booty is constantly coming in.

768. *quīn etiam*, nay, more, marks stage four in Aeneas's search. See note on *Prōcēdō*, 760. *vōcēs iactāre*: a strong expression, to fling out wild cries. Cf. *Tālīa iocantī*, i. 102.

769-770. *Creūsam* . . . *vocāvī*, re-

peating "Creūsa," "Creūsa," I called her, etc.

771-773. *Quaerentī* . . . *mihi* (773): for word-order see § 230. *infēlix*: it will be quite clear from 785-788 that Creūsa is not at all unhappy. Hence *infēlix* gives the feeling with which Aeneas himself looked on the specter. To his mind, every ghost, compared with a living soul, was unhappy. *simulācrum*: a broad word, applicable to any counterfeit presentment of anything. *vīsa* (est) is rightly sing., since its three subjects denote one and the same thing. *vīsa* (est) . . . *oculōs* involves fusion of (1) *vīsa est* (was seen) *mihi* (or *oculīs*), and (2) *stetit* (or *apparuit*) *mihi ante oculōs*. *nōtā* . . . *imāgō*, more majestic than the image so well known (to me), i.e. a form larger than she had possessed in life. With *nōtā* sc. *imāgine*. The dead are regularly represented in this way by Greek and Latin writers, because they were thought of as superhuman and immortal. For the stature of the gods cf. *quanta solet*, 592, and i. 501.

Obstipui, steteruntque comae, et vōx faucibus haesit.

775 Tum sic adfārī et cūrās hīs dēmere dictīs:

'Quid tantum insānō iuvat indulgēre dolōrī,
ō dulcis coniūnx? Nōn haec sine nūmine dīvum
ēveniunt, nec tē comitem hinc portāre Creūsam
fās aut ille sinit superī rēgnātor Olympī.

780 Longa tibi exsilia, et vāstum maris aequor arandum,
et terram Hesperiam veniēs, ubi Lȳdius arva
inter opīma virum lēnī fluit agmine Thybris.

Illic rēs laetae rēgnumque et rēgia coniūnx
parta tibi; lacrimās dilēctae pelle Creūsae.

785 Nōn ego Myrmidonum sēdis Dolopumve superbās
aspiciam, aut Grāis servitū mātribus ibō,

774. *steterunt*, *rose*. For the short penult see § 279. *haesit*, *was caught*, or, simply, *caught*.

775. *adfārī* . . . *dēmere*: historical infinitives; as subject sc. *imāgō*, out of 773.

776-778. *tantum*, *so utterly (unreservedly)*. Join with *indulgēre*. *indulgēre*: sc. *tē* as subject. *dulcis coniūnx*, *dear heart, dear mate*. *nōn* . . . *ēveniunt*: for the general thought cf. *haud, crēdō*, . . . *carpis*, i. 387-388.

779. *fās*, *heaven's will*, is one subject of *sinit*. *ille* . . . *rēgnātor*: Jupiter. *Ille* is often used of Jupiter. Originally, we may suppose, *ille Iuppiter* was said with a gesture toward the heavens, 'Jupiter yonder,' 'Jupiter who reigns enthroned on high.' From this use *ille* came in this expression to = 'exalted,' 'majestic.' We may compare too, the instances where *ille* = 'the famous,' 'the well-known' (for examples of this common use see 274, 448, 503, i. 617).

780. *exsilia*: for the rhetorical pl. see § 190. *arandum*, *must be furrowed*, fits only the nearer subject; see note on *legunt*, i. 426. In translating supply some general verb, such as 'face,' 'endure,' with *exsilia*.

781-782. *terram Hesperiam* is, in itself, a vague expression, *The Land of the Evening (Star)*, *The Western Land*, applied, at a given period, to whatever known land was farthest west. *Lȳdius* = *Etruscus*, through the tradition, commonly accepted by the Roman poets, that the Etruscans were Lydians from Asia Minor, who, driven from home by long-continued famine, had finally settled in Italy. *Lydius* . . . *Thybris*: for the word-order see § 230. *virum*, *of true men, of a warrior people*. *agmine*, *movement, current*; see note on *agmine certō*, 212. Note that this second prophecy gives Aeneas no definite information, even if his mind were in condition to analyze in detail Creūsa's words. For the first revelation, even more vague, see 293-295.

784. *parta*: the part., from *pariō*. Sc. *est, exists*. *parta* . . . (*est*) = *exists for you, already won*. For the present tense or its equivalent in a prophecy see note on *manēre*, 194. *dilēctae* . . . *Creūsae*: objective genitive. *pelle*: a strong word, *dash away*.

785-788. 785-788 contain the reason for the command *lacrimās* . . . *Creūsae*, 784. *Nōn ego* = *Nōn ego enim*. *superbās*, *arrogant*. *servitum*,

Dardanis et dīvae Veneris nurus,
 sed mē magna deum genetrīx hīs dētinet ōrīs.
 Iamque valē, et nātī servā commūnis amōrem.
 Haec ubi dicta dedit, lacrimantem et multa volentem 790
 dicere dēseruit, tenuisque recessit in aurās.
 Ter conātus ibī collō dare braccia circum;
 ter frūstrā comprēnsa manūs effūgit imāgō,
 pār levibus ventīs volucrīque simillima somnō.
 Sic dēmum sociōs, cōsumptā nocte, revīsō. 795
 Atque hīc ingentem comitum adflūxisse novōrum
 inveniō admīrāns numerum, mātresque virōsque,
 collēctam exsiliō pūbem, miserābile vulgus.
 Undique convēnēre, animīs opibusque parātī

to be a slave to. The use of the supine in -um to express purpose with verbs of motion should be familiar from Caesar. **Dardanis** . . . **nurus**: in appos. with *ego*, 785. This verse = a causal clause with *Nōn ego* . . . *ibō*, 785-786. Render by *no, not I, a daughter of Dardanus*, etc. **dīvae** . . . **nurus**, wife of *Venus's son*. **magna** . . . **genetrīx**: Cybele: § 311. Vergil probably thought of *Creūsa* as translated directly from life to a divine or semi-divine state, much as *Aeneas* himself was later, and, later still, *Romulus*. *Creūsa* is to be an attendant of *Cybele* — a high, happy honor. 780-789 = 'You are to go far away; you are to be, at first, unhappy, but in the end you are to have prosperity and happiness. I am to stay here, not unhappy; no, great joy and honor are mine, for I have the favor of *Cybele* herself.'

789. **nātī** . . . **commūnis**, your son and mine. **nātī** is objective gen. with *amōrem*.

792. **conātus**: sc. *eram* (§ 245). **collō** . . . **circum**: see note on *bis collō* . . . *circum* . . . *datī*, 218-219.

794. **pār** . . . **somnō**, matching the light winds and like to a fleeting vision,

i.e. swift as the winds, and as unsubstantial as a vision. It need hardly be said that the acts mentioned in 792-794 precede in time *dēseruit* . . . *recessit*, 791. **somnō** here, as elsewhere, = *somniō*, dream.

795-804. "I return to my comrades and find a goodly company prepared to go whithersoever I shall be minded to lead it. I proceed to Mount *Ida*."

795. **Sic**, Under such circumstances, sums up 749-794. **dēmum**: join with *revīsō*.

796-798. **adflūxisse**, had streamed together. **exsiliō**: for case see § 135. **pūbem**: as in i. 399. *Aeneas* uses the word bitterly; the *pūbēs* here is a warrior host that has gathered—to run away!

799. **convēnēre**: in prose we should have *convēnerant*, a form impossible in dactylic hexameter verse. Cf. note on *Dēseruēre* . . . *mīsere* . . . *dedere*, 565-566. **animīs** . . . **parātī**: sc. *mē sequi*. They have the will (*animīs*) and the way (means: *opibus*) to depart. They have reconciled themselves to the thought of flight and have provided themselves with means to help them in such flight.

800 in quāscumque velim pelagō dēducere terrās.
 Iamque iugīs summae surgēbat Lūcifer Īdae
 dūcēbatque diem, Danaïque obsessa tenēbant
 limina portārum, nec spēs opis ūlla dabātur;
 cessī, et sublātō montīs genitōre petīvī.

800. in . . terrās, *to go to what lands I should be minded, etc.* **dēducere**, the technical term for leading forth a colony from a metropolis like Rome, is most suggestive here, for it makes Aeneas speak of his settlement in Italy, and so by implication of the results of that settlement, Lavinium, Alba Longa, Rome itself, as a colony from Troy. Cf. i. 5-7.

801-804. **iugīs**, *from the heights*. We should say 'over,' etc. **obsessa tenēbant**, *had blocked, aye, were in full mastery of*. The words mean that no one could come forth from Troy to help Aeneas and his followers. Nor

could Aeneas help Troy. **cessī . . . petīvī**: before Vergil suffers his hero to state his final act on the night of the fall of Troy, he makes him set forth (801-803) two sound reasons which render that act inevitable: (1) the dawn of day makes the neighborhood of the Greeks dangerous, (2) the continuous success of the Greeks makes further conflict with them hopeless. **sublātō**: sc. *umeris*; cf. 721-723. **montīs**: i.e. Ida. Cf. 695-697, with notes. We must assume, though Vergil does not say so, that the whole company mentioned in 796-800 went with Aeneas. See § 254.

LIBER TERTIUS

Postquam rēs Asiae Priamīque ēvertere gentem
 immeritam vīsum superīs, ceciditque superbum
 Īlium, et omnis humō fūmat Neptūnia Trōia,
 dīversa exsilia et dēsertās quaerere terrās
 auguriīs agimur dīvum, classemque sub ipsā
 Antandrō et Phrygiae mōlīmur montibus Īdae,
 incertī quō Fāta ferant, ubi sistere dētur,
 contrahimusque virōs. Vix prīma incēperat aestās
 et pater Anchīsēs dare Fātīs vēla iubēbat,

5

1-12. "We build a fleet and sail from Trojan shores, not knowing whither destiny will lead us."

1-2. *rēs, fortunes. Asiae*: as in ii. 556-557, Aeneas uses Troy and Asia as equivalent terms. *immeritam*: *guiltless though it was* (see note on *aeger*, i. 208). Only Paris had sinned (§ 54). *vīsum* (*est*) *superīs*: see note on *dis aliter vīsum*, ii. 428.

3. *omnis, everywhere*. For this sense of *omnis* cf. ii. 26, ii. 604, ii. 624. *humō fūmat, is smoking from* (i.e. *is rising in smoke*) *from the ground*. Vergil is thinking of Troy as now only clouds of smoke rising from the ground. The ruins would smoke for days. For case of *humō* sc. § 152. *Neptūnia Trōia*: as in ii. 625.

4-5. *dīversa exsilia, places of exile widely sundered*; sc. *inter sē*. Aeneas speaks in the light of the knowledge gained by six years of wandering. *dēsertās*: they felt unable to dispossess any people. *auguriīs . . . dīvum*: Vergil does not explain what these omens were. In part the reference is to *mātre . . . viam*, i. 382, Hector's warning, ii. 293-295, and Creūsa's words, ii. 780-784. We may suppose also that, in the months needed to make ready ships, etc., Aeneas con-

sulted oracles in various places.—It is to be noted that, in Vergil's story, the Greeks made no attempt to molest Aeneas and the others who had escaped from Troy. For this we can imagine at least two good reasons: (1) the Greeks may well have thought that the gain (booty) to be got from hunting down this remnant would not pay for the trouble and the risk; (2) the Greeks were keen to get home. They had been away ten years.

7. *incertī*: see notes on ii. 785-788. Evidently Aeneas had, after all (see note on *auguriīs* . . . *dīvum*, 5), received no *augurium* that made plain what the spirits of Hector and Creūsa had meant. *ferant . . . dētur*: sc. *nōs . . . nobīs*. *sistere* = *cōnsistere*.

8-9. *virōs*: freely, *our companies, our people*. *Vix . . . et*: §§ 220, 250. *prīma . . . aestās*: tradition had it that Troy was taken in the summer. Hence the reference here is to the summer of the following year. The first of the seven years of exile (i. 755-756) was largely spent in preparations for departure from Ida. *dare Fātīs vēla*: a variation (§ 225) from the familiar *dare vēla ventīs*, suggesting the absolute dependence of Aeneas on the guidance of heaven.

- 10 litora cum patriae lacrimāns portūsque relinquō
et campōs, ubi Trōia fuit. Feror exsul in altum
cum sociis nātōque, Penātibus et magnis dīs.

- Terra procul vāstis colitur Māvortia campis
(Thrāces arant), ācrist quondam rēgnāta Lycurgō,
15 hospitium anticum Trōiae sociique Penātēs,
dum fortūna fuit. Feror hūc, et litore curvō
moenia prīma locō, Fātis ingressus iniquis,
Aeneadāsque meō nōmen dē nōmine fingō.
Sacra Diōnaeae mātři dīvisque ferēbam

10-11. *litora . . . portūs . . . campōs*: pathetic. To one loved sight after another he bids good-by. *cum . . . relinquō*: a *cum-inversum* clause. See note on *cum . . . sēcum* (ait), i. 36-37. Verses 8-10, as they stand, seem clumsy to us. They would seem less so to a Roman, for they = *Cum prīma aestās coepit, et pater . . . iūbēbat, tum, etc. fuit*: as in ii. 325. Render by *once was* (stood).

12. *sociis . . . dīs* falls into two portions, each of which itself has two parts. Between the main portions there is asyndeton (see note on i. 45). *magnis dīs*: the higher deities, Jupiter, Neptune, Vesta, etc. That Aeneas brought such gods with him appears from ii. 296-297, ii. 320, ii. 717-720. See notes there.

13-68. "In Thrace we begin to build a city. An ominous event, however, makes us desist and causes us to set sail with the first fair wind."

13-14. *procul, at a little distance. vāstis . . . campis*: abl. of char., wide-stepped, of wide steppes. *colitur, is inhabited*. Logically, *Thrāces arant*, 14, belongs with *colitur*, 13. The sense of *colitur*, then, must be *ā Thrācibus colitur*. Coming after *dēsertās . . . terrās*, 4, Vergil's language here is strange. He must mean, in reality, what he has not clearly said, that the land in general (*Terra*, 13) is inhabited

by Thracians, but that the spot Aeneas chose for his settlement was a *locus dēsertus*. See § 254. *Māvortia*: i.e. loved by Mars (§ 319). *ācrist*, violent, savage. *rēgnāta*: the pers. pass. use of this part. of *rēgnō* belongs to poetry and to post-Augustan prose. *Lycurgō*: dat. (§ 133).

15. *hospitium . . . Penātēs*, an ancient friend and god-bound ally of Troy; lit., 'an ancient (or, perhaps, age-long) friendship and allied Penates,' *hospitium* and *Penātēs* are in appos. with *Terra*, 13. *hospitium* here = *amicus*; cf. the use of *coniugium*, ii. 579, and of *nefōs*, ii. 585. *sociique Penātēs*: an alliance between houses, families, or states involved an alliance between their gods, the Penates. For the Penates see §§ 331-334.

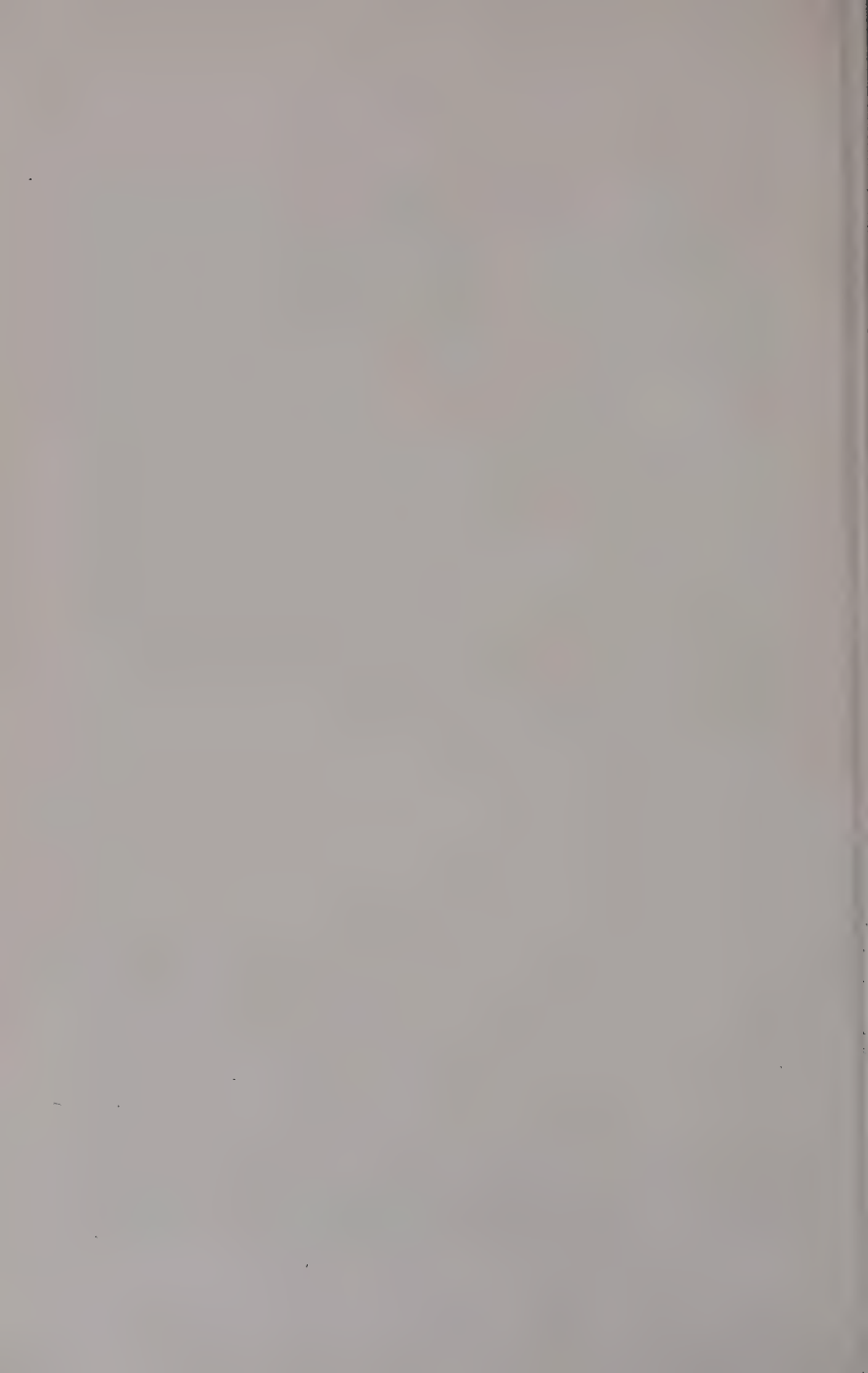
17. *locō, I try to stablish*. For the conative present see note on *nē . . . arcēret*, i. 299-300. *Fātis . . . iniquis*: abl. abs., *though the Fates were unfriendly*. Vergil again anticipates the sequel of his story. *ingressus, having entered on*; sc. *opera* (cf. *operum*, 20).

18. *Aeneadās*: in appos. with *nōmen*. With *nōmen . . . fingō* sc. *virīs meis*, out of 8; cf. *Rōmānōs . . . dicet*, i. 277.

19-21. *mātři dīvisque (cēteris)*: *mātři*, by singling out Venus, makes her most important. *auspiciibus, as favorers*, in appos. with *mātři dīvisque*. Since the gods are, as yet, only prospective, not actual, helpers, we may



MARS



auspiciibus coeptōrum operum, superōque nitentem 20
 caelicolum rēgi mactābam in litore taurum.
 Forte fuit iūxtā tumulus, quō cornea summō
 virgulta et dēnsīs hastilibus horrida myrtus.
 Accessī, viridemque ab humō convellere silvam
 cōnātus, rāmīs tegerem ut frondentibus ārās, 25
 horrendum et dictū videō mīrābile mōnstrum,
 nam, quae prima solō ruptīs rādicibus arbōs
 vellitur, huic ātrō licuntur sanguine guttae
 et terram tābō maculant. Mihi frigidus horror
 membra quatit, gelidusque coit formidine sanguis. 30
 Rūrsus et alterius lentum convellere vīmen
 insequor et causās penitus temptāre latentis;

render, freely, by *that they might bless*, etc. The *auspex* who, in connection with some proposed work, secured favorable omens (cf. note on *nūmen*, ii. 178) was naturally looked upon as a supporter of that work. *nitentem*, 'shining'; a white bullock was sacrificed to Jupiter. *caelicolum*: gen. pl.: § 99.

22-23. *tumulus*, mound. Since the word was constantly used of a funeral mound, Vergil is preparing the reader for the sequel in 26-46. *quō . . . summō*, on the top of which. For *summō* see note on *summā . . . undā*, i. 127. *dēnsīs . . . myrtus*, myrtle bushes bristling with thick-crowding spears. *myrtus* is a coll. sing., a fact shown by *virgulta*. The myrtle meant by Vergil is a shore-loving plant, with spear-like stem, eight to ten feet high, and so is quite different from the creeping plants which Americans commonly but erroneously call myrtle. Vergil elsewhere mentions the use of myrtle-wood for spear shafts. See the article "Myrtle," in *The Century Dictionary and Cyclopædia*.

24-26. *silvam* pictures well the dense growth of the myrtle. Cf. *rāmīs . . . frondentibus*, 25. *cōnātus* is the participle. Aeneas naturally

sought to gather some of the myrtle, for the plant was sacred to Venus. *dictū . . . mīrābile*: see note on *miserābile vīsū*, i. 111.

27-28. Join *quae . . . arbōs . . . huic* closely together: *from that tree which*. *huic* is dat. of interest (§ 131); the tree is personified. *vellitur* is conative pres.; see note on *nē . . . arcēret*, i. 299-300. *ātrō . . . sanguine*: modal abl. with *licuntur*, or abl. of char., black-blooded, with *guttae*. See note on *praestantī corpore*, i. 71. *licuntur*: from *liquor*; for the spelling see note on *secuntur*, i. 185. Render 27-28 by *for, from the first tree that, breaking its roots, I try to tear from the ground, dark, bloody drops trickle*, etc.

30. *gelidus . . . coit*: freely, *is chilled and congealed*. *formidine*: instr. abl. with *coit*, which gives the result, *comes together*, not the process, 'is driven together'; see §§ 160, 222.

31-32. *convellere . . . temptāre*: for mood see § 179. *temptāre* is used as in ii. 38. *vīmen*, stem, stalk. *insequor* involves two ideas: (1) 'I attempt'; (2) 'I pursue (assail) the stems.' Aeneas thinks of himself as involved in warfare with the myrtle.

āter et alterius sequitur dē cortice sanguis.

Multa movēns animō, nymphās venerābar agrestīs

- 35 Grādīvumque patrem, Geticīs quī praesidet arvis,
rite secundārent vīsūs ōmenque levārent.

Tertia sed postquam maiōre hastīlia nīsū
adgredior genibusque adversae obluctor harēnae
(ēloquar an sileam?), gemitus lacrimābilis imō

- 40 audītur tumulō, et vōx reddita fertur ad aurīs:
'Quid miserum, Aenēā, lacerās? Iam parce sepultō,
parce piās scelerāre manūs. Nōn mē tibi Trōia
externum tulit aut cruor hic dē stīpite mānat.
Hēu! Fuge crūdēlīs terrās, fuge lītus avārum,
45 nam Polydōrus ego. Hīc cōnfixum ferrea tēxit
tēlōrum seges et iaculis incrēvit acūtīs.'

33. *et alterius* corresponds metrically to *et alterius*, 31. See § 300. *āter*, too, repeats *ātrō*, 28.

34. *nymphās . . . agrestīs*: see §§ 326-327. Aeneas prays to the deities in whose special care this place is.

35-36. *Grādīvum . . . patrem*: Mars; see § 319. *Geticīs*, *Thracian*, though the Getae really lived far to the north of the Thracians. Geographical terms are often loosely used in Latin poetry. This verse illustrates *Māvortia*, 13. *rite . . . levārent*, (*imploring them*) to give a favorable turn to what I had seen, etc. See § 347. We have here O. O.: Aeneas said *Secundāte . . . levāte*.

38. *genibus . . . harēnae*, struggle with my knees against the hostile sands. For case of *harēnae* see § 138.

39. *ēloquar an sileam?*: subj. of deliberative question; see note on *credant*, i. 218.

40. *vōx reddita*, a cry returned by way of answer, or, an answering groan. Cf. *reddere vōcēs*, i. 409. The groan is conceived of as a reply to Aeneas's repeated attempts to tear up the myrtle.

41. *miserum*, a poor unfortunate. *Iam*, At last, i.e. after this third attempt. For the use of *iam* with the imp. cf. *Hūc tandem concēde*, ii. 523, with note. *sepultō*, one whose body is in the ground; see note on *profectīs*, i. 732. *sepultō* does not mean burial proper (see notes on 62, at the end), but refers to the covering of the body with sand, 38 (cf. *tumulūs*, 22), a result due here to the action of wind and wave.

42-43. *parce*, forbear. The word now has the meaning and the constr. of *nōlī*. *Nōn*: very emphatic; *It is not true that Troy . . . or that*, etc. *stīpite*=*vimine* (cf. *vimen*, 31).

44. *crūdēlīs . . . avārum*: transferred epithets (§ 212). The adjectives are explained by 45-46 and 49-52.

45. *cōnfixum . . . tēxit*=(*mē*) *cōnfixit et tēxit*. See note on *summersās* . . . *obruē*, i. 69. *tēxit* points to the number of the *tēla*, as does *seges*, 46.

46. *tēlōrum*, shafts. *iaculis . . . acūtīs*: modal abl., with, etc.; we should say 'into,' etc. With *iaculis* cf. *hastīlia*, 37, *hastilibus*, 23. *acūtīs* hints at Polydorus's suffering during the

Tum vērō ancipitī mentem formīdine pressus
 obstipui, steteruntque comae, et vōx faucibus haesit.
 Hunc Polydōrum aurī quondam cum pondere magnō
 infēlix Priamus fūrtim mandārat alendum 50
 Thrēiciō rēgī, cum iam diffīderet armīs
 Dardaniae, cingīque urbem obsidiōne vidēret.
 Ille, ut opēs frāctae Teucrum et fortūna recessit,
 rēs Agamemnoniās victriciāque arma secūtus
 fās omne abrumpit, Polydōrum obtruncat, et aurō 55
 vī potitur. Quid nōn mortālia pectora cōgis,
 aurī sacra famēs! Postquam pavor ossa reliquit,
 dēlēctōs populī ad procerēs primumque parentem
 mōnstra deum referō, et quae sit sententia poscō.

process represented by *incrēvit*. The miraculous story that the myrtle shafts of the spears took root and grew into myrtle bushes would be far less strange to ancient ears than to ours; there was a story that Romulus's spear was fixed in the Aventine and grew there. Such stories may be an outgrowth of the well-known fact that the 'runners' of certain plants take root in the ground at their joints, and send up new stalks. See the word *propagation* in a dictionary.

47. *ancipitī*, *irresolute*; another transferred epithet (§ 212). It was Aeneas that was *anceps*. *mentem*: acc. of spec. (§ 147), with *pressus*, which = *oppressus*.

48. *obstipui* . . . *haesit* = ii. 774.

50-52. *mandārat*: a fine word, *had put into the hands of, had entrusted*. *alendum*: cf. *videndam*, ii. 589, with note. *rēgī*: Polymestor. *iam*, *at last*. *obsidiōne* is inconsistent (§ 52) with the narrative in Book II; nothing is said there of a regular siege. Blockades belong to a period later than Homer. See note on *ancora*, i. 169.

54-55. *rēs*, *fortunes, cause*. *fās omne*: i.e. every sacred duty. Polymestor was bound by treaty with Priam

and Troy (15), by the confidence Priam had reposed in him (cf. *mandārat*, 50), and by the laws of hospitality, since Polydorus was living in his house.

56. *potitur*: the verb here follows the third conjugation; cf. § 112. The details of 49-52, were, of course, known long before this by Aeneas. Those given in 53-56 were probably furnished to Aeneas by Polydorus's spirit, though Vergil is silent on the point (see § 254). *Quid . . . cōgis . . . !*, *To what lengths do you not drive the souls of men . . . !* *Quid* is an acc. of extent of space, serving as an adv. (§ 146).

57. *sacra*, *accursed*. See *sacer* in Vocabulary. Aeneas's words would remind Dido of her own sufferings through the avarice of Pygmalion; see i. 346-364, esp. 363-364.

58-59. *ad procerēs . . . referō*: Vergil has in mind the custom whereby disturbing prodigies were referred to the Roman Senate. Cf. *referre ad senātum*. *parentem*: for Anchises as interpreter of omens see note on *pater*, ii. 687. See also the note on 610. *quae . . . sententia (eīs)* = *quid dē eā rē sentiant*.

- 60 Omnibus idem animus, scelerātā excēdere terrā,
 linquī pollūtum hospitium et dare classibus Austrōs.
 Ergō instaurāmus Polydōrō fūnus et ingēns
 aggeritur tumulō tellūs; stant Mānibus ārae,
 caeruleis maestae vittis ātrāque cupressō,
 65 et circum Īliades crīnem dē mōre solūtāe;
 inferimus tepidō spūmantia cymbia lacte
 sanguinis et sacri paterās, animamque sepulcrō
 condimus, et magnā suprēmum vōce ciēmus.

60-61. *excēdere* . . . *dare*: the infinitives depend on *Omnibus* . . . *animus* (*est*), which = *Omnēs idem cupiunt*. *linquī*: the pass. after the act. *excēdere* is due to Vergil's love of variety (see § 196); *linquere* would be metrical. Render by three active infinitives. *hospitium*: bitterly scornful, friendly land, land of friends. Cf. 15, with notes. *dare* . . . *Austrōs*, to give the winds access to, etc., a poetic substitute for the common *dare vēla ventis*. *Austrōs* = *ventōs* (§ 208); the *Austrī* proper would not have helped the Trojans from Thrace to Delos, their next stopping-place.

62. *Ergō*, Therefore. After 60-61 we expect words meaning 'Therefore we depart, as soon as we can.' Words referring directly to departure come first at 69-72. But the true burial of Polydorus (62-68) is a necessary preliminary to departure. To neglect the duty of burying him would be to invite disaster on the voyage. 62-72 thus = 'Therefore, after duly burying Polydorus, we depart.' *instaurāmus*, we solemnize; properly, 'perform anew.' Polydorus had not been duly buried; a murderer seldom gives his victim a full *fūnus*. See note on *sepultō*, 41. Vergil's expression is, therefore, wrong, and is due to a confusion of thought; the present rites constitute the *beginning* of the true *fūnus*, but are also a *renewal* of the process of covering the body from sight. *ingēns* = an adv. (§ 213), to a great height.

63. *tumulō*, to form a funeral mound; dat. of purpose (§ 135). For the word cf. 22, 40. *stant*, are set up. See § 222.

64. *caeruleis*, dark. *maestae* gives the result, *sad*, instead of the process, 'made sad,' i.e. made expressive of Trojan sorrow. See §§ 160, 215. *ātrā*: cypress was burned on the funeral pyre and was planted before the tomb. See also note on *ātrō* . . . *venēnō*, ii. 221.

65. *Īliades*: sc. *sunt*, *stant*. *crīnem* . . . *solūtāe*, having loosed, etc. For the constr. see § 148. For the act cf. *crīnibus* . . . *passis*, i. 480.

66. *inferimus* suggests the noun *inferiae*, the technical term for offerings to the dead. New milk, blood, wine, oil, honey, and water were thus offered. The spirits were supposed to partake in some way of these things. *tepidō*: i.e. fresh, newly-drawn.

67-68. *sanguinis* . . . *sacri*: i.e. the blood of victims devoted to the gods. *et*: for position see § 236. *sepulcrō* may be (1) local abl. (§ 154), or (2) dat., depending on the idea of *dō*, *dare*, in *condimus* ('give to,' 'consign to'). A prose writer would say *in sepulcrum condimus*. See note on *condidimus terrā*, v. 48. Vergil is, perhaps, following here the original Roman view that the spirit of one duly buried remained with his body in the tomb. The view implied in the note on *inhumātī*, i. 353, is a later view. *condimus*, we put to rest; see note on

Inde, ubi prima fidēs pelagō plācātaque ventī
 dant maria, et lēnis crepitāns vocat Auster in altum, 70
 dēdūcunt sociī nāvis et litora complent.
 Prōvehimur portū, terraeque urbēscue recēdunt.
 Sacra marī colitur mediō grātissima tellūs
 Nēreidum mātī et Neptūnō Aegaeō,
 quam pius Arcitenēns ōrās et litora circum 75
 errantem Myconō ē celsā Gyarōque revīnxit,
 immōtamque colī dedit et contemnere ventōs.
 Hūc feror, haec fessōs tūtō placidissima portū
 accipit. Ēgressī, venerāmur Apollinis urbem.

inhumātī, i. 353. The Romans thought that the spirit, when thus quieted, became a spirit of good instead of a spirit of evil. *suprēmum*: adv., for the last time; cf. *hoc tantum*, ii. 690, with note. *ciēmus*, invoke, call by name. As object sc. *eam* = *animam*. See also note on *adfātī*, ii. 644.

69-120. "We sail to Delos and consult Apollo there. He bids us seek 'our ancient mother,' the land where first our nation dwelt. My father explains that we must sail for Crete."

69-71. *pelagō*: dat. with *fidēs* (est *nōbis*), we trust the main. Cf. the dative with *diffideret*, 51. See also note on *rēbus*, i. 452. *plācāta* . . . *maria*: i.e. by blowing gently. Cf. *mulcēre* . . . *ventō*, i. 66, with note on *ventō*. *lēnis crepitāns* . . . *Auster*, the wind whispering (gentle =) gently; *lēnis* = an adv. (§ 213, at the end). *Auster*: see note on *dare* . . . *Austrōs*, 61. *dēdūcunt* (sc. *in mare*) is the opposite of *subdūcere*, i. 551.

73-74. *colitur* . . . *tellūs*: cf. 13, with notes. *Nēreidum mātī*: Doris, wife of Nereus. For the double hiatus in this verse see §§ 292-293. *Neptūnō Aegaeō*: see § 321.

75. *pius*: an important word (§ 66). In part it = *dutiful, affectionate* toward his mother; in part it = *grateful*, because Delos had sheltered Latona

(i. 502) when she gave birth to Apollo and Diana. *pius* = *quod pius erat*; see note on *aeger*, i. 208. *Arcitenēns*: Apollo; see § 317.

76. *errantem*, the while it was moving aimlessly. *ē* . . . *revīnxit*: for constr. see § 153. *celsā*: Myconos is anything but lofty. Ovid (§ 35) rightly calls it *humilis*, 'low-lying.' See note on *Geticis*, 35. Latin poets were apt to call all islands high, thinking, no doubt, of the way in which the sides of many islands in the Aegean Sea and in the Mediterranean Sea rise boldly from the water.

77. *immōtam* . . . *dedit* is a highly condensed expression. It = *immōtam esse et colī dedit*, made it immovable and granted (= suffered) it to be inhabited (i.e. gave it the privilege of being inhabitable). *colī*: cf. *colitur*, 13, 73. *dedit* has in part the meaning and the constr. of *coēgit*, in part the meaning and the constr. of *sivit*, *passus est*. 75-77 mean that Delos was a floating island till Apollo caused it to be immovable. *contemnere*, to make light of, disregard; formerly, the island had cause to dread the winds, which shifted it hither and thither.

78-79. *placidissima* = an adv. (§ 213), *calmly, graciously*. *portū accipit*: cf. *caelō* . . . *accipies*, i. 289-290, with note. *Ēgressī*: as in i. 172. *venerāmur*, we greet reverently.

80 Rēx Anius, rēx idem hominum Phoebīque sacerdōs,
vittis et sacrā redimītus tempora laurō,
occurrit. Veterem Anchīsē agnōscit amicum;
iungimus hospitio dextrās et tēcta subimus.

Templa deī saxō venerābar strūcta vetustō:

85 'Dā propriam, Thymbraee, domum, dā moenia fessīs
et genus et mānsūram urbem; servā altera Trōiae
Pergama, rēliquiās Danaūm atque immītis Achillī.
Quem sequimur, quōve ire iubēs, ubi pōnere sēdis?
Dā, pater, augurium atque animīs inlābere nostris.'
90 Vix ea fātus eram: tremere omnia vīsa repente,
līmīnaque laurusque deī, tōtusque movērī
mōns circum et mūgīre adytis cortīna reclūsīs.

80. *rēx idem . . . sacerdōs*, at once king . . . and priest. The old Roman kings had this double character, but under the Republic the two functions were distinct. Augustus united them again in his own person. Vergil is probably alluding to that fact.

81. *redimītus tempora*: for constr. cf. § 148. *laurō*: sacred to Apollo and hence at times called Delian.

83. *hospitiō*, in friendliness, in friendly greeting; modal abl. (§ 158). The word has its true sense (see note on 15), since Anchises and Aeneas belong to one people, Anius to another.

84. Between 83 and 84 some time has elapsed; the scene portrayed in 84-93 is quite distinct from that pictured in 79-83.

85. *Dā . . . dā*: i.e. by telling us how to procure them. With the prayer for a city cf. i. 437. *propriam*: see the note on this word in i. 73.

86. *genus*: i.e. a line of descendants. The prayer was fulfilled in the *genus Latinum*, i. 6. *altera*, second, as often. Of this second city Aeneas has learned from Hector, ii. 294-295, and from Creūsa, ii. 780-784. Here by faith he speaks of it as already existing.

87. *Pergama*: as in ii. 177, ii. 291, ii. 375, etc. *rēliquiās . . . Achillī*: cf. i.

30. Here the words emphasize the Trojan need of divine protection.

88-89. *Quem sequimur . . . ?*: we might have had the subj., as in *eloquar an sileam?*, 39; see note there. In all periods of Latin, however, we occasionally find the indic. in deliberative questions. *sēdis*: as in i. 205, i. 247. It = *mānsūram urbem*, 86. *animīs inlābere*, steal into our hearts, i.e. inspire our minds with knowledge of the future, that we may know what to do. For *animīs* cf. note on ii. 355.

91-92. *līmīna . . . deī*: in appos. with *omnia*, 90. *līmīna* denotes the temple, *laurus* a grove outside. For scansion of the -que appended to *līmīna* see § 274. *mōns*: Cynthus by name. Sc. *visus est*. *adytis . . . reclūsīs*: abl. abs., when the holy of holies had been opened. The words apply only to *mūgīre . . . cortīna* (*vīsa est*). Vergil has in mind Apollo's temple at Delphi. There a tripod was set over a fissure in the rocks whence issued with a roar (*mūgīre*) mephitic vapors which were believed to aid in the inspiration of the prophetess. On this tripod rested the *cortīna*, i.e. something shaped like a caldron, which formed the actual seat of the priestess. Render *cortīna* by tripod.

Summissi petimus terram, et vōx fertur ad aurīs:

‘Dardanidae dūrī, quae vōs ā stirpe parentum

prīma tulit tellūs, eadem vōs ūbere laetō

95

accipiet reducīs. Antīquam exquīrite mātrem.

Hic domus Aenēae cūctīs dominābitur ōrīs

et nātī nātōrum et quī nāscuntur ab illīs.’

Haec Phoebus, mixtōque ingēns exorta tumultū

laetitia, et cūctī quae sint ea moenia quaerunt,

100

quō Phoebus vocet errantīs iubeatque revertī.

Tum genitor, veterum volvēns monumenta virōrum,

‘Audīte, ō procerēs,’ ait, ‘et spēs discite vestrās.

Crēta Iovis magnī mediō iacet īnsula pontō,

mōns Īdaeus ubi et gentis cūnābula nostrae.

105

Centum urbēs habitant magnās, ūberima rēgna,

93. *Summissi*, *Reverently*; lit., ‘Bending ourselves down.’ See § 186.

94-96. *Dardanidae*: since Dardanus came from Etruria (see *Dardanus* in Vocabulary), this first word employed by the god sums up, in advance, Apollo’s whole utterance (94-98). Yet the Trojans failed to see that the word=‘Sons of Italy.’ *dūrī*, *rugged*, *iron*; here a compliment, from lips divine. Contrast *dūrī* . . . *Ulixī*, ii. 7. *tulit*, *bore*, *bred*. *ūbere laetō*= (1) ‘with joyous breast (heart),’ (2) ‘with fruitful sustenance.’ (1) was probably more in Vergil’s thoughts (note *tulit* just preceding, and *mātrem*, 96), but it of course involves (2), since the mother’s breast is the children’s sustenance. Render by *with fruitful breast*. *reducīs*, *on your return*. The word=*cum reducti eritis*. *Antīquam* . . . *mātrem*: on this oracle see § 350.

97-98. *dominābitur*: as in i. 285. Verses 94-98 constitute the third revelation to Aeneas. For the first two see notes on ii. 781-782, at the end. *nātī nātōrum*, *his (Aeneas’s) children’s children*. *illis*=*nātis nātōrum*. We have three stages: (1) Aeneas and Ascanius, (2) their immediate descendants, (?) their remoter descendants.

99-100. *mixtō* . . . *laetitia*: freely, *joy profound and loud cries (of happiness) commingled*; lit., ‘joy profound with (=and) loud cries mingled (therewith).’ Any one who has seen a great, happy, cheering crowd will understand *tumultū*. For its case see § 161. *exorta (est)*: freely, *resulted*. *ea moenia*: i.e. the city of whose foundation Apollo’s reply had, in effect, given them assurance. See note on *moenia*, i. 264.

101. *vocet*=*revocet* (§ 221). *errantīs*, *the wanderers*; see note on *venientum*, i. 434.

102. *veterum*, *of older generations*. *volvēns*: as in i. 305. *monumenta*, *traditions*. The word may be used of anything that helps to perpetuate the past. For Anchises as interpreter of omens see note on *parentem*, 58.

104. *Iovis*: join with *īnsula*. Jupiter was said to have been born in Crete.

105. *mōns Īdaeus (est)*: emphatic; hence its position before *ubi* (§ 236). It is because there is a Mt. Ida in Crete as well as a Mt. Ida near Troy that Anchises believes Crete to be the *antiqua māter* meant by Apollo (96).

106. *habitant*, *men dwell in*. *ūberima* recalls *ūbere laetō*, 95.

- maximus unde pater, sī rīte audita recordor,
 Teucus Rhoetēas primum est advectus ad ōrās,
 optāvitque locum rēgnō. Nōndum Īlium et arcēs
 110 Pergameae steterant; habitābant vallibus imīs.
 Hinc māter cultrix Cybelae Corybantiaque aera
 Īdaeumque nemus, hinc fīda silentia sacris
 et iūctī currum dominae subiēre leōnēs.
 Ergō agite, et dīvum dūcunt quā iussa sequāmur;
 115 plācēmus ventōs, et Gnōsia rēgna petāmus.
 Nec longō distant cursū; modo Iuppiter adsit,
 tertia lūx classem Crētaeis sistet in ōris.
 Sic fātus, meritōs ārīs mactāvit honōrēs,
 taurum Neptūnō, taurum tibi, pulcher Apollō,
 120 nigram Hiemī pecudem, Zephyrīs fēlicibus albam.

107-110. *maximus* may = (1) *eldest* (i. 521), in the sense of 'earliest,' or (2) *greatest, chiefest*. Vergil may easily at will call Teucer or Dardanus *pater* *Trōiānōrum*. See *Teucer* and *Dardanus* in Vocabulary. *pater*, *sire, ancestor*. *optāvit . . . rēgnō*: cf. Caesar, *B. G.* II. 18.1, *locum nostrī castrīs dēlēgerant*; see § 135. *steterant* combines two ideas: (1) 'had been set up,' (2) 'were in place.' Cf. *stant*, 63, and § 222. *habitābant*: cf. *habitant*, 106. *vallibus imīs*, in the deeps of the vales; contrast *arcēs*, heights (109). For *imīs* see note on *summā* . . . *undā*, i. 127.

111-113. *Hinc*: i.e. from Crete. *māter*: used of goddesses, as *pater* is used of gods, 35, 89. We should say 'the rites in honor of the mother.' With *māter*, *aera*, *nemus*, and *silentia* supply forms of *sum* or of *veniō*. *Cybelae*: objective gen. with *cultrix*, dweller on. The reference is to the goddess Cybele. See §§ 309, 311. *aera*: cymbals of bronze; see § 203. *Īdaeum . . . nemus*: i.e. all that this grove stands for. Cf. *siloā* . . . *Īdaeā*, ii. 696-697. Cybele's grove on the Trojan Ida is thought of as set apart by Teucer to be a counterpart of the

grove in Crete. For scansion of *nemus* see § 276. *sacris*: dat. of interest with *fīda*, *silence loyal to the holy rites*. *currum* is a bold substitute for *iugum*, 'yoke.' *dominae*, *their mistress, their queen*. Render *currum . . . subiēre* by *hence, too, came the custom whereby yoked lions take their places beneath*, etc. In ancient times all draft animals were yoked as oxen are today. In the Metropolitan Museum of Art, New York City, there is a *currus Cybelae*, drawn by two lions.

115. *plācēmus ventōs*: i.e. that they may allow us to sail. Cf. 69-70, and ii. 108-118, esp. *plācāstis ventōs*, 116, with notes. *Gnōsia rēgna*: for the highly important excavations made at Gnosus (Cnossus), since 1900, see the article "Cnossus" in *The Encyclopaedia Britannica*, eleventh edition, VI. 573-574.

116-117. *Nec . . . cursū*: the distance was about 150 miles. *modo . . . sistet*: *only let Jupiter stand by us, the third day*, etc., i.e. if only Jupiter shall stand by us, etc.

118. *honōrēs*: as in i. 49, i. 632.

119-120. *tibi . . . Apollō*: the direct apostrophe to Apollo is natural, in

Fāma volat pulsum rēgnis cessisse paternis
 Idomenēa ducem, dēsertaque litora Crētae,
 hoste vacāre domōs sēdisque astāre relictās.

Linquimus Ortygiae portūs, pelagōque volāmus,
 bacchātamque iugis Naxon viridemque Donysam,
 Ōlearon niveamque Paron, sparsāsque per aequor
 Cycladas, et crēbris legimus freta concita terris.

Nauticus exoritur variō certāmine clāmor;
 hortantur socii, 'Crētam proavōsque petāmus.'

Prōsequitur surgēns ā puppi ventus euntis,

125

130

view of 80-101. For the effect see notes on i. 555, ii. 56, ii. 429. Besides, *taurum* *Apollinē* would be impossible in dactylic hexameter verse. **nigram** . . . **albam**: black victims were regularly offered to destructive powers, white to auspicious powers (see note on *nitentem*, 20). Hence with *taurum* . . . *taurum* sc. *nitentem* and *candidum*. In the one sacrifice the object was to avert the baneful influence of the powers, in the other to win their favor. **Hiemi**: the storm-god. **Zephyris**: properly the west winds, which were usually gentle and helpful, but here 'zephyrs' in the modern sense. The west wind would not help one much in a voyage from Delos to Crete.

121-146. "We go to Crete and begin a city. Soon a pestilence assails us, and Anchises bids us go back to Delos to consult the oracle again."

121-123. **rēgnis**: join both with *pulsum* (= *expulsum*: § 221) and with *cessisse* (= *dēcessisse*). Render by *had, perforce, withdrawn from, etc.* **sēdis** . . . **relictās**, *the seats its people had abandoned stood ready (for us).*

124-125. **Ortygiae**=*Deli*. **pelagō**: see § 159. **bacchātam** . . . **Naxon**, *Naxos, on whose heights the Bacchantes held their revels*; lit., 'Naxos, reveled over on its heights.' For the dep. part. in pass. sense see note on *comitātus*, i. 312. The use in this passage is some-

what strained, since *bacchor* is not a tr. verb.

126. **niveam**: the island is rich in marble; cf. i. 593.

127. **Cycladas**, *the rest of the Cyclades*; the islands of 125-126 belong to that group. **crēbris**, *countless*. **legimus**, *we skim*, a sense derived from the root-meaning 'pick,' 'gather' (flowers, etc.), through the idea of the quick, light touch for which such action calls. **concita** (from *conciō*), *roused to swift motion*. The narrow channels between the islands make raceways for the waves.

128. **Nauticus**=*Nautarum*. **exoritur** gives the result, *rises*, not the process ('is roused,' *excitatur*). See §§ 160, 222. The ships break into little groups, the members of which strive to outdo one another. **variō certāmine**: instr. abl., *through varied rivalries*. **variō** is a transferred epithet (§ 212); the sense really is *Varii* (= *Alii*) *nautae variās* (= *aliās*) *voces tollunt*.

129. **socii** suggests mutual dependence and makes *hortantur*=*inter sē hortantur*. **Crētam** . . . **petāmus**, *(crying), Ho for Crete! Ho for (the land of) our forefathers!*

130. **Prōsequitur**: a fine word, often used of complimentary escorts, e.g. in Cicero, *Cat.* II. 1. **ā puppi**: freely, *astern*. See note on *adversa*, i. 103. **euntis**: sc. *nōs*.

et tandem antiquis Cūrētum adlābimur ōris.

Ergō avidus mūrōs optātae mōlior urbis,
Pergameamque vocō, et laetam cognōmine gentem
hortor amāre focōs arcemque attollere tēctis.

- 135 Iamque ferē siccō subductae litore puppēs,
cōnubiis arvisque novis operāta iuventūs,
iūra domōsque dabam, subitō cum tābida membrīs
corruptō caeli tractū miserandaque vēnit
arboribusque satisque luēs et lētifer annus.

- 140 Linqūebant dulcīs animās aut aegra trahēbant
corpora; tum sterilis exūrere Sīrius agrōs;
ārēbant herbae, et vīctum seges aegra negābat.
Rūrsus ad ōrāclum Ortygiae Phoebumque remēnsō
hortātur pater ire marī, veniamque precārī,

131. *tandem* is not inconsistent with *Nec . . . cursū*, 116. To the Trojans—to any one—even a day's voyage to the (a) promised land (real or imagined) would seem long.

132. Cf. i. 437, with notes.

133-134. *Pergameam*: others give the name as *Pergamum*. *vocō*: sc. *urbem* or *eam*. *cognōmine* here=*nōmine*; so, often, in verse and in later prose. The name reminds them of old Troy and its once glorious history. *gentem*, *my people*. *focōs arcemque*: sc. *eius*=*Pergameae*. *tēctis*: dat. of interest (§ 131), for their dwellings' sakes, i.e. to guard their dwellings.

135-139. *Iam . . . cum* (137): common correlatives in Vergil; cf. ii. 567, ii. 730-731. *ferē* very prosaically corrects *Iam*: *Our ships had almost (ferē) already (Iam) been beached, when, etc.* 135-139, in correct prose, = *Eō ferē tempore cum . . . subductae . . . domōsque dabam, tābida*, etc. Here *ferē* would modify *eō*. In translating, disregard *ferē*. *subductae*: sc. *erant* (§ 245). See also note on i. 551. *operāta* (*est*) has the sense and the constr. of *operam dedit*. *iūra . . . dabam*: cf. the account of Dido's activities, i. 507-508. *cum*

. . . *vēnit*: a *cum-inversum* clause; see note on *cum . . . sēcum* (*ait*), i. 36-37. *tābida*: join with *luēs*, 139. For the word-order see § 230. Note juxtaposition in *tābida membrīs*; human bodies and wasting pestilence have nothing in common. Render freely by *then came wasting (a noun) to men's bodies, from a tainted quarter of the sky, and pitiful decay for the trees . . . and a season that brought death*. For the rendering of *tābida . . . luēs* (139), adj. and noun, by two nouns, see note on *cavās . . . latebrās*, ii. 38. The pestilence was sent upon the Trojans as a warning that Crete was not meant for them. By trying to settle in Crete, they had sinned against the divine will, revealed to them in 94-98, and so they deserved punishment.

140-142. *aut . . . corpora* means that the *corpora* were sick to the point of utter exhaustion. *aegra*, *plague-stricken*. *sterilis*: proleptic (§ 211), to barrenness, or, till they gave no crops. *exūrere . . . ārēbant*: for the hist. inf. beside the indic. see § 172.

143-144. *Rūrsus . . . ōrāclum*: for the first visit see 84-98. *Ortygiae*: as in 124. *remēnsō . . . marī*: cf. *pelagō*

quam fessīs finem rēbus ferat, unde labōrum
temptāre auxilium iubeat, quō vertere cursūs. 145

Nox erat, et terrīs animālia somnus habēbat;
effigiēs sacrae dīvum Phrygiūque Penātēs,
quōs mēcum ā Trōiā mediisque ex ignibus urbis
extuleram, vīsī ante oculōs astāre iacentis, 150
in somnīs multō manifestī lūmine, quā sē
plēna per insertās fundēbat lūna fenestrās.

Tum sic adfārī, et cūrās hīs dēmere dictīs:
'Quod tibi dēlātō Ortygiam dictūrus Apollō est,
hīc canit, et tua nōs, ēn, ultrō ad limina mittit. 155
Nōs, tē Dardaniā incēnsā tuaque arma secūtī,
nōs, tumidum sub tē permēnsī classibus aequor,
īdem ventūrōs tollēmus in astra nepōtēs

... *remēnsō*, ii. 181, with note. *veniam*, *his favor*, i.e. an answer to the questions of 145-146. *Render veniam* ... *precārī* by *to beg him graciously to make plain*.

145-146. *fessīs* . . . *rēbus*, *our wearied fortunes*. *finem*: *fem.*, as in ii. 554. *labōrum* . . . *auxilium*, *aid against our troubles*. *labōrum* is objective gen.; see § 130, and Note. *temptāre*, *search for*, a meaning that comes out of the idea of 'probing' seen in 32.

147-191. "The Penates appear to me by night and bid me make for Italy. We depart."

148. *-que*: for use see § 218.

149-150. *quōs* . . . *extuleram*: cf. ii. 293-297, ii. 320, ii. 717. *vīsī (sunt)* . . . *astāre*, *were seen to stand*, i.e. clearly stood. Cf. *visus (est)* so used with three infinitives, ii. 682-684. *iacentis* agrees with a gen. (*meī=meōs*) to be supplied with *oculōs*, *my eyes as I lay*.

151. *manifesti*: a strong word (see *manifestus* in Vocabulary), treated here as *plānē mōnstrātī*, *made plainly visible*. See §§ 160, 222. *quā=ubi*.

152. *insertās*, *set into* (the walls); *sc. in parietēs*. Roman houses, as

compared with modern houses, had few windows. Light came from the open courts round which the rooms were built (see notes on ii. 512-514, and on ii. 528). To Roman readers, therefore, *insertās* would carry an emphasis, 'through the windows—for windows there were.'

153=ii. 775.

154. *dēlātō=sī dēlātus eris*, *if you shall have sailed to*, etc. For the use of *dēferri* (*sc. nāvibus*) in the sense of 'sail,' cf. that of *vehō* and *invehō* in like sense (see Vocabulary).

155. *et* . . . *mittit* logically gives the means of *canit*, *prophesies*, *by sending us*, etc. The words are an elaborate *per ōra nostra*.

156-157. *Dardaniā incēnsā=postquam Dardaniā incēnsa est. secūtī* and *permēnsī*=relative clauses, *quī secūtī sumus*, etc. *sub tē=tē duce*.

158. *īdem*, *likewise*. For this semi-adverbial use of *īdem* cf. Cicero, *Cat.* I. 7, *Dixi ego īdem in senātū. tollēmus in astra*: i.e. we shall give them superhuman glory; cf. Caesar . . . *astris*, i. 286-287. In *ferēs ad sidera caelī*, i. 259, the reference is to the actual deification of Aeneas.

- imperiumque urbī dabimus; tū moenia magnīs
 160 magna parā longumque fugae nē linque labōrem.
 Mūtandae sēdēs; nōn haec tibi litora suāsīt
 Dēlius aut Crētae iussīt cōnsīdere Apollō.
 Est locus (Hesperiam Grāi cognōmine dicunt),
 terra antīqua, potēns armīs atque ūbere glaebae:
 165 Oenōtrī coluēre virī; nunc fāma minōrēs
 Ītaliā dīxisse ducis dē nōmine gentem.
 Hae nōbīs propriae sēdēs, hinc Dardanus ortus
 Īāsīusque pater, genus ā quō prīncipe nostrum.
 Surge age, et haec laetus longaevō dicta parentī
 170 haud dubitanda refer: Corythum terrāsque requīrat
 Ausoniās. Dictaea negat tibi Iuppiter arva.
 Tālibus attonitus vīsīs et vōce deōrum
 (nec sopor illud erat, sed cōram agnōscere vultūs

159-160. imperium, *might, majesty, and dominion*; a very broad word. With *imperium* . . . *dabimus* cf. Jupiter's words, *imperium* . . . *dedi*, i. 279. **urbī**, *your (promised) city*, repeats *ea moenia*, 100. **Nōs tē** . . . *dabimus* (156-159) = 'As we have helped you in the past, so shall we aid you and yours in the days to come.' **moenia** . . . **magna**, *a mighty city for the mighty*. **magnīs** refers to the *nepōtēs* and the *urbs* of 158-159. **longum**: cf. Creūsa's warning, *Longa* . . . *arandum*, ii. 780.

161-162. nōn . . . **Apollō**: the emphasis is on *haec* and on *Crētae*. Render by *these are not the shores that* . . . *commended* . . . *nor was it in Crète that Apollo*, etc. **Dēlius** . . . **Apollō**: for the distribution of adj. and noun see note on *gravem*, i. 728. We get in effect separate subjects to *suāsīt* and *iussīt*. Render by *the Lord of Delos* . . . *Apollo*. Cf. note on *tābida* . . . *luēs*, 137-139. **Crētae**: for case see § 162.

163-166 = i. 530-533.

167. nōbīs (*sunt*): the Penates count

themselves and Troy one. Cf. 156-159. **propriae**: cf. *propriam*, 85.

168. pater: used as in the expression *pater Aenēās. genus* . . . **nostrum** (*est*), *from whom as source springs*, etc., or, *freely, who is the source, the first of our line*, describes Iāsīus as the founder of the Trojan race. With *pater* . . . *nostrum* cf. *maximus* . . . *pater* . . . *Teucus*, 107-108, with notes. For Vergil's love of variety see § 196.

169. laetus: because at last you know your allotted home (167-168).

171. Ausoniās = *Ītalicās*. Strictly, the Ausones were but a single tribe on the coast of Latium. See § 204. So **Dictaea** = *Crētica*. Verses 163-171 constitute the fourth revelation to Aeneas. See notes on 97. Note that *Hesperiam* (163), in itself vague (see notes on ii. 781-782, at the end), is here defined by *Oenōtrī* . . . *virī* (165), by *Ītaliā* (166), and by 167-168.

173-175. nec . . . **sūdor** (175) gives the reason for *attonitus*, 172. *nec* thus = *neque enim*, i. 198, ii. 376. **sopor**, *a (mere) dream*; so *somnus* at times =

vēlātāsque comās praesentiaque ōra vidēbar;
 tum gelidus tōtō mānābat corpore sūdor), 175
 corripio ē strātis corpus, tendōque supinās
 ad caelum cum vōce manūs, et mūnera libō
 intemerāta focīs. Perfectō laetus honōre
 Anchīsēn faciō certum remque ōrdine pandō.
 Agnōvit prōlem ambiguam geminōsque parentīs, 180
 sēque novō veterum dēceptum errōre locōrum.
 Tum memorat: 'Nāte, Īliacīs exercite fātīs,
 sōla mihī tālīs cāsūs Cassandra canēbat;
 nunc repetō haec generī portendere dēbita nostrō
 et saepe Hesperiam, saepe Ītala rēgna vocāre. 185

somnium (see ii. 794). *illud*: an exception to the rule laid down in the note on *hoc*, i. 17. *cōram*: freely, fully. *vultūs*: sc. *divum Penātiumque* (cf. 148). *cōram . . . vultūs* is briefly put for *eōs cōram (= ipsōs) vidēre vultūsque cognoscere*. *vēlātās*: sc. *vittīs*; see notes on *vittās . . . potentem*, ii. 296, and on *īnfula*, ii. 430. *praesentia*, in very presence, by repeating the idea of *cōram*, emphasizes the substantial character of the vision. The word is used esp. of manifestations of the divine presence. *ōra*: freely, figures, persons. *tum*, besides; the marked effect of the vision is proof of its reality.

176-177. *tendō . . . cum vōce manūs*: cf. *pedem . . . repressit*, ii. 378, *caelō . . . tetendit*, ii. 688, with notes. *supinās*: freely, reverent. For the exact idea cf. *duplīcis . . . pal-mās*, i. 93, and see *supinus* in Vocabulary. *mūnera*: sc. *vīnī*.

178. *focīs*: dat., = *in focōs*; cf. *in mēnsam . . . libāvit honōrem*, i. 736. The hearth was the altar of the Penates. *honōre*: as in i. 49, i. 632.

179. *certum*: Caesar would have written *certiōrem*. *rem*: freely, the happenings.

180. *prōlem ambiguam* and *gemi-*

nōs . . . parentīs correspond to each other. *ambiguam* = doubtful, in passive sense (see *ambiguus* in Vocabulary); cf. Tennyson, "the doubtful doom of human kind." For the Cretan-Trojan line see 103-113; for the Italian-Trojan line see 163-171.

181. *novō*, new, in the sense of strange. It was absurd to mistake the relation borne to the Trojan race by lands known as long as Crete and Italy had been known. The juxtaposition *novō veterum* is feeble; the words are not opposed to each other as simply 'new' and 'old.' The Greeks and the Romans were fond of puns, and of plays on words, and introduced them even into dignified forms of literature. For the gen. *locōrum* see § 130, especially the Note.

184. *repetō*: sc. *memoriā*, I recall. Vergil treats *repetō* as = *meminī*, and so uses the pres. infinitives, *portendere*, *vocāre*; see note on *venīre*, i. 619. *haec* sums up the speech of the Penates, 156-171. *portendere*: sc. *eam*, = *Cassandram*, as subject. *dēbita*: in pred. appos. with *haec*, as a debt owed, i.e. by the Fates.

185. *vocāre*, named, had on her tongue.

Sed quis ad Hesperiae ventūrōs litora Teucrōs
crēderet, aut quem tum vātēs Cassandra movēret?
Cēdāmūs Phoebō, et monitī meliōra sequāmūr.
Sic ait, et cūctī dictō pārēmūs ovantēs.

190 Hanc quoque dēserimūs sēdem, paucisque relictīs
vēla damus, vāstumque cavā trabe currimus aequor.

Postquam altum tenuēre ratēs, nec iam amplius ūllae
appārent terrae, caelum undique et undique pontus,
tum mihi caeruleus suprā caput astitit imber,
195 noctem hiememque ferēs, et inhorruit unda tenebris.
Continuō ventī volvunt mare, magnaue surgunt
aequora; dispersī iactāmūr gurgite vāstō.
Involvēre diem nimbī, et nox ūmida caelum

186-187. 'quis . . . crēderet . . . ?', *who would have believed . . . ?*, looks to a neg. answer. For the thought cf. ii. 246-247, ii. 345-346. For the form of the question cf. *Quis . . . temperet . . . ?*, ii. 6-8, *Quis . . . possit . . . ?*, ii. 361-362. The questions cited above from Book II refer to the future, those in 186-187 to the past; hence the difference in tense. Anchises is speaking sadly, as he recalls how blind the Trojans had been to Cassandra's warnings.

188. Phoebō = *Apollinī*; he had spoken through the Penates (154-155). *monitī* (sc. *ab eō*) = a causal clause.

189. *et*: see § 220. *dictō*: sc. *Anchisae*.

190. *quoque*: i.e. as well as Thrace, 69-72. *paucis . . . relictis*: in view of the pestilence (137-142), this seems a strange act, of which Vergil gives no explanation. He may mean the reader to infer (§ 254) that, as soon as the Trojans began to make ready to depart, thereby bringing themselves into harmony with the divine will, the pestilence ceased. In any event, Vergil thought that some were left behind to maintain the city which, tradition said, Aeneas had founded in Crete.

191. *cavā* suggests the idea of 'frail.' *trabe*, *ships* (§ 204). Note the coll. singular. *aequor*: for constr. see § 144, and Note.

192-277. "On the fourth day we come to the Strophades Islands. There we have an encounter with the Harpies. We depart, and sail along the coast of Greece till we land at Actium."

193. *caelum*, (*but*) *only the sky*; sc. *apparet*. Note the advers. asyndeton.

195. *inhorruit . . . tenebris*, *the waves bristled with the darkness* (i.e. the dark rain, *caeruleus . . . imber*, 194). *tenebris* is instr. ablative. The whole expression is an elaborate way of saying, 'the seas grew rough and dark.' "When the large rain drops of a bursting storm hit the surface of fairly calm water, they seem to indent it and bound back or make a splash an inch or more in height."

196-197. *venti . . . mare*: cf. *vāstōs . . . fluctūs*, i. 86. *magna . . . aequora*, *the levels rose mountains high*. *aequora* shows that Vergil thought of the seas as still and calm just before the storm broke (see notes on 195, at the end).

198. *nox ūmida* = *rain and darkness*.

abstulit; ingeminant abruptis nūbibus ignēs.
 Excutimur cursū, et caecis errāmus in undīs. 200
 Ipse diem noctemque negat discernere caelō
 nec meminisse viae mediā Palinūrus in undā.
 Trīs adeō incertōs caecā cāligine sōlēs
 errāmus pelagō, totidem sine sidere noctīs;
 quārtō terra diē primum sē attollere tandem 205
 vīsa, aperire procul montīs ac volvere fūmum.
 Vēla cadunt, rēmīs insurgimus; haud mora, nautae
 adnīxī torquent spūmās et caerula verrunt.
 Servātum ex undīs Strophadum mē litora primum
 accipiunt. Strophades Grāiō stant nōmine dictae 210
 insulae Īoniō in magnō, quās dira Celaenō
 Harpyīaeque colunt aliae, Phinēia postquam

199. *ingeminant, flash incessantly*, corresponds to *crēbris*, i. 90. *ignēs*: as in *crēbris micat ignibus aethēr*, i. 90. It will be instructive to compare in detail Vergil's accounts of the two storms, 194-206, i. 84-123.

200. *caecis, blind*, i.e. *unknown*.

201-202. *Ipse . . . Palinūrus*: for the word-order see § 230. *Palinurus* was chief pilot of Aeneas's fleet. *nec* = *et nōn*; sc. *ait* or *dicit*, out of *negat*. *Palinurus* would have said *Nōn discernō nec meminī*. In prose we should have *sē* expressed as subject of *discernere* and *meminisse*.

203. *adeō* emphasizes *Trīs*, giving a force like 'three long and weary days.' *incertōs . . . cāligine, obscured by sightless gloom* (see § 215). The days were *incertī* because one could hardly tell whether it was night or day; cf. 198-199, 201.

205. *sē attollere*: sc. *ā* (or *ē*) *marī*.

206. *vīsa* (sc. *est*): true pass., as in 150, i. 396, ii. 461, ii. 591, ii. 682. *volvere fūmum, to send up wreaths of smoke*; the land was inhabited.

207-208. *rēmīs insurgimus, we bend to the oars*; lit., 'we rise on,' etc., i.e. we rise from our seats with each stroke

and throw the whole weight of our bodies on the oars as we draw them back in the stroke. Another view is possible. Today, in Greek waters (at least), the boatman, in a small boat, often stands facing the bow, and *pushes* against the oars. Vergil may have thought of Aeneas's men as acting thus now and again. *haud . . . torquent* is paratactic (§§ 247, 249) for *sine morā nautae . . . torquent*. *caerula*: adj. used as noun, *the azure deep, the blue waters*: § 216, 2. *verrunt, lash to foam, churn*; properly, 'sweep,' 'drive before (one)'.

210. *stant* = *sunt*, with the added idea of permanence. Render by *Strophades is the name, got from Greece, of isles that lie forever*.

211. *insulae Īoniō*: for scansion see § 295. With *Īoniō* sc. *marī*. *dira, ominous*. The Romans derived this word from *deus* and *ira*.

212. *Harpyīae*: four syllables. See *Harpyia* in Vocabulary. *aliae*: how many Harpies there were Vergil does not say. In the ordinary version of the story there were but two Harpies. *Phinēia* = a gen., *Phīnei* (§ 209). *postquam* = *ex quō tempore, ever since*.

- clausa domus mēnsāsque metū liquēre priōrēs.
 Trīstius haud illis mōnstrum, nec saevior ūlla
 215 pestis et ira deum Stygiīs sēsē extulit undīs.
 Virgineī volucrum vultūs, foedissima ventris
 prōluviēs, uncaequē manūs, et pallida semper
 ōra famē.
 Hūc ubi dēlātī portūs intrāvimus, ecce
 220 laeta boum passim campīs armenta vidēmus
 caprigenumque pecus, nūllō custōde, per herbās.
 Inruimus ferrō, et divōs ipsumque vocāmus
 in partem praedamque Iovem; tum litore curvō
 exstruimusque torōs dapibusque epulāmur opīmīs.
 225 At subitae horrificō lāpsū dē montibus adsunt
 Harpyīae, et magnīs quatiunt clangōribus ālās,
 diripiuntque dapēs, contactūque omnia foedant
 immundō; tum vōx taetrum dīra inter odōrem.

213. clausa: sc. est eīs, was shut (for=) against them. The Harpies were driven away from Phineus's house by Zetes and Calaïs, sons of Boreas, who pursued them as far as the Srophades. See Gayley (§ 362), pages 348, 362, 485. **mēnsās:** i.e. of Phineus. **metū:** of Zetes and Calaïs.

214-215. Trīstius . . . mōnstrum: freely, Creature more baneful, more ominous. **saevior . . . pestis,** plague more merciless. **et:** omit in translating. **ira deum:** a magnificent expression, incarnate anger of the gods; cf. § 201. **Stygiīs . . . undīs:** emphatic, even from, etc.

216-218. The absence of a verb in 216-218 gives a jerky, emotional effect to the sentence. Supply varying forms of *sum*, in the pres. indicative. **Virgineī . . . vultūs:** freely, Maiden-like are their faces, birds though they are. **pallida . . . famē,** pale are their faces always, pale with famine. They are ever gorging themselves, yet are ever hungry.

219. dēlātī: cf. *dēlātō*, 154.

220. laeta, glad, as making glad the hearts of those who saw them; cf. *sata laeta*, ii. 306, with note.

221. nūllō custōde: abl. absolute. Render by *with none to watch them*, or, more freely, by *unguarded*.

222. ipsumque: -que is used as in 148.

223. in . . . praedam, to share our plunder, gives indirectly (§ 254) the result of *Inruimus ferrō*. The Romans set aside for the gods a portion of the spoils of war or of lucky finds, such as that of the cattle here.

224. -que . . . -que: as in i. 18, i. 43, i. 85, i. 87, etc. **torōs:** doubtless of turf. **epulāmur** has the force and the constr. of *vēscimur*, for which cf. note on *aurā*, i. 546.

225-228. subitae=an adv., *subitō*. **Harpyīae:** here again of four syllables. Compare 212. **immundō:** emphatic by position (§ 232): *so unclean was it*. **tum . . . odōrem:** freely, *then came hideous cries*, etc. Sc. est with *vōx*. For the juxtaposition in *taetrum dīra* see § 239, 1.

Rûrsum in sēcessû longō sub rūpe cavātā
 arboribus clausā circum atque horrentibus umbrīs 230
 instruimus mēnsās, ārīsq̄ue repōnimus ignem;
 rûrsum ex dīversō caelī caecīsq̄ue latebrīs
 turba sonāns praedam pedibus circumvolat uncīs,
 polluit ōre dapēs. Sociīs tunc arma capessant
 ēdicō et dīrā bellum cum gente gerendum. 235
 Haud secus ac iussī faciunt, tēctōsq̄ue per herbam
 dispōnunt ēnsīs et scūta latentia condunt.
 Ergō, ubi delāpsae sonitum per curva dedēre
 lītora, dat signum speculā Mīsēnus ab altā
 aere cavō; invādunt sociī et nova proelia temptant, 240
 obscēnās pelagī ferrō foedāre volucrīs,
 sed neque vim plūmīs ūllam nec vulnera tergō
 accipiunt, celerīq̄ue fugā sub sīdera lāpsae
 sēmēsam praedam et vēstīgia foeda relincunt.

229-230. in sēcessû longō: in i. 159 these words were said of the sea (of an estuary). **sub . . . umbrīs:** cf. i. 310-311, with notes.

231. repōnimus: the prefix = *anew*. They make a second sacrifice; the first was implied in *dīvōs . . . Iovem*, 222-223.

232. rûrsum . . . caelī answers, foot for foot, to *Rûrsum . . . longō*, 229. *dīversō* is here a noun (§ 216, 2), a different quarter.

233. turba sonāns, the noisy crew. *Turba* and *vulgus* are often uncomplimentary terms for a gathering. **pedibus . . . uncīs:** contrast *uncae . . . manūs*, 217; see § 196.

234-235. arma capessant and bellum . . . gerendum (*esse*) are both in O. O. with *ēdicō*. Aeneas said, *Arma capessite: bellum . . . gerendum (est)*. *dīrā:* as in 211. See note there.

236-237. Haud secus = *haud aliter*, i. 399. **ac:** freely, *than*. This meaning is found chiefly in poetry, in connection with neg. expressions containing a comparative. The word really = *and*

(as always). The true sense here is 'They are bidden to do thus and so, and they do it.' **tēctōs . . . dispōnunt**, they place here and there (*dis-*) in hiding. **latentia**, so that they are concealed, is proleptic (§ 211).

238-241. sonitum . . . dedēre: cf. *magnīs . . . ālās*, 226, *vōx . . . dīrā*, 228, and *sonāns*, 233. 238-244 give the result of the third attempt to feast. **speculā:** Misenus, the trumpeter, serves here as a sentinel or a scout. **cavō:** i.e. echoing. Cf. *cavae . . . aedēs*, ii. 487, with note. **nova**, strange; cf. *novō*, 181. The word is explained by 241. **pelagī . . . volucrīs:** the Harpies were described as daughters of Electra, whose father was Oceanus. **foedāre** depends on the idea of effort involved in *nova . . . temptant* (= *cōnantur*), see § 179.

242-244. vim . . . accipiunt: the blows glance from their feathers and their backs. **celerīq̄ue:** -*que* is used as *et* is in ii. 94. **vēstīgia foeda**, loathsome trail, i.e. the viands their feet had defiled; cf. *praedam . . . uncīs*, 233.

- 245 Ūna in praecelsā cōnsēdit rūpe Celaenō,
 infēlix vātēs, rumpitque hanc pectore vōcem:
 'Bellum etiam prō caede boum strātisque iuvenēis,
 Lāomedontiadae, bellumne inferre parātis
 et patriō Harpyiās insontis pellere rēgnō?
- 250 Accipite ergō animīs atque haec mea figite dicta,
 quae Phoebō pater omnipotēns, mihi Phoebus Apollō
 praedixit, vōbīs Furiārum ego maxima pandō.
 Ītaliā cursū petitis, ventisque vocātis
 ibitis Ītaliā, portūsque intrāre licēbit:
- 255 sed nōn ante datam cingētis moenibus urbem
 quam vōs dīra famēs nostraeque iniūria caedis
 ambēsās subigat mālīs absūmere mēnsās.
 Dixit, et in silvam, pinnīs ablāta, refūgit.

246-249. rumpit . . . vōcem: as in ii. 129. **Bellum** . . . **bellumne** . . . ? : note the emphasis, both of position and of repetition: *Is it war, too . . . war, that . . . ?* For the position of *-ne* see note on *coniūnxne*, ii. 597. **etiam**, also, as well as the slaughter of the animals. The Trojans might have departed at once, peacefully, taking the carcasses with them, to feast elsewhere. **prō**, in payment for. **boum**: sc. *nostrōrum*. Celaeno means that the Harpies had done the Trojans a favor in letting them slay the cattle. For this the Trojans are making poor requital. **strātis . . . iuvenēis**: for meaning see note on *sternit*, i. 190. For constr. see § 214. **Lāomedontiadae**: a taunting title; Laomedon was a notorious trickster. **patriō**, *hereditary*; an exaggeration. The Harpies had but recently come to the Strophades (see 212-213).

250-252. animīs: join with both verbs. **quae . . . praedixit**: see § 348. **Furiārum**: here 'avenging powers' in general. The Harpies had been created to punish Phineus. The word adds to the horror of Celaeno's predic-

tion. When or why Apollo communicated this information to Celaeno Vergil does not say. No other writer endows the Harpies with prophetic knowledge or prophetic powers. **maxima**, mightiest.

253-254. Ītaliā . . . petitis: this knowledge of their present purpose leads the Trojans to believe more readily her prediction. **ventis . . . vocātis** = *cum ventōs vocāritis*; sc. 'to your aid.' The Trojans had done this recently; cf. 120 with 115. See also ii. 116-119. **ibitis Ītaliā**: for this assurance cf. 94-98, 171, ii. 294-295, ii. 781-784, with notes.

255-257. datam: i.e. by the Fates. **nostrae . . . caedis**: cf. *sprētae . . . fōrmae*, i. 27, with note. **caedis** = *attempted slaughter*; the Trojans had not been able to harm them. See 242-243. The verse = 'hunger due to the injury done in,' etc. **ambēsās . . . absūmere**, to gnaw, yes, to devour. See note on *summersās . . . obrue*, i. 69. **mālīs**: note the *ā*. Dire as this prediction is, it contains encouragement in the implied assurance of a coming city, 255. Celaeno's report of Apollo's

At sociis subitā gelidus formidine sanguis
 dēriguit; cecidēre animī, nec iam amplius armīs, 260
 sed vōtis precibusque iubent exposcere pācem,
 sive deae seu sint dirae obscēnaeque volucrēs,
 et pater Anchīsēs, passīs dē litore palmīs,
 nūmina magna vocat meritōsque indicit honōrēs:
 'Dī, prohibēte minās, dī, tālem āvertite cāsum, 265
 et placidī servāte piōs!' Tum litore fūnem
 dēripere excussōsque iubet laxāre rudentīs.
 Tendunt vēla Notī; fugimus spūmantibus undīs,
 quā cursum ventusque gubernātorque vocābat.
 Iam mediō appāret flūctū nemorōsa Zacynthos 270
 Dūlichiumque Samēque et Nēritos ardua saxīs;
 effugimus scopulōs Ithacae, Lāertia rēgna,
 et terram altrīcem saevī exsecrāmur Ulixī;
 mox et Leucātae nimbōsa cacūmina montis

words (254-257) constitutes the fifth revelation to Aeneas. For the others see note on *ibitis Italiam*, 254. Caelaeno's words are fulfilled, innocently enough, in vii. 107-119.

259-262. *sociis*: for case see § 132. *gelidus* . . . *dēriguit*: cf. *gelidus* . . . *sanguis*, 30. *animī*, *their spirits*. *nec* = *et nōn*; the *nōn* is balanced by *sed*, 261. *pācem* contains a special reference to *bellum* in 235, 247-248. *sint*: subj. in O. O.; *iubent*, 261, implies speech. *volucrēs*, *merely birds*.

263-264. *palmīs*: cf. *supīnās* . . . *manūs*, 176-177. *nūmina magna*: i.e. gods able to overrule the Harpies. *meritōs* . . . *honōrēs*: cf. 118.

266-267. *fūnem*: i.e. the ropes that bound the ships to the shore; coll. singular. *dēripere*, *tear*, implies the utmost haste; see note on *rapuit* . . . *in*, i. 176. *excussōs* . . . *laxāre rudentīs*, *to uncoil and ease off the sheets*, i.e. to crowd on all sail. When a vessel was in port, the *rudentēs* were coiled up on deck. The hoisting of the sails

would involve the uncoiling of the ropes. *excutere* lit. = 'to shake out straight,' as one shakes out a garment.

268-269. *spūmantibus undīs*: the breeze was vigorous. For case see § 159, or § 161. *quā* . . . *vocābat*: *Notī*, 268, and the order of the names in 270-275 show that the Trojans were moving northward, up the Adriatic.

270-271. *Iam*, *Presently*. *nemorōsa*: the *ā* shows an exception to the rule that a vowel is long before a double consonant (*z=d* plus another consonant). Note, however, that the double consonant is in a different word. Cf., then, the note on *mihi*, i. 77. *ardua saxīs*: cf. *Myconō* . . . *celsā*, 76, with note.

272. *scopulōs Ithacae* mockingly calls attention to the wretched character of the *Lāertia rēgna*.

273. *altrīcem* . . . *Ulixī*: for expression and constr. cf. *cultrix Cybelae*, 111. The verse effectively pictures the impression which Ulysses had made on the Trojans.

- 275 et formidātus nautīs aperitur Apollō.
 Hunc petimus fessī, et parvae succēdimus urbī;
 ancora dē prōrā iacitur, stant lītore puppēs.
 Ergō, inspērātā tandem tellūre potitī,
 lūstrāmurque Iovī vōtisque incendimus ārās,
 280 Actiaque Īliacīs celebrāmus lītora lūdīs.
 Exercent patriās oleō lābente palaestrās
 nūdātī sociī; iuvat ēvāsisse tot urbīs
 Argolicās mediōsque fugam tenuisse per hostīs.
 Intereā magnum sōl circumvolvitur annum,
 285 et glaciālis hiems Aquilōnibus asperat undās;
 aere cavō clipeum, magnī gestāmen Abantis,

275. nautīs: dat. (§ 133) with *formidātus*. *aperitur* is a reflexive middle (§ 167), *looms up to view*. For the sing. see note on *insequitur*, i. 87. **Apollō** is briefly put for 'the height whereon Apollo's temple stands'; cf. *Ūcalegōn* = *Ūcalegontis domus*, ii. 312. Vergil has in mind the promontory of Actium.

276-277. urbī: the city of Actium, below the height. **puppēs:** ships were anchored so that their prows pointed seaward, or else they were drawn up on shore stern first; cf. *subductae* . . . *puppēs*, 135.

278-293. "At Actium we sacrifice and hold games. We move on then to Chaonia."

278-279. inspērātā: they had been sailing among islands full of their foes; cf. *iuvat* . . . *hostis*, 282-283. **lūstrāmur:** a reflexive middle (§ 167); cf. *aperitur*, 275. They had been defiled by contact with the Harpies. **-que . . . -que:** as in 224. **Iovī,** out of deference to Jupiter; dat. of interest (§ 131). The Harpies, being gifted with prophetic powers, were Jupiter's ministers (cf. 250-252: § 348); the wrong done them (256) was a wrong done to him, for which atonement must be made. **vōtīs:** i.e. 'the sacrifices we had vowed to offer.' **incendimus,**

kindle, set ablaze; part of every victim was burned on the altar.

280. Īliacīs: freely, *we had practiced at Ilium*. **celebrāmus,** *throng*. Vergil is finding a Trojan precedent for the games established at Actium by Augustus after his victory there; see § 73.

281-282. Exercent, *ply, practice with might and main*. **patriās:** an important word; the games are represented as of great antiquity. **oleō lābente:** instr. abl., *with the help of*, etc. The oil made the wrestler's own limbs more supple and his opponent's hold less secure. **lābente** is a transferred epithet (§ 212); it was the wrestler's hands that slipped. **urbis:** on the islands of 270-273.

284-285. magnum . . . annum: cf. *magnōs . . . orbis*, i. 269, with note. *annum* is governed by the prefix of *circumvolvitur*. Vergil means simply that the year draws to a close. **asperat,** *is beginning to roughen*. 284-285 explain why Aeneas does not tarry long at Actium. He wants to find a better (safer) place in which to spend the winter. See notes on 292-293, at the end.

286. aere cavō: abl. of char. or abl. of material (see note on *pendentibus*, i. 166). A prose writer would say *ex (dē) aere cavō factum*. **magnī . . .**



THE WRESTLERS

postibus adversis figō et rem carmine signō:

Aenēas haec dē Danaïs victōribus arma.

Linquere tum portūs iubeō et cōnsidere trānstrīs;

certātīm socii feriunt mare et aequora verrunt.

290

Prōtinus aēriās Phaeācum abscondimus arcīs,

lītoraque Ēpiri legimus, portūque subīmus

Chāoniō, et celsam Būthrōtī accēdimus urbem.

Hic incrēdibilis rērum fāma occupat aurīs,

Prīamidēn Helenum Grāiās rēgnāre per urbīs,

295

coniugiō Aeacidāe Pyrrhī scēptrisque potitum,

et patriō Andromachēn iterum cessisse maritō.

Obstipui, mirōque incēnsum pectus amōre

compellāre virum et cāsūs cognōscere tantōs.

Prōgredior portū, classis et litora linquēns,

300

Abantis: freely, *once borne by*, etc. Abas is some Greek warrior, identified sufficiently by the epithet *magnī*.

287. postibus adversis, on the portals' front. *adversis* lit. = 'fronting (those who approach)'; cf. *Fronte sub adversā*, i. 166, with note. The *postēs* are doubtless those of Apollo's temple, 275. **rem . . . signō**, I give meaning to my act by a verse. *signō* gets this sense from the idea of making a document valid by signing and sealing it.

288. arma: sc. *dat.*, or *dēdicat.* The verb is often omitted in inscriptions.

289-293. Linquere: as subject sc. *eōs* = *sociōs meōs*. **feriunt:** sc. *rēmīs*. **aequora verrunt:** cf. *caerula verrunt*, 208, with notes. **abscondimus:** i.e. by passing far beyond. **legimus:** as in 127. **portū . . . Chāoniō and celsam Būthrōtī . . . urbem** denote the same place. For form of *portū* see § 102. With *celsam* cf. *altae*, i. 7. At this place Aeneas means to spend the winter; see notes on 284-285, at the end.

294-355. "I find that Helenus, son of Priam, is King of Epirus and husband of Andromache. Presently I see Andromache. Later, I see Helenus himself."

295-297. Prīamidēn . . . maritō (297) is in appos. with *fāma*; hence the infinitives, in O. O. 294 = 'men tell us a tale beyond belief.' **coniugiō** = *coniuget*; see note on *coniugium*, ii. 579. **Pyrrhī:** objective gen. with *coniugiō*, 'marriage with Pyrrhus'; see § 130, Note. **potitum**, having won. **patriō**, of her own race. She had been wife of Hector; cf. ii. 455-457, with notes. **cessisse**, had passed into the possession of. The word, which literally = 'had yielded,' is pathetic. The verse is condensed; it = 'had been passed on again to a husband, this time to a husband of her own race.'—After the fall of Troy, Pyrrhus, warned by Helenus, a prophet (§ 349), that grave dangers awaited the Greek chieftains on the sea, returned home safely by land. Hence he had a friendly feeling for Helenus.

298-299. incēnsum (*est*) = *ardet*. **amōre compellāre:** for constr. see § 185.

300. Prōgredior: we infer (§ 254) that Aeneas goes forth to learn whether the report given in 294-297 is true or not.

sollemnīs cum forte dapēs et trīstia dōna
ante urbem in lūcō falsī Simoëntis ad undam
libābat cinerī Andromachē, Mānisque vocābat
Hectoreum ad tumulum, viridī quem caespīte inānem

305 et geminās, causam lacrimīs, sacrāverat ārās.

Ut mē cōspexit venientem et Trōia circum
arma āmēns vīdit, magnīs exterrita mōnstrīs
dēriguit vīsū in mediō, calor ossa reliquit;
lābitur, et longō vix tandem tempore fātur:

310 'Vērane tē faciēs, vērus mihi nūntius adfers,
nāte deā? Vīvisne, aut, sī lūx alma recessit,
Hector ubi est?' Dīxit, lacrimāsque effūdit, et omnem
implēvit clāmōre locum. Vix pauca furentī

301-305. *cum forte*, at the very moment when, as it happened. *dapēs* . . . *libābat* (303): for the word-order cf. § 230. *ante (outside) urbem*: Vergil skillfully puts this scene at a time and a place when and where only Trojans would be present. *falsī*, mimic; this Simois reproduced that at Troy (i. 100). Cf. *falsī* . . . *genitōris*, i. 716. *libābat*, was offering. For offerings to the dead see note on *inferimus*, 66. The use of *libō* here (see Vocabulary) is natural enough, since the ceremony would involve a libation in the true sense of the term (see i. 736, with notes). *cinerī* . . . *Mānīs* by themselves merely = 'his ashes,' 'his spirit,' but the position of *Andromachē* makes clear the reference to Hector. *Mānīs* . . . *vocābat*: the tomb here contains no body; hence Hector's spirit must be summoned hither, from its resting-place in the tomb near Troy, to partake of the *dapēs* and the *dōna*, 301. See note on *sepulchrō*, 67. *inānem* belongs with *tumulum*; for its position see notes on *ignōtum*, ii. 59. *geminās* . . . *ārās*: cf. *stant Mānibus ārae*, 63. *causam lacrimīs*, as spirit (cause) for her tears. The appos. expression gives the purpose of *sacrāverat*. For such an appos. expression see notes on i. 636. *lacrimīs* is dat.

of interest (§ 131); she helps her tears by giving them a chance to flow. *geminās* . . . *ārās* is really no part of the rel. clause, which was begun to describe *tumulum* only. We ought to have *viridī* . . . *inānem extruxerat et ad geminās ārās quās sacrāverat*, or the like.

307. *āmēns*, bewildered, gives the effect of *arma vīdit* (§ 211). *mōnstrīs*: the unexpected coming of Trojans.

309. *lābitur*, totters, falls. *longō* . . . *tempore*: abl. of measure of difference with *vix tandem*, which is a strengthened *post* (adv.). The expression results from a combination of *vix tandem* and *longō post tempore*.

310-312. *faciēs* . . . *nūntius*: in the pred. with *tē* . . . *adfers*, which = *venīs*, or a strengthened *es*. *Andromache's* first thought is that she has merely seen a vision. Contrast 173-175. *recessit*: sc. *ā te*. *Hector ubi est?*: the question implies a belief that the spirits have knowledge of one another's doings. It is also a compliment to Aeneas, since it implies that *Andromache* thought of Hector and Aeneas as inseparable in life and so naturally pictured them as inseparable in death. See notes on *amīcī*, i. 486, on ii. 320-321, and on ii. 453-455, at the end.

313-314. *furentī* (sc. *eī*), while her

subiciō, et rārīs turbātus vōcibus hīscō:

‘Vivō equidem, vītamque extrēma per omnia dūcō;
nē dubitā; nam vēra vidēs.

315

Heu! Quis tē cāsus dēiectam coniuge tantō
excipit, aut quae digna satis fortūna revīsīt?
Hectoris Andromachē Pyrrhīn cōnūbia servās?’

Dēiēcīt vultum, et dēmissā vōce locūta est:

320

‘Ō fēlix ūna ante aliās Priamēia virgō,
hostilem ad tumultum Trōiae sub moenibus altīs
iussa morī, quae sortītūs nōn pertulit ūllōs,
nec victōris erī tetigit captīva cubile!

Nōs, patriā incēnsā, dīversa per aequora vectae
stirpis Achillēae fastūs iuvenemque superbum

325

excitement lasts; dat. with subiciō (§ 138). subiciō, I fling in. For scansion see note on disice, i. 70. rārīs, faltering. His words stand far apart; see note on appārent rārī, i. 118. hīscō, stammer. Aeneas himself can scarcely speak for grief. Render Vix . . . hīscō by Only with difficulty do I insert a word, now and then, between her frenzied cries, etc.

315-316. extrēma, hazards. The verse=‘I am alive, though,’ etc. **vēra** carries us back to 310.

317. dēiectam . . . tantō, dislodged from so lofty (splendid) a union; a powerful expression. coniuge: Hector.

318. excipit, greets, with a suggestion of hostility, as often. digna satis: sc. tē. quae . . . revīsīt (sc. tē)? is a condensed way of saying (1) ‘is some brighter lot coming back to you?’, (2) ‘if so, what?’

319. Pyrrhīn=Pyrrhine. The interrog. -ne is often thus shortened, esp. before a vowel. For the position of -n here cf. the position of -ne in *bellumne*, 248, and in *coniūnzne*, ii. 597. This pathetic question carries us back to 317-318, *quis . . . excipit . . . ?* Aeneas is greatly excited (314). His first query is based on his conception of Andromache’s fate before he heard the *fāma* of 294-297. His second query

is based on the *fāma*. Then his mind reverts to the thought which prompted his first inquiry. This is natural; the mind dwells most on the thoughts it has longest entertained. See, also, notes on ii. 453-455, especially on *postēs*, 454.

321. fēlix . . . ante aliās=fēlicissima; the addition of *ūna* makes the expression resemble *iūstissimus ūnus*, ii. 426. **virgō=virgō filia;** the ref. is to Polyxena, slain by the Greeks at the tomb of Achilles. See Gayley (§ 362), pages 307, 313.

323. iussa=a causal clause. For the thought of *fēlix . . . morī*, 321-323, cf. Aeneas’s cry, i. 94-101, esp. 94-96. **sortītūs: i.e. of spoil and captives.**

325-326. Nōs=Ego; note the adverbs. **asynдетon. patriā incēnsā=Dardaniā incēnsā**, 156. **vectae . . . tulimus (327), sailed . . . bore, i.e. ‘were forced to sail . . . were forced to bear.’** For a very different story of Pyrrhus’s return see notes on 295-297, at the end. **stirpis Achillēae: Pyrrhus. fastūs . . . superbum: parallelism (§ 251).** To a mature woman like Andromache the youth of Pyrrhus—son, too, of Achilles!—made his whims harder to bear. **iuvenem: adulēscētem** (impossible in dactylic hexameter verse) would have been more effective.

servitiō ēnixae tulimus; quī deinde, secūtus
Lēdaeam Hermionēn Lacedaemoniōsque hymenaeōs,
mē famulō famulamque Helenō trāsmisit habendam.

330 Ast illum, ēreptae magnō inflammātus amōre
coniugis et scelerum furiis agitātus, Orestēs
excipit incautum patriāsque obtruncat ad ārās.
Morte Neoptolemī rēgnōrum reddita cessit
pars Helenō, quī Chāoniōs cognōmine campōs

335 Chāoniamque omnem Trōiānō ā Chāone dixit,
Pergamaque Īliacamque iugis hanc addidit arcem.
Sed tibi quī cursum ventī, quae Fāta dedēre,

327. servitiō ēnixae, having borne child, too, in slavery. *Ēnītor* is seldom thus used without an object like *puerum*. *servitiō* is temporal abl. without a prep., though it has no modifier. In classical prose this use is confined to certain words, *nocte*, *diē*, *hieme*, etc., which themselves express time. *deinde*, thereafter, bitterly sums up *stirpis* . . . *tulimus*, esp. *servitiō ēnixae*.

328. Lacedaemoniōs: i.e. with the Spartan maid Hermione. **hymenaeōs**: as in i. 651.

329. mē . . . habendam: we should expect *mē famulō Helenō famulam trāsmisit habendam*, 'transferred me to Helenus a slave, to be kept (by him) as his slave.' Andromache describes the one act of Pyrrhus in terms more properly suited to an account of two acts. *mē* and *famulam* twice describe Andromache, as *famulō* and *Helenō* twice identify Helenus. For the separation of these words cf. note on *Dēliūs* . . . *Apollō*, 162. *trāsmisit*: a scornful substitute for *in mātrimōnium dedit*. Andromache pictures Pyrrhus as indifferent, in his pursuit of Hermione, to what became of Andromache. In her sorrowful recalling of the past, Andromache speaks with scornful exaggeration, esp. in *famulō*, 329, hardly generous to Helenus. *He* was innocent throughout.

330-331. illum: Pyrrhus. **ēreptae** = *quae ei ērepta erat*. **ēreptae . . . coniugis**: Menelaüs, not knowing that Hermione had been secretly betrothed to Orestes, gave her to Pyrrhus. *coniugis* expresses the desired, not the actual, relation. Cf. note on *gener*, ii. 344. **scelerum**: see *Orestēs* in Vocabulary. **furiis**: the ancients hardly distinguished the frenzy born of remorse from the Furies proper. Roman readers would think of a famous Greek tragedy (the *Eumenides*, by Aeschylus) in which the pursuit of Orestes by the Furies was portrayed. Orestes murdered Pyrrhus because he had suffered from Pyrrhus a personal injury (*ēreptae . . . coniugis*) and because he was not himself (*scelerum . . . agitātus*).

332. excipit incautum: cf. *incautum superat*, i. 350. For *excipit* see 318.

333. cessit: as in 297. See 295-297, with notes.

335-336. Chāoniam . . . dixit: briefly put for *called the whole region Chaonia*. For the language cf. 18, 133 (*Pergameam . . . vocō*), i. 277. **ā**: in such connections we say 'after.' **Pergama . . . arcem**: reproductions of those at old Troy; cf. *falsi Simoëntis*, 302.

337. Sed = *But* (enough of us and of our experiences).

aut quisnam ignārum nostrīs deus appulit ōrīs?
 Quid puer Ascanius? Superatne et vēscitur aurā,
 quem tibi iam Trōiā 340
 Ecqua tamen puerō est āmissae cūra parentis?
 Ecquid in antiquam virtūtem animōsque virilīs
 et pater Aenēās et avunculus excitat Hector?
 Tālia fundēbat lacrimāns, longōsque ciēbat
 incassum flētūs, cum sēsē ā moenibus hērōs 345
 Prīamidēs multīs Helenus comitantibus adfert,
 agnōscitque suōs, laetusque ad limina dūcit,
 et multum lacrimās verba inter singula fundit.
 Prōcēdō, et parvam Trōiam simulātaque magnīs .

338. quisnam . . . deus, *what god, pray . . . ?* Cf. *quōnam*, ii. 595, *Nam quae*, ii. 373, with notes. ignārum gets its meaning from its position beside *nostrīs* . . . ōrīs; it = 'without knowing that you were so soon to see friends.'

339. Quid . . . Ascanius?, *What of the lad . . . ?*, etc., is an idiomatic expression in which originally some verb (such as *agit*, *facit*) was employed. *superat*: as in ii. 597, ii. 643. *vēscitur aurā*: as in i. 546.

340. quem . . . Trōiā: perhaps Vergil purposely left the verse incomplete, preferring merely to suggest his meaning. See § 52, at the end. *Trōiā* is, perhaps, part of an abl. abs., *when Troy was already . . .*

341. Ecqua . . . cūra . . . ?, *Has the lad any concern . . . ?* *tamen*: the balancing *although*-clause is involved in the context, esp. in 340. This verse shows clearly that, at the time of the fall of Troy, Ascanius was very young. Cf. the pictures of him in ii. 673-674, ii. 677, ii. 723-724. Andromache means, then, 'Does Ascanius, though he was, and is, so young, remember his mother?' *āmissae* = *quamquam eam āmisit*. How Andromache knows that Crēūsa is dead Vergil does not indicate.

342. Ecquid, *at all*; adv. acc. (§ 146). Cf. *multum*, i. 3. *antiquam*, *of the olden days*. Study *anticus* in Vocabulary. *virtūtem*: sc. *Trōiānōrum*.

343. pater . . . Hector: i.e. the fact that he has Aeneas for a father, etc. *avunculus*: Crēūsa was sister of Hector, the first husband of Andromache. For the mention together of Aeneas and Hector see note on *Hector ubi est?*, 312, at the end.

347-348. suōs, *his countrymen*. *multum*, *copiously*; for the syntax cf. that of *Ecquid*, 342. *verba . . . singula*: an extravagant and incorrect expression. Cf. the vulgar English, 'She sobbed between each word.' Render, freely, by *mingles his tears with his words*. The verse means that the meeting affected Helenus as it had Andromache (312, 344) and Aeneas (313-314). The tears are due in part to joy, in part to sorrowful recollections inspired by the meeting. With fine taste Vergil suppresses the words of Helenus. Two speeches — on the same theme — would weary the reader; besides, Andromache had said all that could be said.

349. parvam, *miniature*. *simulāta*, *made like unto*, a rare sense. For the dat. with *simulō* see §§ 136-137. With *magnīs* sc. *Pergamīs*.

- 350 Pergama et ārentem Xanthī cognōmine rīvum
agnōscō, Scaeeaeque amplector limina portae.
Nec nōn et Teucrī sociā simul urbe fruuntur.
Illōs porticibus rēx accipiēbat in amplīs;
aulāi mediō libābant pōcula Bacchī
- 355 impositis aurō dapibus, paterāsque tenēbant.
Iamque diēs alterque diēs prōcessit, et aurae
vēla vocant, tumidōque inflātur carbasus Austrō.
Hīs vātem adgredior dictīs, ac tālia quaesō:
‘Trōiugena, interpres dīvum, quī nūmina Phoebī,
360 quī tripodas, Clariī laurūs, quī sidera sentīs
et volucrum linguās et praepetis ōmina pinnae,
fāre age (namque omnem cursum mihi prōspera dīxit

350. ārentem: i.e. half dry, tiny; it corresponds to *parvam*, 349. Homer describes the Trojan Xanthus as ‘whirling.’ **Xanthī cognōmine** involves an abl. of char.; see note on *praestantī corpore*, i. 71. *Xanthus-named* would give the force of the construction.

351. Scaeeae . . . portae: cf. ii. 612, with note. With *amplector limina* cf. *amplexae . . . tenent*, ii. 490. This embrace is one of recognition; that in ii. 490 is an embrace of farewell.

352. Nec nōn et: as in i. 707. **Teucrī:** they had gone forth with Aeneas (300); see § 254. **sociā . . . urbe,** the city’s friendship; the emphasis is on the adjective (§ 214).

354. aulāi mediō=the prose in *mediā aulā*. *mediō* is adj.=noun (§ 216, 2), in local ablative. For *aulāi* see § 99. Vergil uses *aulāi* here as he does *ātria* in ii. 528; compare, then, *porticibus longīs*, ii. 528, with note. He may, however, have in mind the Greek house, in which, in Homeric times, there was a court (*aula*) before the house, surrounded by colonnades.

355. aurō, platters of gold; see § 203. **dapibus:** i.e. offerings of meat to the gods (cf. 301). Of the feast referred

to in 353-355 only the libations are described. For this sacrifice see note on *templis*, i. 632.

356-462. “Helenus declares that I can reach Italy safely only by going round Sicily. He bids me visit the Sibyl at Cumae, to learn my future in Italy.”

356-357. diēs . . . diēs properly denotes but two days, but must here= *day after day*. **aurae . . . vocant:** cf. *lēnis . . . vocat Auster*, 70.

358. quaesō: here transitive, with acc. of effect (§ 142). The form is generally used parenthetically.

360. tripodas: see note on *adytis . . . reclūsīs*, 92. **laurūs:** cf. 81, 91, with notes. **sidera:** astrology was popular in Vergil’s time, but unknown in the Trojan days. See note on *ancora*, i. 169. **sentis,** *dost understand*.

361. volucrum . . . pinnae: the ref. is to the two kinds of augury, from the notes of birds and from their flight. In i. 393-400 both kinds are exemplified, though greater stress is laid on the latter. **praepetis,** *presaging, prophetic*. *Praepes* is a technical term of augury, applied to birds whose flight gave omens. **pinnae:** subjective gen., *conveyed by*, etc.

rēligiō, et cūctī suāsērunt nūmine dīvi
 Ītaliā petere et terrās temptāre repostās;
 sōla novum dictūque nefās Harpyia Celaenō 365
 prōdigium canit, et trīstīs dēnūntiat irās
 obscēnamque famem): quae prīma perīcula vītō,
 quidve sequēns tantōs possim superāre labōrēs?"
 Hīc Helenus, caesis prīmum dē mōre iuvenēis,
 exōrat pācem dīvum vittāsque resolvit 370
 sacrātī capitis, mēque ad tua līmina, Phoebe,
 ipse manū multō suspēnsū nūmine dūcit,
 atque haec deinde canit dīvīnō ex ōre sacerdos:
 'Nāte deā, nam tē maiōribus ire per altum
 auspiciis manifesta fidēs (sic fāta deum rēx 375
 sortitur volvitque vicēs, is vertitur ōrdō),
 pauca tibi ē multīs, quō tūtior hospita lūstrēs
 aequora, et Ausoniō possis cōsidere portū,

363-364. *rēligiō*, *revelation*, agencies of religion rather than religion itself, e.g. the oracle, 94-98, the visit of the Penates, 147-171, the vision of Hector, ii. 268-297, and the *auguria divum*, 5. *repostās*: i.e. out of the beaten tracks.

365-368. *Harpyia*: here of three syllables; see *Harpyia* in Vocabulary, and contrast 212, 226, 249. *prōdigium* = *mōnstrum*; see § 345. For the reference see 253-257. *irās*: sc. *divōrum*, out of *divi*, 363. *obsccnam . . . famem*: cf. Celaeno's expression, *dīra famēs*, 256. *vītō*: for mood see note on *Quem sequimur . . . ?*, 88. *quid . . . sequēns*, by pursuing what course, contains the protasis to *possim*; it = *quid sī sequar*. *superāre*, o'ercome, master. *labōrēs*: i.e. of a journey to Italy and *terrae repostae*, 364.

370. *resolvit*: Helenus wore the *vittae* as priest; see note on *īnfula*, ii. 430. He removes them that he may be free to yield himself to the influence of Apollo; there must be nothing on his person to impede the entrance of the

god into his heart (cf. *animīs inlābere nostrīs*, 89). The physical condition of those about to receive inspiration is regularly described as abnormal.

372. *multō . . . nūmine*, *uplifted by the all-pervading power of the god*.

374-375. *nam, since. maiōribus . . . auspiciis*, under no common auspices; for case see § 161. *manifesta fidēs* (est): as in ii. 309. *fāta*, the utterances (cf. *for, fāri*); see § 216, 1.

376. *vicēs*: the changes and chances of mortal life. See *vicis* in Vocabulary. *is . . . ōrdō*: sc. *ā rēge deum*, such is the ordered sequence of events kept revolving (by Jupiter). The emphasis is on *is*, as on *ea*, ii. 17. *ōrdō* = *ōrdō rerum*. Destiny is here a revolving wheel, which in time brings to each man his lot. For the power accorded here to Jupiter see § 341.

377-379. *pauca . . . expediam* (379): see § 349. *quō . . . lūstrēs*: a purpose clause. *quō* is used because there is a comp. in the clause. *Ausoniō*: the harbor is that of Cumae.

- expediam dictis, prohibent nam cētera Parcae
 380 scīre Helenum, fārīque vetat Sātūrnīa Iūnō.
 Prīncipiō Ītaliā, quā tū iam rēre propinquā
 vicinōsque, ignāre, parās invādere portūs,
 longa procul longīs via dīvidit invia terrīs.
 Ante et Trīnacrīā lentandus rēmus in undā,
 385 et salis Ausonīi lūstrandum nāvibus aequor,
 infērīque lacūs Aeaeaeque īnsula Circae
 quā tūtā possis urbem compōnere terrā.
 Signa tibi dīcam, tū condita mente tenētō.
 Cum tibi sollicitō sēcrētī ad flūminis undam
 390 litoreīs ingēns inventa sub ilicibus sūs,
 trīgintā capitum fētūs ēnīxa, iacēbit,
 alba, solō recubāns, albī circum ūbera nātī,

379-380. nam . . . Iūnō explains *pauca*, 377. *fārīque*: we should have expected *aut* (or *else*) *fārī*; Helenus is not privileged even to tell all he knows.

381-382. Prīncipiō: as in ii. 752. *tū* implies a contrast: 'you think it is near, I know better.' *iam*, already. Join both with *propinquā* and with *vicinōs*, 382. *vicinōsque* . . . *portūs*: we should have expected *cuiusque vicinōs*, etc., *whose harbors*, etc., but see note on *et*, ii. 71. Observe that *vicinōs* is pred. to *invādere portūs*, in the thought that they are already near. In Vergil's time ships reached Italy from Greek waters by crossing from Dyrrachium (modern Durazzo), just north of Epirus, to Brundisium.

383. *longīs* . . . *terrīs*, instr. abl., by long stretches of land, is explained by 384-387. *via* . . . *invia*, a way that is no way. Such a combination of contradictory words is called *oxymoron*. *dividit*: sc. *ā tē*.

384-387. *Ante* . . . *quā* . . . *possis* (387): see note on *prius* . . . *quā* . . . *fundat*, i. 192-193. *et* . . . *et*, both . . . and. *lentandus*: i.e. must be vigorously plied. *salis Ausonīi*: the *Mare Īnferum*, between Sicily and Latium.

-que . . . -que are not correlative. The first -que joins 386 as a whole to 385; the second -que joins *Aeaeae* . . . *īnsula Circae* to *infērī lacūs*. *lacūs* . . . *īnsula*: sc. proper forms of *lūstrandum* (with *sunt*, *est*), in the sense of *must be skirted*. The *lacūs* are a group of lakes in Campania, the chief of which was called *Avernus* or *Averna*. Near this was a fabled entrance to the lower world. *Aeaeae* . . . *Circae*: the promontory of Circeii, on the coast of Latium, once an island, tradition said. *possis*: subj. in a purpose clause. The sense is 'You must do certain things in order that,' etc.

388. *Signa*: i.e. that you have reached your destined home.

389-393. *tibi*: with *inventa*, 390 (§ 133). *sēcrētī*, retired, sequestered. Cf. *sēcrēta*, ii. 299. *litoreīs*: i.e. that grow on the banks. *Lītus*, whence *litoreus* comes, properly='seashore,' but sometimes=*ripa*, 'river bank.' *inventa* . . . *iacēbit*: we should say, *shall be found lying*. *trīgintā capitum*: gen. of definition (§ 122) with *fētūs*, a litter. *capitum*: cf. English 'head' as applied to cattle. *ēnīxa*: freely, newly mother of. Cf. *ēnīxae*, 327, with note.

is locus urbis erit, requiēs ea certa labōrum.

Nec tū mēnsārum morsūs horrēsce futūrōs;

Fāta viam invenient; aderitque vocātus Apollō.

395

Hās autem terrās Italīque hanc litoris ōram,
proxima quae nostrī perfunditur aequoris aestū,
effuge; cūncta malīs habitantur moenia Grāis.

Hic et Nāryciī posuērunt moenia Locri,

et Sallentinōs obsēdit milite campōs

400

Lycetius Īdomeneus, hīc illa ducis Meliboeī
parva Philoctētae subnīxa Petēlia mūrō.

Quīn, ubi trānsmisssae steterint trāns aequora classēs,

et, positīs ārīs, iam vōta in litore solvēs,

purpureō vēlāre comās adopertus amictū,

405

nē qua inter sānctōs ignīs in honōre deōrum

nāti: sc. *inventi iacēbunt*. Render *albī* . . . *nāti* freely by *her white children about*, etc. **is** . . . **ea:** for gender see note on *hoc*, i. 17.

394-395. Nec . . . **horrēsce:** *nec*, not *nēve*, or *neu*, is used with a prohibition which follows an affirmative command. **mēnsārum morsūs:** predicted in 255-257. For case of *morsūs* see § 142. **futūrōs**, *predestined, fated*. See note on *futūrae*, i. 712. **vocātus:** cf. *ventīs* . . . *vocātis*, 253, with note.

396-398. Hās . . . **hanc**, *yonder*; said with a gesture. **ōram**, *stretch*. **proxima:** for position see note on *ignōtum*, ii. 59. **nostrī** . . . **aequoris:** the Adriatic. **Grāis:** for case see § 133. Southern Italy was called *Magna Graecia*, on account of the number of Greeks resident there. Greek is still largely spoken in this region, and Greek coins are in circulation in its towns.

400. obsēdit, *mastered*; properly, 'beset.'

401-402. Īdomeneus: for his expulsion from Crete see 121-123. **illa** . . . **parva** together = *that small, but famous*; cf. notes on *illō*, ii. 274, and on *ille* . . . *rēgnātor*, ii. 779. **subnīxa**,

supported by, secured by. To Aeneas *subnīxa* . . . *mūrō* would contain a menace. Vergil is probably alluding, however, by way of compliment, to the fact that Petelia bravely withstood Hannibal. For such a reference see §§ 64-65. The places mentioned in 399-402 are not given in their geographical order; the land of Locri, first named, was farthest south.

403-404. Quīn: as in i. 279. **steterint**, *shall have come to anchor*; cf. *stant* . . . *puppēs*, 277, with note. **iam**, *presently*.

405. vēlāre: imp. pass., in middle sense, with acc.; see § 149. **vēlāre** . . . **adopertus**, *cover and veil*. To cover one's head while praying was a Roman custom; the Greeks prayed with head uncovered. Vergil is supplying in the command of Helenus an ancient and dignified origin for the Roman practice; see § 73.

406. nē qua . . . **turbet** (407), *to keep any (every) hostile sight from meeting and*, etc. See note on *nē* . . . *arcēret*, i. 299-300. **ignīs** i.e. on the altar; cf. *vōtis* . . . *ārās*, 279, with note. **in** . . . **deōrum**, *while you are worshipping*, etc.

hostīlis faciēs occurrat et ōmina turbet.

Hunc sociī mōrem sacrōrum, hunc ipse tenētō;
hāc castī maneant in rēligiōne nepōtēs.

- 410 Ast, ubi dīgressum Siculae tē admōverit ōrae
ventus, et angustī rārēscēt claustra Pelōri,
laeva tibī tellūs et longō laeva petantur
aequora circuitū; dextrum fuge litus et undās.
Haec loca vī quondam et vāstā convulsa ruīnā
- 415 (tantum aevī longinqua valet mūtāre vetustās)
dissiluisse ferunt, cum prōtinus utraque tellūs
ūna foret; vēnit mediō vī pontus, et undīs
Hesperium Siculō latus abscidit, arvaeque et urbīs
lītore dīductās angustō interluit aestū.

407. *hostilis faciēs*, *untoward sight*; lit., 'sight hostile (to the sacrifice).' *occurrat*: sc. *tibi*. *ōmina*: favorable omens gained before the sacrifice and the prayer might be nullified by subsequent mishaps.

408. *tenētō*: the so-called fut. forms of the imp. are more formal and archaic (§ 98) than the pres., and so are better suited to a solemn passage like this. With 408-409 cf. 280-283, with note on *celebrāmus*, 280.

409. *castī*=an adverb (§ 213). *rēligiōne*, *holy observance*.

410-413. *dīgressum*: i.e. after you leave the part of the east coast of Italy represented by 403-409. Render by *But when, after you depart (from that place), the wind, etc.* *angustī* . . . *Pelōri*: i.e. the strait between Pelorus and Italy, the Straits of Messina. Its *claustra*, *barriers* (properly 'shutters'), are the headlands on either side. *rārēscēt*: see *rārēscō* in Vocabulary. Cf. *rārus*, as used in i. 118. *laeva* . . . *laeva*, *on the left*. The course to the left will take them, *longō* . . . *circuitū*, round Sicily. The course to the right—the direct, shortest route to Italy—would be the most natural course; hence the repetition of the command

to take a different course, and the full statement of reasons for that command, 412-432. Note the alliteration (§ 252) in 412.

414. *vī*, *violence*; cf. i. 4, i. 69, etc. *ruīnā*: we should say 'upheaval.' See note on ii. 310.

415. *tantum* . . . *vetustās*: freely, *such vast changes can be wrought by*, etc.

416-417. In translation, represent *ferunt* by a parenthetical expression:—*so men say*—. *prōtinus*, *continuously*; join with *ūna*, 417. *utraque tellūs*: Italy and Sicily. *utraque*, which really = 'each of the two,' is incorrectly used here; *ambae tellūrēs* would be more exact. *foret*: subj. in O.O. *mediō*: dat., = *in medium* (§ 134), or abl. of the route (§ 159), i.e. into (through) the gap thus made. *vī*, *violently, furiously*.

418-419. *Siculō*: sc. *lateri*; for case see note on *silicī*, i. 174. *lītore dīductās*: freely, *torn asunder, coast from coast*. *lītore* is abl. of spec., 'in respect of their shores.' The pl. would be more natural, but Vergil is thinking of the cities standing each on its own shoreline. *angustō* . . . *aestū*, *with its narrow flood (tide)*, recalls *angustī* . . . *Pelōri*, 411.

Dextrum Scylla latus, laevum implācāta Charybdis 420
 obsidet, atque imō barathrī ter gurgite vāstōs
 sorbet in abruptum flūctūs, rūrsusque sub aurās
 ērigit alternōs, et sīdera verberat undā.
 At Scyllam caecīs cohibet spēlunca latebrīs
 ōra exsertantem et nāvīs in saxa trahentem. 425
 Prīma hominis faciēs et pulchrō pectore virgō
 pūbe tenus, postrēma immānī corpore pistrix,
 delphīnum caudās uterō commissa lupōrum.
 Praestat Trīnacriī mētās lūstrāre Pachynī
 cessantem longōs et circumflectere cursūs 430
 quam semel infōrmem vāstō vīdisse sub antrō

420-423. **Dextrum**: i.e. as one rounds Italy from the Adriatic, to go north through the Straits of Messina (411). For the sake of variety Vergil dwells most on the activity of Charybdis, most on the appearance of Scylla. **atque . . . undā** (423) describes Charybdis only. It would have been better to leave out *atque*, and to make *imō* (*Charybdis*) . . . *undā* an independent sentence. **imō . . . gurgite**: local abl.; freely, *seated deep down in her pit amid the swirling waters*. **ter**: Homer says thrice daily. Vergil's words can only mean that, when Charybdis is in action, the waters are thrice sucked down, thrice belched forth. How often this happens Vergil does not say. **in abruptum**, *sheer downwards*. *abruptum* properly = a (broken off, i.e.) precipitous cliff, then the abyss which says a cliff overhangs. For the part. = a noun see § 216, 1. **alternōs**, *in turn*.

425. **ōra . . . trahentem**: freely, *out of which she thrusts . . . and drags*, etc. In prose we should probably have *unde ōra exsertat*, etc.

426-428. **Prīma . . . faciēs**: freely, *In front her guise is a mortal's*. For *Prīma* and *postrēma* (427) see note on *summā . . . undā*, i. 127. **faciēs** is not only subject to *est* to be supplied, but also one of its two predicates. **pulchrō**

pectore . . . immānī corpore, *lovely-breasted . . . giant-bodied*; see note on *praestantī corpore*, i. 71. **pūbe**, *the waist*. **delphīnum . . . lupōrum**, *uniting dolphins' tails to*, etc. The *uterus* is formed, or, as we should put it, encircled, by wolves. **caudās** is object of *commissa*, which is to be taken as a middle (§ 148).—In 420-428 there is a fine example of chiasmus (§ 243), in the description of Scylla, Charybdis (420-421), Charybdis (421-423), Scylla (424-428).

429. **Praestat**: as in i. 135. **mētās . . . Pachynī**, *to double round Pachynus, as round a turning-post*. For case of *Pachynī* see § 122. Vergil compares the ships of Aeneas as they round Pachynus to racing chariots as they round the turning-posts (*mētae*) in the circus.

430. **cessantem**: freely, *making haste slowly*. Strictly, the word suggests the idea of standing absolutely still (see note on *cessābit*, i. 672). To the Trojans, eager to reach Italy, the promised land (so near, physically), the long voyage round Sicily might well seem even worse than standing still. **circumflectere** here = 'to traverse by rounding' (sc. *mētās Pachynī*); freely, *trace long, winding courses*. **cursūs** is acc. of effect: §§ 140, 143.

- Scyllam et caeruleis canibus resonantia saxa.
 Praeterea, si qua est Helenō prudentia vātī,
 si qua fidēs, animum si vērīs implet Apollō,
 435 ūnum illud tibi, nāte deā, prōque omnibus ūnum
 praedicam, et repetēs iterumque iterumque monēbō:
 Iūnōnis magnae primum prece nūmen adōrā,
 Iūnōnī cane vōta libēs, dominamque potentem
 supplicibus superā dōnīs; sic dēnique victor
 440 Trīnaciā finīs Italōs mittēre relictā.
 Hūc ubi dēlātus Cūmaeam accesseris urbem
 divīnōsque lacūs et Averno sonantia silvīs,
 insānam vātem aspiciēs, quae rūpe sub imā
 fāta canit foliisque notās et nōmina mandat.

432. caeruleis, *sea-hued*. **canibus** = *lupōrum*, 428; for the variety cf. § 196. Note how much light 424-432 throw on *Vōs* . . . *scopulōs*, i. 200-201.

433-434. Helenō = *mihi*; see note on *Iūnōnis*, i. 48. **prudentia**: here in its lit. sense, *foresight*. **vātī** is in pred. appos. with *Helenō*, as a prophet. *Prudentia* by itself may denote merely the foresight of common sense or experience. **si . . . fidēs** (*est ei*), *if in any way he deserves credence*; lit., 'if he has any trustworthiness.' The threefold repetition of the one thought in *si qua est* . . . *Apollō* is noteworthy. There is, of course, no element of doubt here. The meaning is, 'So surely as Helenus is a prophet, so surely must you do one thing above all others' (435).

435-436. illud, *the following*; a common meaning. **omnibus**: as in i. 15. **praedicam** . . . **monēbō**: though he used the third person of himself in 433-434, Helenus now uses the normal first person. The ancients found it hard to speak of themselves for any length of time in the third person.

437-438. Iūnōnis . . . **Iūnōnī**: note the triple emphasis of position, repetition, and metrical treatment (§ 300). **libēs**: an important word; the Trojans might well have been loath to

honor Juno at all. Vergil is suggesting an explanation of the high honor paid in his day to Juno at Rome (§ 73). See notes on *celebrāmus*, 280, and on *vēlare* . . . *adopertus*, 405. Vergil was probably thinking, also, of the worship of Juno on the Lacinian Promontory, which Aeneas passes presently. See 552, and § 314.

439-440. superā: a strong word; *saeva Iūnō* (i. 4) will not readily befriend the race she hates (i. 28). **victor** keeps up the figure. **dēnique**: as in ii. 70, ii. 295. **mittēre**: sc. *ā Iūnōne divīsque*.

441-442. dēlātus: as in 154. **divīnōs** . . . **lacūs** = *infernī* . . . **lacūs**, 386. The lakes are *divīnī*, as belonging to the powers of the underworld. **et**: see § 218. **Averno** is pl. to *Avernus*, as *Pergama* is to *Pergamus*. We use the singular. **sonantia silvīs**, *with its rustling woods*; lit., 'rustling with,' etc.

443. insānam: cf. *furēns* used of Cassandra, ii. 345. The ref. is to the Sibyl (§ 59). **rūpe** . . . **imā**, *within the depths of the cliff*. For *ima* see notes on *Prima* and *postrēma*, 426, 427. We may also compare § 214.

444. notās et nōmina (*fātōrum*): i.e. the signs and symbols by means of which her prophecies are expressed.

Quaecumque in foliis dēscripsit carmina virgō, 445
digerit in numerum atque antrō sēclūsa relinquit;
illa manent immōta locis neque ab ōrdine cēdunt:
vērum eadem, versō tenuis cum cardine ventus
impulit et tenerās turbāvit iānuā frondēs,
numquam deinde cavō volitantia prēndere saxō 450
nec revocāre sitūs aut iungere carmina cūrat;
incōsultī abeunt sēdemque ōdēre Sibyllae.
Hīc tibi nē qua morae fuerint dispendia tantī,
quamvis increpitent socii et vī cursus in altum
vēla vocet possisque sinūs implēre secundōs, 455
quīn adeās vātem, precibusque ōrācula poscās
ipsa canat, vōcemque volēns atque ōra resolvat.
Illa tibi Ītaliae populōs ventūraque bella

446. in numerum, in order, in sequence. antrō=rūpe sub imā, 443.

448-449. eadem (folia): object of prēndere, 450. versō tenuis . . . cardine ventus, the gentle breeze due to the opening of the door, when some one comes to consult the Sibyl. versō . . . cardine, abl. abs., gives the cause of tenuis . . . ventus. cardine=foribus (§ 204). iānuā: i.e. the swinging of the door. frondēs: object of both verbs.

450-451. deinde, thereafter. cavō . . . saxō: the third expression for the Sibyl's grotto; see 443, 446. volitantia is neuter, in spite of frondēs, because Vergil had in mind carmina, 451. Render by *never thereafter, though the prophecies flit about, does she trouble to catch them, or, etc.* sitūs, positions. carmina: her prophecies as set forth by the leaves, duly arranged (445-449).

452. incōsultī, uncounseled, a very rare sense. They are obliged to select leaves at random and so get little help. Vergil is thinking of the mode of consulting the Sibylline books; see, § 93. On the Sortēs Vergiliānae see *The Classical Weekly*, XXI. 185-189.

453-458. nē . . . tantī . . . quīn . . . poscās (456), let not any losses imposed by delay be rated so high by you . . . that as a result you will not visit. fuerint: the pf. in a subj. of command or exhortation gives a tone of urgency. tantī: gen. of indefinite valuation; see A. 417; B. 203, 3; Bu. 578; D. 341, and Note; G. 380, 1; H. 448, and 1; H. B. 356, 1. vī, vigorously. cursus: here the chance of voyaging. With cursus . . . vocet cf. aurae vēla vocant, 356-357. sinūs . . . secundōs, favoring folds (of your sails), i.e. folds that will help you on your way. quīn . . . poscās: the subj. here is the subj. usual in clauses that depend on a verb (or expression) of hindrance. quīn is used because the main clause, containing the expression of hindrance, is negative. 455-456=nē ūlla dispendia tē impediānt (prohibeant) quīn, etc. ipsa, in person, i.e. with voice, not with leaves, 444. canat . . . resolvat: in O. O. with poscās. They represent the imp. of O. R. volēns, graciously; esp. used of the favor of the gods. Cf. libēns, 438, used of the worshiper. resolvat, unstop. Illa . . . expedit (460): see notes on 462, at the end.

- et quō quemque modō fugiāsque ferāsque labōrem
 460 expediet, cursūsque dabit venerāta secundōs.
 Haec sunt quae nostrā liceat tē vōce monērī.
 Vāde age, et ingentem factis fer ad aethera Trōiam.’
 Quae postquam vātēs sic ōre effātus amīcō est,
 dōna dehinc aurō gravia sectōque elephantō
 465 imperat ad nāvīs ferri, stīpatque carīnīs
 ingēns argentum Dōdōnaeōsque lebētas,
 lōricam cōsertam hāmīs aurōque trīlicem,
 et cōnum insignis galeae cristāsque comantīs,
 arma Neoptolemī. Sunt et sua dōna parentī.
 470 Addit equōs additque ducēs;
 rēmīgium supplet, sociōs simul instruit armīs.

459. *fugiāsque ferāsque*, you are to avoid or are to bear. For the deliberative question in O. O. see note on *crēdant*, i. 218.

460. *venerāta*: in pass. sense, *if duly honored*. For the thought cf. *vocātus*, 395. For the passive force cf. *comitātus*, i. 312, with note. *secundōs*, *truly favorable*, emphatically corrects *secundōs*, 455. There the favorableness of sea-going conditions is only apparent.

461. *Haec . . . quae . . . liceat*, *This is all that*, etc. For the thought cf. *prohibent . . . Iūnō*, 379-380. The rel. clause is one of result, of such a sort that it is permissible, etc. *nostrā . . . vōce*: other tongues—e.g. that of the Sibyl—will tell Aeneas more.

462. *Vāde age*, *Go, speed you*. See note on *agite*, i. 627. *ingentem*: prophetic (§ 211), *in glory*.—Helenus's prophecy (374-462) is the sixth revelation to Aeneas. For the others see notes on 250-256. In vi. 83-97 Vergil makes the Sibyl prophesy *ipsa* (457) to Aeneas. But the shade of his father, in vi. 756-892, explains far more fully the matters indicated in 458-459. For the inconsistency see § 52. See also notes on vi. 886, at the end.

463-505. "Helenus and Andromache bid us farewell."

464. *gravia*: i.e. richly adorned (decorated) with. For scansion see §§ 274, 278. *sectō . . . elephantō*: i.e. with plates of ivory; cf. *sectā . . . abiēte*, ii. 16. See note on *eborī*, i. 592.

466. *ingēns argentum*: as in i. 640. *Dōdōnaeōs . . . lebētas*: wondrous stories were told of certain caldrons which hung from the oak trees at Dodona, in Epirus, Greece. Hence *Dōdōnaeōs* in effect = 'magnificent' (§ 208). For the form *lebētas* see § 101.

467-468. *lōricam . . . trīlicem*, a breastplate intertwined with links, and trebly wrought with gold, i.e. a breastplate of links of gold, finely wrought. *hāmīs* and *aurō* denote the same thing, the gold links of a breastplate of chain-mail (§ 251). *trīlicem*: a weaver's term, describing the way in which the more elaborate patterns were woven. Cf. such a word as *three-ply*. *cōnum . . . comantīs*: in prose we might have *galeam cōnō insignī cristāsque comantibus*. Vergil's expression gives greater prominence to the *cōnus* and the *cristae*.

469-471. *sua*: used as in i. 461. *parentī = patrī meō*. *Addit . . . addit*: sc. *vātēs* (463). *ducēs*: i.e. pilots. *rēmīgium*, oarsmen; cf. the use of *con-*



APOLLO

Intereā classem vēlis aptāre iubēbat
 Anchīsēs, fieret ventō mora nē qua ferentī.
 Quem Phoebī interpres multō compellat honōre:
 'Coniugiō, Anchisē, Veneris dignāte superbō,
 cūra deum, bis Pergameīs ērepte ruīnīs,
 ecce tibi Ausoniae tellūs; hanc arripe vēlis.
 Et tamen hanc pelagō praeterlābāre necesse est;
 Ausoniae pars illa procul quam pandit Apollō.
 Vāde,' ait, 'ō fēlix nātī pietāte. Quid ultrā
 prōvehor, et fandō surgentīs dēmoror Austrōs?'
 Nec minus Andromachē dīgressū maesta suprēmō
 fert pictūrātās aurī subtēmine vestīs
 et Phrygiam Ascaniō chlamydem, nec cēdit honōre,
 textilibusque onerat dōnīs ac tālia fātur:

475

480

485

iugium = *coniūnx*, 296. Aeneas had lost some of his people by pestilence, 140-141, some he had left in Crete, 190; hence his numbers needed replenishing. *sociōs* (*meōs*) means the fighting men, more important than the oarsmen.

472-473. classem . . . Anchīsēs: cf. 9. *iubēbat*: sc. *nōs*. *ventō . . . ferentī* (sc. *nāvīs*), a *speeding* (i.e. *favorable*) wind; properly, 'a wind bearing them on their way.' See note on *Auster*, ii. 111.

474-477. Quem, Him. See note on *quem*, i. 64. *Veneris*: objective gen. with *coniugiō*, *mating with Venus*; cf. *Pyrrhīn cōnūbia*, 319. *dignāte*: in pass. sense. See note on *venerāta*, 460. *bis . . . ruīnīs* proves the truth of the statement *cūra deum*. For the thought cf. the words of Anchises himself, *Satis . . . urbī*, ii. 642-643, with notes. *ecce . . . tellūs*, lo, *yonder lies before you*; said with a gesture, as *Hās . . . terrās*, etc., 396-402, was said. *hanc . . . vēlis* might be construed as a modification of the command in 396-398; hence Helenus corrects himself in *tamen . . . est*, 478. He repeats 396-398 in 478-479.

478. praeterlābāre: the subj. without *ut* is often used with *necesse est*; such a subj. is, in origin, an independent command. So here the sense is 'glide by: you must.' Cf. note on *sinīte . . . revisam*, ii. 669. The position of *necesse est* after *praeterlābāre* makes the omission of *ut* easy. 477-478 = 'Make with all speed for the east shore of Italy, but only to coast along it.'

479. procul (est): cf. 381-383.

480. ō . . . pietāte is an indirect, but nevertheless fine, tribute to the *pietās* of Aeneas (i. 10, i. 378, etc.).

481. prōvehor: used here of talk, *proceed, go on*. *dēmoror Austrōs:* for the idea that the winds are waiting impatiently for the sailing of the ships cf. *lēnīs . . . altum*, 70, and *quamvis . . . vī . . . vocet*, 454-455. *Austrōs:* see note on *Ceraunia*, 506.

482-485. Nec . . . fert . . . vestīs is briefly put for *Nec minus (quam Helenus) Andromachē dōna dat, fert enim . . . vestīs. subtēmine, threads. et:* as in 442. *cēdit honōre* (sc. *Helenō*): i.e. she vies with Helenus in doing us honor. *textilibus*, *woven*. Render *textilibus . . . dōnīs* freely by *products of the loom as gifts*.

'Accipe et haec, manuum tibi quae monumenta mearum
sint, puer, et longum Andromachae testentur amorem,
coniugis Hectoreae. Cape dona extrema tuorum,
o mihi sola mei super Astyanactis imago.

490 Sic oculos, sic ille manus, sic ora ferēbat,
et nunc aequali tecum pubesceret aevō.
Hos ego digrediens lacrimis adfābar obortis:

'Vivite felices, quibus est fortuna peracta
iam sua; nos alia ex aliis in fata vocamur.

495 Vobis parta quies, nullum maris aequor arandum,
arva neque Ausoniae semper cedentia retrō
quaerenda. Effigiem Xanthi Troiamque vidētis,
quam vestrae fecere manus melioribus, opto,
auspiciis, et quae fuerit minus obvia Graīs.

500 Si quando Thybrim vicinaque Hybridis arva
intrarō, gentique meae data moenia cernam,
cognatas urbis olim populosque propinquos

486-487. *et, also*, i.e. besides those of 464-470, in which, of course, he had an interest. **quae . . . testentur**: a purpose clause, *to be . . . , to attest*, etc. **longum**, *long-continued*, of long years.

489. **o . . . imago**: freely, *O sole surviving likeness*, etc.; lit., 'O (lad), surviving as the sole likeness,' etc. **super**=an adj., *surviving*. At times in Latin an adverb which is associated in syntax with an adj. and a noun has adjectival force. **Astyanactis**: after the capture of Troy the Greeks hurled Astyanax to death from its walls. They would give him no chance to reach manhood, and, perhaps, avenge his father and his father's city.

490-491. **Sic . . . sic**: sc. *ut tu tuos oculis, tuas manus fers*. **pubesceret**: sc. *sī viveret*.

492. **Hos**=*Helenum et Andromachē*. For the gender see note on *Quōs*, i. 348.

493. **felices**: pred. nom., with *vivite*, *live on as blessed mortals*. **fortuna** here=*happy destiny*.

494. **sua**: as in 469. As possessors of a city (cf. 295, 302, 333-336, 350-352), Helenus and Andromache have, to Aeneas's mind, all that heart can crave. Cf. *O fortunati quorum iam moenia surgunt!*, i. 437, with notes.

495. **parta** (*est*), *is already won*. Cf. ii. 784. **nullum . . . arandum**: contrast ii. 780.

497. **Effigiem . . . vidētis**: cf. 349-351.

498. **melioribus**: sc. *than those under which old Troy was built*; cf. *maioribus . . . auspiciis*, 374-375.

499. **fuerit**: as in ii. 77.

500-501. **vicina**: here a noun, *neighbors of*. When *vicinus* is an adj., it is used with the dative. In 500-501 Aeneas has in mind, again, ii. 781-784. **data**=*Fatis data*.

502-505. In translating 502-504 keep, so far as is possible, the word-order: *our cities we will make sisters, our peoples one kin*, etc. **urbis**: i.e. *the city you already have and that which I am to build*. **olim**, *some day*.

Ēpīrō, Hesperīā, quibus idem Dardanus auctor
atque idem cāsūs, ūnam faciēmus utramque
Trōiam animīs; maneat nostrōs ea cūra nepōtēs.’

505

Prōvehimur pelagō vīcīna Ceraunia iūxtā,
unde iter Ītaliā cursusque brevissimus undīs.
Sōl ruit intereā, et montēs umbrantur opācī.
Sternimur optātae gremiō tellūris ad undam,
sortitī rēmōs, passimque in litore siccō
corpora cūrāmus; fessōs sopor inrigat artūs.
Necdum orbem medium Nox Hōris ācta subibat:
haud sēgnis strātō surgit Palinūrus et omnīs
explōrat ventōs, atque auribus āēra captat;

510

cāsūs, *story of disasters, sad history*.
utramque Trōiam repeats *urbis*, 502.
Render by *aye*, *we will make the two
Troys one in heart*. Augustus founded
a city called Nicopolis in Epirus, in
memory of his victory at Actium. To
this Vergil is probably alluding.
ea cūra=*eius rei cūra*; cf. *ea signa*,
ii. 171, with note.

506-569. "We set sail, and next day,
at dawn, get our first view of Italy. Passing
Tarentum and Aetna, we land at evening
in the country of the Cyclops."

506-507. Ceraunia: neut. pl.; see
Vocabulary. Vergil makes the Trojans
sail north at first, to reach the point
represented by *unde . . . undīs*, 507.
iūxta: here a preposition. For its
position, after *Ceraunia*, see § 237.
unde . . . undīs: see note on *vici-
nōsque . . . portūs*, 382. iter, *the way*.
brevissimus: an important matter to
the ancient mariner, who had no com-
pass and so was loath to lose sight of
land. Vergil makes Aeneas voyage
exactly as the sailors of the Augustan
Age voyaged from Greece to Italy.

508. ruit: sc. *in Oceanum*; contrast
ruit Oceanō nox, ii. 250. intereā, *pres-
ently*, as often. opācī: proleptic (§ 211),
giving the result of *umbrantur*, *are
wrapped in darksome shadows*.

509-511. Sternimur: reflexive mid-
dle (§167). optātae: the time so
pleasantly spent with Helenus would
make this first day's work seem all
the harder. sortitī: because some of
the oars were harder to wield than
others; cf. *operum . . . trahēbat*, i. 507-
508, with notes. The allotment was
made by night that all might be
ready for an early start. corpora
cūrāmus: this expression covers all
means—rest, food, recreation—of keep-
ing in trim for duty. fessōs . . . ar-
tūs: cf. *Venus . . . inrigat*, i. 691-
692, with note.

512. Hōris ācta, *driven onward by
the Hours*; the passing of the hours
makes the night advance and finally
depart. But Vergil is probably think-
ing also of the *Hōrae* as actually driv-
ing the chariot of Night. For case of
Hōris see § 133.

514. auribus . . . captat, *catches
with his ears*, etc. Vergil has in mind
a way by which sailors determine the
direction of the wind when the wind
is light, and it is too dark to tell by
the look of the water. They wet the
lobes of their ears, and then turn
slowly round. The point of the com-
pass toward which either ear is point-
ing when it feels chill is the point
from which the wind is blowing.

- 515 sīdera cūncta notat tacitō lābentia caelō,
 Arctūrum, pluviāsque Hyadas, geminōsque Triōnēs,
 armātumque aurō circumspicit Ōriōna.
 Postquam cūncta videt caelō cōnstāre serēnō,
 dat clārum ē puppī signum; nōs castra movēmus,
 520 temptāmusque viam, et vėlōrum pandimus ālās.
 Iamque rubēscēbat stellīs Aurōra fugātīs,
 cum procul obscūrōs collīs humilemque vidēmus
 Ītaliā. Ītaliā prīmus conclāmat Achātēs,
 Ītaliā laetō socii clāmōre salūtant.
 525 Tum pater Anchīsēs magnum crātēra corōnā
 induit, implēvitque merō, dīvōsque vocāvit,
 stāns celsā in puppī:
 ‘Dī maris et terrae tempestātumque potentēs,
 ferte viam ventō facilem et spīrāte secundi!’
 530 Crēbrēscunt optātae aurae, portusque patēscit

515-517. *tacitō . . . caelō*, and *caelō . . . serēnō* (518) show that the wind is very light. This fact makes rowing necessary, and shows the wisdom of the precaution taken in *sortitī rēmōs*, 510. *lābentia*, *softly gliding*. 516=i. 744. *aurō*, *his belt of gold* (§ 203). Vergil has in mind the bright stars that form the so-called belt and sword of the constellation Orion. Note parataxis (§ 249) in 512-517; in 513 we should expect *cum haud sēgnis*, etc.

518. *cūncta . . . cōnstāre*: i.e. that everywhere there is prospect of calm and settled weather. *cōnstāre* lit.= ‘stand together,’ instead of being scattered, as the stars seem to be in threatening weather.

519. *dat . . . signum*: no doubt by a trumpet, as in 239-240.

520. *vėlōrum . . . ālās*: ancient oarsmen welcomed any help from the wind (see notes on 514, 515).

522. *obscūrōs*, *dimly outlined*.

523-524. *Ītaliā . . . Ītaliā . . . Ītaliā*: the repetition with the same

metrical treatment (§ 300) is most effective. With finest taste, Vergil here gives to the Trojans their first sight of Italy at early dawn, the loveliest part of the day. So in vii. 25-36, he brings them to the promised land, at the Tiber's mouth, when *rubēscēbat radiis (sōlīs) mare et . . . Aurōra in roseis fulgēbat lutea bigīs*, just as the sea was beginning to crimson with the rays (of the sun), and Aurora, saffron-hued, was gleaming in her rosy car.

525-527. *magnum . . . induit*: cf. *crātēras . . . corōnant*, i. 724, with notes. *celsā in puppī*: cf. i. 183. Here were carried the images of the special gods under whose protection the ship sailed.

529. *ferre*=*offerte* (§ 221), *offer*, *vouchsafe*; sc. *nōbis*. *ventō*: instr. abl. with *facilem*, (made) easy by the wind's help. See §§ 160, 215. *spīrāte secundi*, *breathe favoringly* (§ 213). Anchises identifies the *Dī* of 528 with the winds.

530. *Crēbrēscunt*, *freshen*; lit., ‘become more and more numerous.’ Ver-

iam propior, templumque appāret in arce Minervae.

Vēla legunt sociī, et prōrās ad litora torquent.

Portus ab Eurōō flūctū curvātus in arcum;

obiectae salsā spūmant aspergine cautēs;

ipse latet; geminō dēmittunt bracchia mūrō

535

turrītī scopulī, refugitque ab litore templum.

Quattuor hīc, primum ōmen, equōs in grāmine vīdī

tondentis campum lātē, candōre nivālī.

Et pater Anchīsēs: 'Bellum, ō terra hospita, portās;

bellō armantur equī, bellum haec armenta minantur.

540

Sed tamen idem ōlim currū succēdere suētī

quadrupedēs et frēna iugō concordia ferre;

gil thinks of the breezes (puffs of air) becoming more and more frequent till they blend in a steady, favoring wind. *patēscit*: cf. *rārēscit*, 411.

531. arce Minervae: known in Vergil's time as *Castrum Minervae*; in the very heel of Italy near it was the *Portus Veneris*, described in 533-536.

532. legunt, gather, furl.

533-534. ab is used because *flūctū* is fully personified. *obiectae, thrust out against* (the *Eurōūs flūctus*). Render, freely, by *jutting*.

535. ipse (portus) latet, but the harbor itself lies snug and safe. Note the advers. asyndeton. *latet* does not = 'lies hidden from view' (*portus* . . . *propior*, 530-531, proves that the harbor is visible); it = 'lies (snugly) hidden from danger.' So a child might be said to lie hidden (safe) in its mother's arms. *geminō* . . . *mūrō*, in two walls; modal ablative. *dēmittunt*: sc. *in mare*.

536. turrītī, tower-like, not 'tower-crowned.' *scopulī*: as in i. 163. The *bracchia* run down from these high rocks. The *cautēs*, 534, are the ends of the *bracchia*. Cf. in general i. 159-163. *refugit, recedes*. At first the temple seems to stand at the edge of the water; presently one sees that it stands far back. In such a case a

temple would, to the eye, actually seem to recede.

537-538. equōs . . . *lātē* well shows Vergil's love of the unusual in language (§§ 224-225). *equōs in campō vīdī tondentis grāmen* would be simpler Latin. *lātē, widely*; the horses were scattered. *candōre nivālī*: join with *equōs* (§ 230). These words are important; see notes on 542.

539-540. Anchīsēs: for Anchises as interpreter of omens see note on *pater*, ii. 687. *bellō*: for case see § 135. 540 = 'since steeds are . . ., these steeds threaten,' etc.

541. ōlim here = *nōnnumquam, saepe*. *suētī* (sc. *sunt*): a part. of *suēscō*; see note on *crētus*, ii. 74.

542. frēna . . . *ferre*: freely, to bear the rein and the yoke in harmony. *iugō* is local abl. = *in iugō* or *sub iugō*; cf. note on *dominae*, 113. *concordia* is a transferred epithet. The whole expression suggests (1) submission, (2) fellowship and concord, and (3) the arts of peace (horses were used in plowing, etc.). In 537-542 Vergil is thinking, in part, of the chariot in which a general who was celebrating a triumph rode into Rome. This was drawn by four white steeds (cf. 537-538). The Trojans are to face war, but they will win the war.

- spēs et pācis,' ait. Tum nūmina sāncta precāmur
 Palladis armisonae, quae prīma accēpit ovantis,
 545 et capita ante ārās Phrygiō vēlāmur amictū
 praeceptisque Helenī, dederat quae maxima, rīte
 Iūnōnī Argivae iussōs adolēmus honōrēs.
 Haud mora, continuō, perfectis ōrdine vōtis,
 cornua vēlātārum obvertimus antemnārum,
 550 Grāiugenumque domōs suspectaque linquimus arva.
 Hinc sinus Herculeī, sī vēra est fāma, Tarenti
 cernitur; attollit sē dīva Lacīnia contrā
 Caulōnisque arcēs et nāvifragum Scylacēum.
 Tum procul ē flūctū Trīnacia cernitur Aetna,
 555 et gemitum ingentem pelagī pulsātaque saxa
 audimus longē frāctāsque ad litora vōcēs,

543-544. spēs . . . pācis gives the inference to be drawn from 541-542. Cf. the omen in i. 442-445. **et, also. armisonae:** Pallas is called *dīva armipotēns*, ii. 425. **quae=ea enim. accēpit** (sc. *nōs*): i.e. by suffering us to land unharmed near her temple. Vergil probably meant to suggest that in this sacrifice, thus naturally made, began the worship by the Romans of a deity as opposed to Troy as Minerva had been; cf. note on *Iūnōnis* . . . *Iūnōnī*, 437-438. **ovantis**, in our hour of joy, describes the spirit in which the Trojans hear Anchises's interpretation of the omen.

545-547. capita . . . vēlāmur: cf. 405-409. **praeceptis:** join with **iussōs**, 547. **maxima** belongs in thought with **praeceptis**. **iussōs:** freely, prescribed; lit., 'bidden, urged.' See 435-440. **adolēmus**, we render generously. The exact meaning cannot be determined, because the history of the verb *adoleō* is obscure.

548-549. Haud mora . . . obvertimus: cf. 207-208, with notes. **vēlātārum:** a picturesque expression for *sail-clad*. **obvertimus** (sc. *ventō*): i.e. we trim our yards (sails) to meet the breezes as we set forth again.

550. Grāiugenum . . . arva: Aeneas is thinking of what Helenus said, 396-402.

551. Hinc. Next. The word can not='Hence,' since the Bay of Tarentum can not be seen from Castrum Minervae. **sī . . . fāma** belongs closely with *Herculeī*. The exact connection of Hercules with Tarentum is not known.

552. attollit sē: cf. *sē attollere*, 205. **dīva Lacīnia:** used as *Apollō* is used in 275; see note there. **contrā:** i.e. on the farther or western side of the gulf.

553. Caulōnis . . . Scylacēum: as in 399-402, the geographical order is disregarded; Caulon is farther south than Scylaceum. Still, since it stood on a height, it would be sooner seen. Scylaceum, too, is in a bay. **nāvifragum:** by reason of the gales frequent there.

554. cernitur Aetna: when the Trojans catch sight of Aetna here, the volcano is quiet. There is no discharge, even of smoke, from its crater. Contrast the picture in 571-587.

555-558. pulsāta . . . saxa (sc. *pelagō*), the pounding of the rocks (by the sea). **frāctās . . . vōcēs:** a fine expression for the intermittent booming of the

exsultantque vada, atque aestū miscentur harēnae.
Et pater Anchīsēs: 'Nīmīrum haec illa Charybdis;
hōs Helenus scopulōs, haec saxa horrenda canēbat.
Ēripite, ō sociī, pariterque īnsurgite rēmīs.'

560

Haud minus ac iussī faciunt, prīmusque rudentem
contorsit laevās prōram Palinūrus ad undās;
laevam cūncta cohors rēmīs ventisque petivit.

Tollimur in caelum curvātō gurgite, et īdem
subductā ad Mānis īmōs dēsēdimus undā;

565

ter scopulī clāmōrem inter cava saxa dedēre,
ter spūmam ēlisam et rōrantia vīdimus astra.
Intereā fessōs ventus cum sōle reliquit,
ignārīque viae Cyclōpum adlābimur ōrīs.

Portus ab accessū ventōrum immōtus et ingēns
ipse; sed horrificis iūxtā tonat Aetna ruīnīs,
interdumque ātram prōrumpit ad aethera nūbem,

570

breakers; lit., 'broken (i.e. not continuous) sounds on the shore.' *aestū* . . . *harēnae*: cf. *furit aestus harēnis*, i. 107, with note. *haec* refers to the description in 555-557. For its gender see note on *hoc*, i. 17. *illa*: i.e. that of which Helenus spoke, 420-423.

560. *Ēripite*: sc. *vōs ē periculīs*, or the like. *īnsurgite rēmīs*: cf. *rēmīs īnsurgimus*, 207, with note.

561. *Haud . . . faciunt*: cf. *Haud secus ac iussī faciunt*, 236, with note. *rudentem* expresses the swash of the waves against the ship as the steering paddles were suddenly turned.

562-563. *laevās . . . laevam* (sc. *manum*): cf. the command of Helenus, 412-413. *cohors*, *company*.

564-565. *curvātō*, *hollowed*. *īdem*, *again*, *likewise* (see 158). *subductā . . . undā*: abl. abs., *when the waves were withdrawn*.

566-567. *inter . . . saxa*, *amid their rocky hollows*. The emphasis is on *cava* (§ 214), and the contrast between this verse and the next shows that the *saxa* must be at the bottom of the sea. *ēlisam*, *dashed upward*; see note on *ex-*

tulit, ii. 553. *rōrantia*, *wave-washed*, is in the pred.; it is not a direct epithet of *astra*. *ter . . . astra* = 'we saw the spume dashed upward till it wet the very stars.' 566-567 are in exact agreement with 421-423. See notes there.

569. *ignārī . . . viae*: important words. The Trojans would not have gone knowingly and deliberately to the *Cyclōpum ōrae*.

570-587. "We are disturbed during the night, by the sights and sounds due to Aetna. We do not then know the cause, because we can not see the mountain."

570-572. *Portus . . . ipse* is condensed. The sense is 'The haven itself is splendid, being *immōtus* and *ingēns*.' For the word-order see § 230. *ab . . . immōtus*: freely, *sheltered from*, etc.; lit., 'immovable by,' etc. *ruīnīs*: we should say *eruptions*; instr. ablative. *ātram . . . favillā* (573), *causes a black cloud, smoking with whirling pitch and hot ashes, to burst forth*. With *prōrumpit . . . nūbem* cf. *rumpit vōcem*, 246, and ii. 129.

- turbine fūmantem piceō et candente favillā,
 attollitque globōs flammārum et sīdera lambit,
 575 interdum scopulōs āvulsaque vīscera montis
 ērigit ērūctāns, liquefactaque saxa sub aurās
 cum gemitū glomerat, fundōque exaestuat imō.
 Fāma est Enceladī sēmiustum fulmine corpus
 urgērī mōle hāc, ingentemque insuper Aetnam
 580 impositam ruptis flammam expirāre caminīs,
 et, fessum quotiēns mūtet latus, intremere omnem
 murmure Trīnacriam et caelum subtexere fūmō.
 Noctem illam, tēctī silvīs, immānia mōnstra
 perferimus, nec quae sonitum det causa vidēmus,
 585 nam neque erant astrōrum ignēs nec lūcidus aethrā
 sīdereā polus, obscurō sed nūbila caelō,
 et lūnam in nimbō nox intempesta tenēbat.

Postera iamque diēs primō surgēbat Eōō,
 ūmentemque Aurōra polō dimōverat umbram,
 590 cum subitō ē silvīs maciē cōfecta suprēmā

574. lambit: as in ii. 684. The mountain is said to do what is done by the tongues of flames it sends forth. This usage is akin to the use of adjectives called transfer of epithet (§ 212).

576-577. ērigit . . . sub aurās . . . glomerat: cf. 422-423. For ē- in *ērigit* see note on *ēlisam*, 567. **glomerat:** here not merely 'gathers,' as in i. 500, ii. 315, ii. 727, but *gathers and hurls*, a fact shown by *sub aurās*, 576.

579-582. urgērī: note the tense, *is kept weighted down*. -**que:** see § 219. The fires that issue from Aetna come from the giant's still burning body. **impositam:** sc. *cū corpori Enceladī*. **ruptis, riven, = abruptis**, 199. **caminīs, furnaces,** a picturesque expression for 'craters.' With the picture in *sēmiustum . . . caminīs*, 578-580, cf. that in the words *illum expirantem transfixō pectore flammās*, i. 44, said of Ajax, son of Oileus, struck by a lightning bolt. **fessum . . . latus:** i.e. 'whenever, in his weariness, he shifts

from side to side.' He is weary from carrying the weight of Aetna. **intremere . . . murmure:** i.e. there is an earthquake. **omnem = everywhere**, as in ii. 604, ii. 624. **subtexere, curtains.**

583-584. mōnstra: the mysterious noises of Aetna. The knowledge indicated by 570-582 was not gained till later. See note on 554. **det, produces.**

586-587. obscurō, darkened; lit., 'dark' (§ 215). **in . . . tenēbat, held fast in, etc.** The moon is like a prisoner.

588-654. "Next day a man appears on the shore, and asks to be taken with us or to be put to death. He tells us that for three months he has suffered terribly, in the country of the Cyclops."

588-589. primō . . . Eōō: a poetical version of *primā luce*. **ūmentem . . . umbram:** cf. *nox ūmida*, ii. 8.

590-592. cum . . . prōcēdit (592): a *cum-inversum* clause; see note on *cum . . . sēcūm (ait)*, i. 36-37. **ē silvīs . . . prōcēdit (592):** for word-

ignōtī nova fōrma virī miserandaque cultū
 prōcēdit, supplexque manūs ad litora tendit.
 Respicimus. Dīra inluviēs, immissaque barba,
 cōnsertum tegumen spinīs; at cētera Grāius
 et quondam patriis ad Trōiam missus in armīs. 595
 Isque ubi Dardaniōs habitūs et Trōia vidit
 arma procul, paulum aspectū conterritus haesit
 continuitque gradum; mox sēsē ad litora praeceps
 cum flētū precibusque tulit: 'Per sīdera testor,
 per superōs atque hoc caelī spīrābile lūmen, 500
 tollite mē, Teucrī, quāscumque abdūcite terrās;
 hoc sat erit. Sciō mē Danaīs ē classibus ūnum,
 et bellō Īliacōs fateor petiisse Penātīs,
 prō quō, sī sceleris tanta est iniūria nostrī,
 spargite mē in flūctūs vāstōque immergite pontō; 605
 sī pereō, hominum manibus periisse iuvābit.'

order see § 230. *suprēmā*, uttermost, direst. *nova*, strange, startling. *cultū*, dress, garb.

593-595. Respicimus: when the stranger appeared, the Trojans were facing seaward, making ready to depart. He had won their attention by some cry. *Dīra* . . . *spinīs*: sc. est, three times. Render by *Loathsome was* . . . , *tangled* . . . , *joined together with thorns*, etc. *immissa*: freely, long, tangled. *Immittere* (or *prōmittere*) *barbam*=to allow the beard to grow. In Vergil's time men wore long hair and beards as tokens of grief; usually they were beardless, and their hair was cut close. Cf. *barbam* . . . *gerēs*, ii. 277-278. *cētera*: for case see § 146. *et* . . . *missus*, and a Greek, too, sent against, etc. *patriis*=*Grāis*. Vergil does not explain how at this point the Trojans could know the fact expressed by *quondam* . . . *armīs*. Perhaps they had seen and noted the man at Troy.

598. continuit, held (back), checked.

599-600. testor (sc. *vōs*)=*vōs obsecrō, vōs implōrō*, a meaning which readily springs from that seen in ii.

155. *hoc*: used as *Hās* and *hanc* are in 396. *hoc* . . . *lūmen*, *yon light of heaven that we breathe*, indicates a belief in the identity of light and air, a view found elsewhere in ancient writers.

601. tollite: sc. *vōbiscum nāvibus. quāscumque* . . . *terrās*: as in ii. 800. For case of *terrās* here see § 139.

602. Sciō: for scansion see § 282. Cf. *nesciō*, ii. 735, with note.

603. petiisse: as subject sc. *mē*. See § 244, 1 (b). *Penātīs*: this word (see §§ 331-334) puts his offense in the worst possible light. He is making full confession.

604-605. quō: the antecedent is the thought of *Sciō* . . . *Penātīs*, 602-603. *sceleris* . . . *iniūria nostrī*: cf. *sprētae* . . . *iniūria fōrmae*, i. 27, with note. *spargite*=*in partis dividite eāsque spargite, fling me piecemeal*.

606. pereō, hominum: for the hiatus see § 292. *hominum manibus*: i.e. instead of by the hands of the Cyclops, who had killed and eaten some of his companions. *iuvābit (mē)*, *it will be a satisfaction (to me)*.

Dixerat, et genua amplexus genibusque volūtāns
haerēbat. Quī sit fārī, quō sanguine crētus
hortāmur, quae deinde agitet fortūna fatērī.

- 610 Ipse pater dextram Anchisēs, haud multa morātus,
dat iuvenī, atque animum praesentī pignore firmat.
Ille haec, dēpositā tandem formīdine, fātur:
'Sum patriā ex Ithacā, comes infēlicis Ulixī,
nōmine Achaemenidēs, Trōiam genitōre Adamastō
615 paupere (mānsissetque utinam fortūna!) profectus.
Hic mē, dum trepidī crūdēlia līmina lincunt,
immemorēs socii vāstō Cyclōpis in antrō
dēseruēre. Domus saniē dapibusque cruentis,
intus opāca, ingēns. Ipse arduus altaque pulsat
620 sīdera (dī, tālem terrīs āvertite pestem!),

607-609. Sc. *nostra* with *genua*, *suīs* with *genibus*, *nōbis* with *haerēbat*: he grovels first to one, then to others of the Trojans. *volūtāns*, *groveling*. *Quī . . . fatērī*: cf. ii. 74-75, noting the differences in the constructions. For *quī* we should expect *quīs*, since the interrog. *quī* is properly an adj., *quīs* a noun, but Vergil, following the practice of old Latin, at times ignores this distinction. *deinde* belongs with *fatērī*; for its displacement cf. i. 195. *agitet*: sc. *eum*.

610. *pater . . . Anchisēs*: note the prominence of Anchises in Book III (9, 58-59, 82, 179, 263, 472-473, 475-480, 525-529, 539-543, 558-560, 610-611, with notes). He is not only priest and interpreter of omens, but also, esp. here and in 558-560, the representative of the *patria potestās*, for which see H. W. Johnston, *The Private Life of the Romans*, Chapter I. *haud multa morātus*: for *haud multa* see § 146.

611. *praesentī*, *strong*, *comforting*, a meaning which comes from the use of *praesēns* in connection with deities; see note on *praesentia*, 174.

612. *Ille . . . fātur* = ii. 76.

613. *infēlicis*, *unfortunate*, *unlucky*. Note that a Greek is speaking. In the

mouth of a Trojan the word, used of a Greek, would = 'accursed.'

614-615. *Trōiam . . . profectus*: in translating, use an independent sentence, *I went*, etc. *genitōre . . . paupere*: causal abl. abs.; cf. Sinon's statement, *pauper . . . misit*, ii. 87. *mānsisset . . . fortūna*: i.e. would that I had never exchanged that humble lot for the apparently more promising career of a soldier. *profectus*: Achaemenides states that he took part of his own accord in the war against Troy. In ii. 87 Sinon put on his father the responsibility for his own participation in the war.

616. *Hic* does not refer to *Trōiam*, 614, but = *In this land where we now are*. Cf. *hic* = *meus* (see note on *hoc*, i. 78). *līmina*: sc. *Cyclōpis*, from 617. *lincunt*: the subject is *socii*, 617; for the position of *socii* see § 235. For spelling see note on *secuntur*, i. 185.

618. *saniē . . . cruentis*: abl. of char. with the usual adjective force. The adj. (*ātrō*: cf. 622) needed with *saniē* is to be got out of *cruentis*.

619-620. *alta . . . sīdera* gives the result of *arduus* (*est*), *so that*, etc. *pulsat*: a powerful word, used in 555 of Charybdis.

nec vīsū facilis nec dictū adfābilis ūllī;
 vīsceribus miserōrum et sanguine vēscitur ātrō.
 Vidī egomet, duo dē numerō cum corpora nostrō
 prēnsa manū magnā, mediō resupīnus in antrō,
 frangeret ad saxum, saniēque aspersa natārent 625
 limina: vidī ātrō cum membra fluentia tābō
 manderet, et tepidī tremere sub dentibus artūs;
 haud impūne quidem, nec tālia passus Ulixēs
 oblītusve suī est Ithacus discrīmine tantō.
 Nam simul, explētus dapibus vīnōque sepultus, 630
 cervicem inflexam posuit, iacuitque per antrum
 immēnsus, saniem ērūctāns et frūsta cruentō
 per somnum commixta merō, nōs magna precātī
 nūmina sortītīque vicēs ūnā undique circum
 fundimur, et tēlō lūmen terebrāmus acūtō 635
 ingēns, quod torvā solum sub fronte latēbat,
 Argolicī clipeī aut Phoebēae lampadis īnstār,

621. vīsū . . . dictū: for constr. see note on *miserābile vīsū*, i. 111. vīsū facilis, *easy to look on*. adfābilis, *approachable*; lit., 'addressible.' ūllī: dat. with both *facilis* and *adfābilis*: § 137.

624-625. prēnsa . . . frangeret, *catching up . . . he smashed*. resupīnus emphasizes the strength of the Cyclops. He could do all this without rising from the ground.

627. tepidī: i.e. not yet dead. *Tepidus* can be used either of things that are becoming warm or, as here, of things that have parted with much of their heat. tremere, *quivered*; cf. *tremētia*, i. 212, with note.

628-629. haud impūne: sc. *haec fecit*. nec . . . tantō explains *haud impūne* and so=*namque nōn tālia*, etc. passus (est), *did he tamely submit to*. *Patior* is regularly used of enduring something without an effort at remedy or revenge. Ulixēs . . . Ithacus: for word-order see note on *Dēlius* . . . *Apollō*, 162. Ithacus: in the mouth of a Greek, here, the tone is

very different from that which Sinon, another Greek, imparts to the word, to serve his own purposes, in ii. 104.

630-632. simul = *simul atque*, as often, both in prose and in verse. vīnō . . . sepultus: cf. ii. 265. inflexam, *drooping*; lit., 'bent on (his breast).' iacuit, *lay sprawled*. Iaceō often, naturally enough, suggests helplessness. frūsta: sc. *carnis*, 'flesh.'

634. vicēs, *our several parts*; properly, 'turns' at a piece of work. Study *vicis* in Vocabulary.

635-637. fundimur: reflexive middle (§ 167). latēbat, *lay hidden, lay sunken*. The eye was deep-set; the forehead and the eyebrows seemed to overhang it and hide it from view. Argolicī . . . īnstār: cf. *īnstār montis ecum*, ii. 15, with note. Phoebēae lampadis is, of course, the sun. The Argive shield was round and large, protecting the whole body. Both objects, the sun and the shield, glitter and glare. The eye of the Cyclops is round, large, and glaring.

et tandem laetī sociōrum ulciscimur umbrās.

Sed fugite, ō miserī, fugite atque ab lītore fūnem

640 rumpite,

nam quālis quantusque cavō Polyphēmus in antrō
lānigerās claudit pecudēs atque ūbera pressat,
centum aliī curva haec habitant ad litora vulgō
infandī Cyclōpes, et altīs montibus errant.

645 Tertia iam lūnae sē cornua lūmine complent,
cum vītam in silvis inter dēserta ferārū

lustra domōsque trahō, vāstōsque ab rūpe Cyclōpas
prōspiciō, sonitumque pedum vōcemque tremēscō;
vīctum infēlicem, bācās lapidōsaque corna,

650 dant rāmī, et vulsīs pāscunt rādīcibus herbae.

Omnia conlūstrāns, hanc prīmum ad litora classem
prōspexī venientem. Huic mē, quaecumque fuisset,

638. With the thought of this verse cf. *animum . . . meōrum*, ii. 586-587. With the story in 630-638 cf. *Odyssey* IX. 371-395.

639-640. *fūnem rumpite*: cf. *fūnem dēripere*, 266-267, with notes.

641-642. *quālis . . . pressat*, as monstrous, and as huge as Polyphemus is when, etc. *quālis* refers to character (621), *quantus* to size (619-620); cf. ii. 591-592. For the constr. see note on *quālis*, i. 316. *Polyphēmus*: Vergil has been talking about the Cyclops since 616, yet here first gives his name. Cf. the postponement of Aeneas's name in Book I, 1-92; see note on i. 1. Roman readers knew well the story of Polyphemus.

643. *aliī*: sc. *tālēs et tantī*. *vulgō*: here in its physical sense, = *passim*.

645. *Tertia* = an adv., *For the third time*. *cornua*: the ends of the crescent moon; cf. the use of this word in 549.

646-648. *cum* = *ex quō*, ii. 163; in this sense *cum* is regularly used with the indicative. *vītam . . . trahō*, have been dragging out a wretched existence. See note on *tot . . . gerō*, i. 47-48. *trahō*

. . . *tremēscō*: these presents get the value of perfects from 645, which in sense is an acc. of duration of time and = *tris adeō mēnsis*. *vāstōsque . . . sonitumque*: render -*que* each time by *or* (see note on *subiectisque*, ii. 37). Achaemenides could not do at one time all the things described in 646-648. *rūpe . . . vōcem*: coll. sing.; see § 187. *tremēscō*: here tr.; see § 142.

649-650. *vīctum . . . rāmī*: for the word-order see § 230. *lapidōsa*: i.e. with large stones or pits, and so with little meat. *dant*: sc. *mihi*; so sc. *mē* with *pāscunt*. *vulsīs*, *uplorn*. *pāscunt*: properly of the feeding of animals. Here it fits *vīctum infēlicem*, 649. *rādīcibus*: instr. ablative.

651-653. *Omnia . . . venientem*, *Though I surveyed intently every view, this is the first fleet I saw*, etc. *prīmum* is an adv., but is best rendered by an adjective. *prōspexī*: the prefix = *in the distance*. *quaecumque fuisset*: O. O. He said to himself *Huic mē quaecumque fuerit* (indic., as in ii. 77) *addicō*. *addixī*: a strong verb, used esp. of decisions by which the praetor handed over property to the full

addixi; satis est gentem effūgisse nefandam.

Vōs animam hanc potius quōcumque absūmite lētō.'

Vix ea fātus erat, summō cum monte vidēmus
 ipsum inter pecudēs vāstā sē mōle moventem
 pāstōrem Polyphēmum et litora nōta petentem,
 mōnstrum horrendum, informe, ingēns, cui lūmen adēmp-
 Trunca manū pīnus regit et vēstīgia firmat; [tum.
 lānigeræ comitantur ovēs; ea sōla voluptās
 sōlāmenque malī.

Postquam altōs tetigit flūctūs et ad aequora vēnit,
 lūminis effossī fluidum lavit inde cruōrem,
 dentibus infrendēns gemitū, graditurque per aequor
 iam medium, necdum flūctus latera ardua tīnxit.
 Nōs procul inde fugam trepidī celerāre, receptō
 supplice sic meritō, tacitīque incīdere fūnem,
 verrimus et prōnī certantibus aequora rēmīs.

possession of the man adjudged by him to be the lawful owner.

654. animam hanc: as in i. 98. **potius:** i.e. instead of leaving me to perish as my comrades did. **quōcumque** here = 'any you choose to inflict.'

655-691. "Suddenly Polyphemus appears and we depart in haste. We begin our voyage round Sicily."

656-658. ipsum . . . Polyphēmum: for the word-order see § 230. **mōnstrum, a creature portentous. cui . . . adēemptum:** a strong way of saying *caecum, eyeless. lūmen* may = *oculus*, as in i. 226, etc., or the light of day. For case of *cui* see note on *siliçi*, i. 174.

659. manū: instr. abl. with *Trunca*, which gives the result (not the process, 'lopped,' *truncāta*); see §§ 160, 215. Polyphemus broke off the tree with his hands and now uses it as a staff. The words *Trunca . . . regit* thus testify to Polyphemus's strength and size.

660. ea refers to the *ovēs*; it derives its number and its gender from the pred. noun, *voluptās (est)*; see note on *hoc*, i. 17.

662-663. altōs . . . vēnit: parallelism (§ 251). *aequora* = the open (deep) seas. **effossi:** freely, *vanished*; lit., 'scooped out.' **inde, therefrom, = aquis** (instr. abl.) *ē mari exhaustis*.

666-667. procul: freely, *while he was yet a great way off*. The lit. sense is 'We from a distance . . . sped,' etc. **celerāre . . . incīdere:** historical infinitives (§ 172). **receptō, having welcomed, i.e. having taken on board. sic meritō:** sc. *dē nobis, the man who had deserved so well of us*, i.e. had put us under such obligations to him, by warning us concerning the Cyclops. **taciti:** they do not want to attract the attention of Polyphemus. **incīdere fūnem:** cf. *fūnem rumpite*, 639-640, with note.

668. verrimus: cf. 208. Note the indic. beside the hist. infinitives in 666-667 (§ 172). **et:** postponed as in i. 262. **prōnī:** freely, *bent far forward*. The attitude is that described by *rēmīs insurgimus*, 207. They are bending far forward to get the longest possible strokes with their oars, and, in consequence, the greatest speed.

- Sēnsit, et ad sonitum vōcis vēstīgia torsit,
 670 vērū ubi nūlla datur dextrā adfectāre potestās
 nec potis Īoniōs flūctūs aequāre sequendō,
 clāmōrem immēsum tollit, quō pontus et omnēs
 contremuēre undae, penitusque exterrita tellūs
 Ītalīae, curvisque immūgiit Aetna cavernīs.
 675 At genus ē silvīs Cyclōpum et montibus altīs
 excitum ruit ad portūs, et litora complent.
 Cernimus astantīs nēquiquam lūmine torvō
 Aetnaeōs frātrēs, caelō capita alta ferentīs,
 concilium horrendum, quālēs cum vertice celsō
 680 āeriae quercūs aut cōniferae cyparissī
 cōnstitērunt, silva alta Iovis lūcusve Diānae.
 Praecipitis metus ācer agit quōcumque rudentīs
 excutere et ventīs intendere vēla secundīs.

669. Sēnsit: sc. *Polyphēmus*. There is advers. asynd. here: (*But*) he was aware (of the oars). **vōcis:** coll. sing., *their voices*; sc. *eōrum = rēmōrum*. With *vōcis* cf. *vōcem*, 648, and contrast *vōcēs*, 556.

670-671. vērū: here a conj., *but*. **adfectāre** (sc. *nōs*); join with *potestās*; see § 185. This verb commonly = 'aim at,' 'seek to achieve' some cherished purpose. Vergil stretches the sense here into *clutch, grasp*. **potis:** sc. *est*. **sequendō,** with (*in*) his pursuit.

674. curvis . . . cavernīs: i.e. through every nook and corner of its caverns. *curvis* in thought corresponds to *penitus*, 673. *cavernīs* may be (1) local abl. (§ 154), or instr. ablative.

676. ruit . . . complent: for the change of number cf. *ruit, certant*, ii. 64, with note. **portūs:** contrast the sing. *Portus*, 570; *portum* would be unmetrical here.

677-678. lūmine torvō, grim-eyed, savage-eyed; see note on *praestanti corpore*, i. 71. **caelō,** sky-ward; see § 134.

679-681. concilium: as in ii. 89. The Cyclops are gathered to take counsel together. **quālēs:** briefly put for *tālēs quidem quālēs*. Render by *even as*, or by *as*. **vertice,** mountain-top. **cōnstitērunt:** for scansion see § 279. We have here the so-called gnomic perfect, a perfect used not of a single past act, but of frequently recurring actions or states; it is common in similes. The English rendering uses the present tense. **silva . . . Diānae:** the oaks are sacred to Jupiter, the cypresses to Diana = Hecate (§ 318), a goddess of death and the underworld; cf. note on *ātrā*, 64.

682-683. agit: sc. *nōs*. **quōcumque . . . secundīs:** it is implied in 683-686 that the wind at this time was from the south; such a wind would drive the Trojans upon Scylla and Charybdis. **quōcumque = quōlibet,** for any course, be it what it may, or, no matter whither, i.e. even upon Scylla and Charybdis. Cf. *quāscumque abdūcite terrās*, 601. **rudētīs excutere:** cf. *excussōs . . . rudētīs*, 267, with note.

Contrā iussa monent Helenī Scyllam atque Charybdim
inter, utramque viam lētī discrimine parvō,685
nī teneant cursūs; certum est dare lintea retrō.

Ecce autem Boreās angustā ab sēde Pelōri
missus adest; vīvō praetervehor ōstia saxō
Pantagiae, Megarōsque sinūs, Thapsumque iacentem.
Tālia mōnstrābat relegēns errāta retrōrsus690
litora Achaemenidēs, comes infēlicis Ulixī.

Sicaniō praetenta sinū iacet insula contrā
Plēmyrium undōsum; nōmen dixēre priōrēs
Ortygiam. Alphēum fāma est hūc, Ēlidis annem,

684-686. Contrā, etc., gives the sober second thought of the Trojans. **iussa** . . . **Helenī**: cf. 410-413. **Scyllam** . . . **teneant cursūs** (686): for the word-order see § 230. **inter**: for position see § 237. Render *Contrā* . . . *cursūs* by *On the other hand, the injunctions of Helenus are a warning that between Scylla and Charybdis, ways (routes), each of them, but narrowly divided from death, men shall not hold their course.* **utramque** . . . **parvō**: in appos. with *Scyllam atque Charybdim*. **lētī** . . . **parvō** is an abl. of char., with adj. force, 'highly dangerous'; lit., 'of but a narrow separation from death.' **lētī** is an extension of the obj. gen. with *discrimine* (§ 130, with Note), and practically = *ā lētō*. **nī** = *nē*, an archaism (§ 98). The subject of *teneant* seems to be 'men' in general; cf. *habitant*, 106, *habitābant*, 110. **certum est**: sc. *nōbīs*, therefore we resolve. **dare** . . . **retrō**: a stereotyped expression for to retrace (our) course, whether by actual sailing or by rowing alone. Here, since the wind is still adverse, rowing would be very hard work.

687-689. *Ecce autem* calls attention sharply to the opportune veering of the wind to the north, which enables them to carry out the decision just made, 686. **angustā** . . . **Pelōri**:

cf. *angustī* . . . *claustra Pelōri*, 411. **vīvō** . . . **saxō**: cf. *vīvō* . . . *sedilia saxō*, i. 167. Render by *fashioned of living rock*. There is a natural breakwater at the mouth of the Pantagias. **iacentem** = *humilem*, 522. None of the places mentioned here was founded till long after Aeneas's time; see notes on *Italiam* . . . *litora*, i. 2-3.

690-691. *relegēns*, as he skirted again; cf. *legimus*, 127, 292. *errāta*, by which he had wandered aforetime. For this pass. part. from an intr. verb see note on *rēgnāta*, 14. **comes** . . . **Ulixī**: Aeneas is quoting Achaemenides, 613.

692-715. "We pass by many towns of Sicily till we reach Drepanum. There my father dies. Thence I sail, only to be driven by a storm to your shores."

692-693. *Sicaniō*: freely, in Sicily. **sinū**: dat., with *praetentā* (§ 138). The harbor is that of Syracuse. For the form *sinū* see § 102. **contrā**, facing; freely, that buffets. **undōsum** translates the Greek name *Plēmyrium*, which = 'The Billowy Headland'; see notes on *novae*, i. 298, and on *pluviās*, i. 744. *Plemyrium* is on the south side of the harbor. With *Sicaniō* . . . *undōsum* cf. *insula portum efficit*, etc., i. 159-160, with notes. **priōrēs**, men of earlier days.

- 695 occultās ēgisse viās subter mare, quī nunc
 ōre, Arethūsa, tuō Siculīs cōfunditur undīs.
 Iussī nūmina magna locī venerāmur, et inde
 exsuperō praepingue solum stāgnantis Helōrī.
 Hinc altās cautīs prōiectaque saxa Pachynī
 700 rādimus, et Fātīs numquam concessa movērī
 appāret Camarīna procul, campīque Gelōī,
 immānisque Gelā fluviī cognōmine dicta.
 Arduus inde Acragās ostentat maxima longē
 moenia, magnanimum quondam generātor equōrum,
 705 tēque datīs linguō ventīs, palmōsa Selinūs,
 et vada dūra legō saxīs Lilybēia caecīs.

695-696. *ēgisse, drove, forced. quī . . . undīs: the O. O. stops at mare. ōre . . . tuō, by way of thy mouth. Cf. ōra novem, used of the Fōns Timāvi, i. 245. The Fōns Arethūsae lay very close to the sea. Arethūsa: apostrophized as a nymph, i.e. a goddess. cōfunditur = sē cōfundit (§ 167). undīs: dat. with cōfunditur = sē miscet; see § 136.*

697-698. *Iussī: by whom they were hidden nūmina locī venerārī Vergil does not say. He probably had Anchises in mind; see note on pater . . . Anchīsēs, 610. nūmina . . . venerāmur: cf. nymphās . . . arvis, 34-35, with note. Vergil may intend a compliment to the great part played by Syracuse in Roman history, largely as friend of Rome. solum, bottom-lands.*

699. *Pachynī: cf. 429.*

700. *rādimus: this verb is often used of passing so close to a goal or turning-post as almost to touch it. concessa, permitted, another pass. part. from a verb not fully transitive. Cf. errāta, 690, with note. movērī may well = to be disturbed. If so, Vergil was thinking of the natural conditions at Camarina as something sacred, which should not have been disturbed. Cf. Fātōrum arcāna movēbō, i. 262, with note.*

701. *Camarīna: Camarina, in defiance of an oracle, removed a marsh which made the city unhealthy; presently, moving through the space thus opened, the enemies of Camarina captured the city. campī . . . Gelōī: i.e. the plains about Gela, as distinct from the city itself, 702.*

702. *immānis, monstrous, dangerous. Join with fluviī. Ovid (§ 35) calls the stream 'unapproachable' by reason of its eddies. Gelā: the ā Vergil derived from the Greek form of this name. fluviī: in Vergil's time nouns in -ius, -ium usually made the gen. sing. in -ī, not in -īi.*

703-704. *Arduus: high-lying; freely, on the heights. Contrast iacentem, 689, humilem, 522. magnanimum: gen. pl.; see § 100. quondam, once on a time. Vergil forgets himself here, and writes from the standpoint of his own time. The fame of the Agrigentine horses belonged to the fifth century B.C., 600 years after Aeneas's day. See note on ancora, i. 169.*

705. *palmōsa: the dwarf (not the date) palm is said to be still common about the site of Selinus.*

706. *vada . . . caecis, the shoals rendered (made) difficult by hidden rocks (see §§ 160, 215). This is an accurate picture of the waters about Lilybaeum.*

Hinc Drepani mē portus et inlaetābilis ōra
accipit. Hic, pelagī tot tempestātibus āctus,
heu genitōrem, omnis cūrae cāsūsque levāmen,
āmittō Anchisēn; hīc mē, pater optime, fessum
dēseris, heu tantīs nēquiquam ērepte periclis!
Nec vātēs Helenus, cum multa horrenda monēret,
hōs mihi praedixit lūctūs, nōn dīra Celaenō.
Hic labor extrēmus, longārū haec mēta viārū;
hinc mē digressum vestrīs deus appulit ōris."

710

715

Sic pater Aenēās intentīs omnibus ūnus
fāta renārrābat dīvum cursūsque docēbat.
Conticuit tandem, factōque hīc fine quīēvit.

707. inlaetābilis: the shore is a desolate salt marsh. Aeneas is thinking much more, however, of the sorrow he endured there, 708-714.

708. āctus = *postquam āctus sum*. The thought is, 'though I had endured so much (and might now have fancied my troubles at an end).'

709-710. genitōrem . . . Anchisēn: for the word-order see § 230. **fessum:** i.e. though I am in need of every possible help and solace.

711. tantīs . . . periclis: cf. *bis . . . ruīnis*, 476, said to Anchises, and the note there. The present passage includes both the sufferings in Troy itself and those experienced since the fall of the city. **nēquiquam:** because after all he did not reach the promised land.

713. nōn: we ought to have *neque* or *nec* after *Nec*, 712.

714. Hic . . . haec: for the genders see note on *hoc*, i. 17.

715. digressum, after I had departed (fared forth). **vestrīs:** see note on *vestrās*, i. 140. Aeneas courteously

addresses the whole company. The verse constitutes a leave-taking after his long narrative. For the courtesy see note on *genus Aeneadum*, i. 565.

716-718. The poet speaks now in his own person: "So Aeneas ended his narrative, and all was still."

716. pater Aenēās: cf. ii. 2, with note. **intentīs omnibus:** dat. with *renārrābat*. *intentis* recalls *intenti*, ii. 1. All through his narrative Aeneas kept the attention of his audience. **omnibus ūnus:** juxtaposition of contrasts (§ 240). The juxtaposition is somewhat forced; cf. *novō veterum*, 181, with note on *novō*. A literal rendering would be very bad. Render by *Father Aeneas was telling to the guests, intent, every one, upon his tale, the fates, etc.*

718. Conticuit . . . quīēvit: an effective parallelism (§ 251), emphasizing the lasting hush that followed Aeneas's exciting story. Vergil says nothing of the breaking up of the banquet and the separation of the guests; see § 254.

LIBER QUĀRTUS

- At rēgīna, gravī iam dūdum saucia cūrā,
vulnus alit vēnīs, et caecō carpitur ignī.
Multa virī virtūs animō multusque recursat
gentis honōs; haerent infixī pectore vultūs
5 verbaque, nec placidam membrīs dat cūra quiētem.
Postera Phoebēā lūstrābat lampade terrās
ūmentemque Aurōra polō dīmōverat umbram,
cum sic ūnanimam adloquitur male sāna sorōrem:
“Anna soror, quae mē suspēnsam īnsomnia terrent!
10 Quis novus hic nostrīs successit sēdibus hospes,
quem sēsē ōre ferēns, quam fortī pectore et armīs!
Crēdō equidem, nec vāna fidēs, genus esse deōrum.
Dēgeneris animōs timor arguit. Heu, quibus ille

1-30. Dido addresses her sister Anna: “What a wondrous man is this stranger, our guest! Were I not resolved never to love again, I could yield myself to him.”

1-2. At marks the transfer of attention, for a time, from Aeneas to Dido. *gravī . . . cūrā*: freely, by love's deadly stroke; lit., 'by love's weighty (crushing) anxieties.' The poets often use *cūra* of the pains of passion. *alit . . . carpitur*, has been nurturing . . . and has been consumed. See note on *tot . . . gerō*, i. 47-48. *et*, and so (§ 219). *caecō*, unseen, hidden.

3-4. *Multa . . . honōs*, The high (rich, generous) manhood . . ., the high (rich, generous) distinction. *haerent . . . pectore*, are fast lodged in her soul, aye, are deep graven thereon. For syntax with *haereō* see note on *currū*, i. 476.

6. *Postera* = an adv., On the morrow. *Phoebēā . . . lampade*: cf. iii. 637. *lūstrābat* = *inlūstrābat* (§ 221), was lighting.

7. *ūmentem . . . umbram* = iii. 589.

8. *ūnanimam*, of one heart; sc.

sēcum. *male sāna*, of reason bereft, distraught. Cf. *male . . . carinīs*, ii. 23, with note.

9-10. *mē suspēnsam*: freely, my troubled heart. *hic* is the pron.; the verse = 'Who is this stranger that is come as guest,' etc.

11. *quem . . . ferēns*: freely, What a face, what a carriage he possesses!, or, How fine in face, how glorious in bearing!; lit., 'bearing himself how glorious in face,' etc. *sēsē ōre ferēns* emphasizes two points, beauty of face, fineness of bearing. For Aeneas's beauty see i. 588-593, with notes. *quam . . . armīs*!: modal abl. with *sēsē ferēns*; render by How gallant his soul, how splendid his feats of arms! *armīs*: sc. *fortibus*, out of fortī. The narrative of Book II had much to do with Aeneas's prowess.

12. *genus*: here of one person; a poetic use.

13. *Dēgeneris*, base-born. *arguit*: the thought is, Aeneas nowhere showed fear; therefore he is not *dēgener*.

iactātus fātis! Quae bella exhausta canēbat!
 Sī mihi nōn animō fīxum immōtumque sedēret, 15
 nē cui mē vinclō vellem sociāre iugālī,
 postquam prīmus amor dēceptam morte fefellit,
 sī nōn pertaesum thalamī taedaeque fuisset,
 huic ūnī forsan potuī succumbere culpaē,
 Anna, fatēbor enim, miserī post fāta Sychaeī 20
 coniugis et sparsōs frāternā caede Penātīs,
 sōlus hic inflexit sēnsūs animumque labantem
 impulit. Agnōscō veteris vēstīgia flammae.
 Sed mihi vel tellūs optem prius īma dehīscat
 vel pater omnipotēns adigat mē fulmine ad umbrās, 25

15-16. **Si . . . sedēret** = *Sī mihi nōn animō firmīter dēcrētum esset*; cf. *sedet hoc animō*, ii. 660, *stat*, ii. 750. **nē . . . vellem**, *not to consent*.

17. **dēceptam (mē) . . . fefellit** = *dēcepit mē et fefellit*.

18. **pertaesum . . . fuisset** (sc. *mē*): see A. 354, b; B. 209; Bu. 444; D. 363; G. 377; H. 457; H. B. 352, 1. **taedae**: i.e. the marriage-torch, carried in the procession which (among the Romans) escorted the new-made bride, after nightfall, from her father's house to her husband's.

19. **ūnī . . . culpaē**: freely, *to this one man, sin though it be*. The sin would lie in marrying Aeneas in defiance of her oath to remain faithful to Sychaeus, her dead husband. Cf. 50, 172, 552, with notes. **potuī**: for mood see note on *impulerat*, ii. 55. The indic. is esp. common in expressions like this, of obligation, necessity, or propriety. **succumbere** (sc. *mē*: § 151): a strong word, *have prostrated myself beneath*.

20-22. **fatēbor . . . inflexit** (22): parataxis (§ 248); we should have expected *fatēbor . . . hunc solum inflexisse*. **sparsōs . . . Penātīs**, *the drenching of the Penates by a brother's murderous deed*. Cf. i. 348-350. For *sparsōs* see § 214. **frāternā caede** = *frātris cruōre*; *caede* gives the cause, 'shedding

of blood' instead of the effect, 'blood' (§ 201). For effect Dido calls Pygmalion and Sychaeus brothers instead of brothers-in-law. **inflexit sēnsūs**, *has warped my feelings*, i.e. has bent them away from my sworn allegiance to Sychaeus (see note on *ūnī . . . culpaē*, 19). **labantem**: proleptic (§ 211), *till it reels*; cf. *furētem . . . rēginam*, i. 659-660.

23. **veteris** = *antīquī* (see *vetus* in Vocabulary), *old-time*; of *bygone days*. **veteris . . . flammae** is the passion which, so Dido fancied, had come to an end with the death of Sychaeus.

24-25. **vel . . . vel**: study *vel* in Vocabulary. Dido declares herself indifferent to the fate that will be hers if she shall prove false to Sychaeus. **optem**: subj. because the idea of wish or curse dominates 24-25. **prius . . . ante . . . quam** (27): cf. *Ante . . . quam . . . possis*, iii. 384-387, with note. **īma** is in the pred., *to its uttermost deeps*. **dehīscat . . . adigat**: really independent wishes (cf. note on *sinite . . . revīsam*, ii. 669), but felt by Vergil's readers as purpose clauses dependent on *optem*. Render *mihi . . . umbrās* (26) by *But, for my destruction (mihi)*, *may the earth, if it will (vel), open . . . (such is my curse on myself [optem])*, *or, if he prefer (vel), may Jupiter, etc.*

pallentis umbrās Erebi noctemque profundam,
ante, pudor, quam tē violō aut tua iūra resolvō.
Ille meōs, prīmus quī mē sibi iūnxit, amōrēs
abstulit: ille habeat sēcum servetque sepulcrō.”

30 Sic effāta, sinum lacrimīs implēvit obortīs.

Anna refert: “Ō lūce magis dilēcta sorōrī,
sōlane perpetuā maerēns carpēre iuventā,
nec dulcīs nātōs Veneris nec praemia nōris?
Id cinerem aut Mānis crēdis cūrāre sepultōs?

35 Estō: aegram nūllī quondam flexēre marītī,
nōn Libyae, nōn ante Tyrō, dēspectus Iārbās

26-27. *pallentis*, pale as death. *profundam*, abysmal. *ante* repeats *prius*, 24, a pleonasm hardly noticeable, by reason of the separation of *prius* and *ante*, and the distance of the former from *quam*. *pudor* has been finely rendered by *my woman's honor*. See Vocabulary. For the point of 27 see note on *ūnī . . . culpa*, 19. *tua iūra* is briefly put for the bonds *your laws impose*. Compare *Grāiōrum sacrāta . . . iūra*, ii. 157, with note.

28-30. *Ille . . . ille*: Sychaeus. *sibi iūnxit*: sc. *mātrīmoniō*. Cf. *coniūnx*, ‘husband,’ ‘wife.’ For case of *sibi* see § 136. For scansion see note on *mihi*, i. 77. *abstulit*: i.e. carried with him to the tomb. *sepulcrō*: the soul is thought of here as abiding in the tomb; see note on *sepulcrō*, iii. 67. Dido means, ‘Let my first love, my first marriage be my last.’ *obortīs*, *upstarting*, *upwelling*. Her tears belie her words in 24-29.

31-53. Anna's reply: “Why not yield? Keep him here, for the present at least.”

31. *Ō . . . sorōrī*, O sister, loved by your sister, etc. *sorōrī* is dative (see § 133) with *dilēcta*.

32-33. *sōlane . . . carpēre . . . ?*, will you waste yourself in loneliness and in sorrow . . . ?; lit., ‘will you waste yourself (by) sorrowing, alone, all

through your prime (of life)?’ *perpetuā* = *tōtā*; the temporal abl. here denotes duration of time, a constr. common in expressions involving *tōtus* or its equivalent. *carpēre*: reflexive middle (§ 167). *Veneris . . . praemia*, the prizes (of =) bestowed by Venus, i.e. the joys of wedded life. There is parallelism (§ 251), since *Veneris . . . praemia* repeats *dulcīs nātōs*. The whole = ‘the sweets (= sweet joys) of motherhood and the high bounty of Venus.’ Dido had had no children by Sychaeus.

34. *Id . . . sepultōs?*, Count you THIS the concern of . . . ? *Id* refers to Dido's refusal to marry again. *cinerem* denotes the material part of one who is dead, *Mānis* his spirit. Both are here thought of as in the tomb; see note on *sepulcrō*, 29.

35. *Estō: . . . nūllī . . . flexēre*: Granted: no suitors warped, etc. We should say, ‘Granted that no suitors,’ etc. *Estō* is an independent imperative: ‘Let it be so’; its subject lies, logically, in *aegram . . . alit*, 35-38. *aegram* (sc. *tē*): freely, your stricken heart. *flexēre* recalls Dido's word, *inflexit*, 22. *marītī*, suitors; properly, ‘husbands,’ ‘mates.’ The word is used as *gener*, ii. 344, and *coniugis*, iii. 331, are used.

36. *Libyae*: for case see § 162. *dēspectus*: sc. *ā tē*.

ductōrēsque aliī, quōs Āfrica, terra triumphis
dīves, alit: placitōne etiam pugnābis amōrī?

Nec venit in mentem quōrum cōnsēderis arvīs?

Hinc Gaetūlae urbēs, genus insuperābile bellō,

40

et Numidae infrēnī cingunt et inhospita Syrtis,

hinc dēserta sitī regiō lātēque furentēs

Barcaeī. Quid bella Tyrō surgentia dicam

germānique minās?

Dīs equidem auspiciis reor et Iūnōne secundā

45

hunc cursum Īliacās ventō tenuisse carinās.

Quam tū urbem, soror, hanc cernēs, quae surgere rēgna

37-38. triumphis dīves refers to triumphs won by the peoples of Africa; for their warlike character see i. 339. Roman readers would think also of the victories of the Scipios in Africa. alit, mothers. placitō, welcome; dep. part. of placet. amōrī, passion; for case see § 136.

39. venit: the subject is quōrum . . . arvīs. cōnsēderis, have fixed your home. arvīs = in arvīs (§ 155).

40-44. Hinc . . . Barcaeī (43): to keep the word-order render by *On this side you are girdled by*, etc. genus . . . bellō: in appos. with Gaetūlae urbēs. In prose we should have urbēs Gaetūlōrum, generis insuperābilis bellō. infrēnī: freely, wild riding, said of bold riders, whose horses go unbridled. So we talk of 'bareback riders.' Vergil perhaps meant to suggest also the other sense, 'unbridled' in passions. See note on quantus, i. 752. cingunt: sc. tē. Syrtis: cf. i. 111. There was danger both from the sea and from the barbarous people along the coast. sitī is instr. abl. with dēserta, which virtually = dēsōlāta, rendered a desert (see §§ 160, 215). dēserta . . . regiō is not in place in an account of dangerous peoples, since a desert would help Carthage by preventing attack. Cf. the account of Camarina, iii. 700-701. Anna is, however, recounting all the

drawbacks of life in Africa. The desert lay north of Lake Tritonis. The desert and the Barcaeī are not, as *Hinc . . . hinc* imply, on a side of Carthage distinct from that on which lay the Numidae, etc. See note on Geticis, iii. 35. lātē . . . furentēs, sweeping far and wide in savagery. Quid . . . dicam . . . ?, Why should I mention . . . ?, i.e. there is no reason why I should mention, 'I need not mention.' The subj., as often, expresses obligation or propriety. Tyrō, from Tyre. germāni: Pygmalion. For dangers besetting Carthage cf. i. 563-564. Dido might well fear that Pygmalion would seek to recover the treasure Dido had brought with her, the treasure for the sake of which he slew Sychaeus (i. 348-352, i. 357-359, i. 363-364).

45-46. Dīs . . . secundā, Supported by the gods and favored by Juno. For case see § 161. Cf. divīs . . . auspiciis, iii. 19-20, with note on auspiciis. Cf. also i. 387-388. Juno is singled out here as patron of Carthage and goddess of marriage. et, and in particular (§ 218). hunc . . . ventō tenuisse, held their course hither before the wind (lit., 'by the aid of the wind'). carinās, hulls (not 'keels'; see carina in Vocabulary).

47. hanc: render by here. Sc. haec with rēgna.

coniugiō tālī! Teucrum comitantibus armīs
Pūnica sē quantīs attollet glōria rēbus!

- 50 Tū modo posce deōs veniam, sacrīsque litātīs
indulgē hospitio, causāsque innecte morandī,
dum pelagō dēsaevit hiems et aquōsus Oriōn,
quassātaeque ratēs, dum nōn tractābile caelum.”

- His dictīs incēnsūm animum inflammāvit amōre,
55 spemque dedit dubiae menti, solvitque pudōrem.
Prīncipiō dēlūbra adeunt, pācemque per ārās
exquīrunt; mactant lēctās dē mōre bidentīs
lēgīferae Cererī Phoebōque patrīque Lyaeō,
Iūnōnī ante omnīs, cui vincla iugālia cūrae;
60 ipsa tenēns dextrā pateram pulcherrima Dīdō

48-49. *comitantibus*: sc. *eam*, referring to *Pūnica glōria*. The abl. abs. = a conditional clause. *quantīs . . . rēbus*, by what wondrous exploits will . . . exalt itself!

50-53. *modo*: join with *posce*. Anna means, 'You have one task only, to ask release,' etc. *veniam*, release from your oath (see note on *ūnī . . . culpae*, 19). *sacrīs . . . litātīs*, having made sacrifices, holy, acceptable. *Litāre* is here transitive, a poetic use. Contrast *animā . . . litandum*, ii. 118. *dum*, all the while that. *dēsaevit*: the prefix *dē*- often = 'out,' 'to the very end.' See note on *Dēfessi*, i. 157. For the sing., though there are three subjects, see note on *insequitur . . . rudentum*, i. 87. The position of the verb makes the use of the sing. easy. *Oriōn*: a stormy constellation, as in i. 535-538. *quassātae*: cf. i. 551. There has been no chance as yet to make repairs. *nōn tractābile (est)*: i.e. hopelessly unfit for sailing.

54-59. Dido's scruples are laid to rest; she yields to her passion.

54-55. *incēnsūm . . . amōre*, already kindled with passion. *inflammāvit*, set hotly ablaze. *dubiae*, wavering. *pudōrem*: i.e. the restraints her sense of honor had imposed. With

solvit . . . pudōrem cf. Dido's words, *tua (= pudōris) iūra resolvō*, 27, with note on *tua iūra*.

56-58. *adeunt . . . exquīrunt*: sc. *Dīdō et Anna*. With *exquīrunt* sc. *ā deīs*. *pācem* recalls *veniam*, 50; see note there. *dē mōre*, duly, according to ritualistic custom. Join both with *mactant* and with *lēctās*. *lēgīferae Cererī*: sacrifice is made here to Ceres because she must be won over. She would naturally insist on fidelity to vows; hence Dido must appeal to her to win exemption from her vow (see note on *ūnī . . . culpae*, 19). *Phoebō*: sacrifice is made to Apollo as the god who knows (and so, in a sense, controls) the future. *Lyaeō = Bacchō*; see § 323, at the end. Cf. *laticemque Lyaeum*, i. 686, with note. Sacrifice is made to Bacchus, as giver of happiness (i. 734).

59. *cui . . . cūrae (sunt)*, whose province is the marriage bond, involves the familiar double dative construction. *vincla iugālia*: cf. 16.

60-62. *ipsa . . . Dīdō* emphasizes the intensity of Dido's interest in this effort to secure *pāx* (56), and *venia* (50). She might have left the sacrifices to the priests. For the word-order see § 231. *media* = an adv., *midway*; cf. *inter medius*, i. 348. *ōra*: i.e.

candentis vaccae media inter cornua fundit,
aut ante ora deum pinguis spatiatur ad aras,
instauratque diem donis, pecudumque reclusis
pectoribus inhians spirantia consulit exta.

Heu vatum ignarae mentes! Quid vota furentem,
quid delubra iuvant? Est mollis flamma medullas
interea, et tacitum vivit sub pectore vulnus.

Uritur infelix Didō, totaque vagatur
urbe furēns, qualis coniecta cerva sagittā,
quam procul incautam nemora inter Crēsia fixit
pāstor, agēns telis, liquitque volatile ferrum
nescius; illa fugā silvas saltusque peragrat
Dictaeos: haeret lateri letalis harundō.

65

70

statues. **pinguis**: i.e. richly laden with Dido's offerings. **spatiatur**, paces.

63-64. instaurat . . . donis, renews the day with, etc.; 'renews her gifts daily,' or 'renews her gifts often on each day,' would be a more natural expression. See § 225. See note on *instauramus*, iii. 62. **pectoribus**: for scansion see § 275. **inhians**, poring over, pictures the queen's eagerness. **spirantia**: i.e. still quivering with life. **exta**, vitals, hearts.

65-67. vatum: they have no doubt been with Dido from the first (§ 254). **ignarae**: had they known the future, they would not have aided Dido's passion in any way. **mentēs**, intelligences, is exactly the right word here. **Quid vota . . . iuvant?**, Wherein do . . . profit . . . ? = *Nihil enim iuvant*. **furentem**, one crazed with passion; cf. *furentem incendat*, i. 659-660, and note on *venientum*, i. 434. **Est**, devours, from *edō*. **medullas**: see note on *ossibus*, i. 660. **tacitum**, noiseless, i.e. though it gives no outward sign to indicate its presence.

68-73. Uritur . . . Didō, Dido is consumed, hapless Dido. **vagatur**, wanders idly (blindly). Until lately Dido was busy with definite tasks: see 86-89, i. 421-437, i. 507-508. **qualis**: as in iii. 679. **coniecta** (in eam) . . . **sagittā**:

freely, a doe, arrow-pierced; **coniectā** . . . **sagittā** is an abl. abs., = *postquam sagitta in eam coniecta est*. The target is indicated by the position of *cerva*; cf. note on *conversā* . . . *latus*, i. 81. **cerva**: sc. *vagatur*. **incautam**, thoughtless (reckless) of danger. The doe has no more thought of danger than Dido had when she first welcomed Aeneas. **Crēsia**: localization: § 208. The Cretans were famous archers. **agēns**, as he drove (the game); as object sc. *cervos cervasque*, i.e. the game in general. **liquitque**, and in whose side, etc. *et in qua liquit volatile ferrum* would be more exact. But see note on *et*, ii. 71. **nescius**, unwitting (unaware of his success). For position of *nescius* see § 232. **peragrat** matches, metricaly, and in position, *vagatur*, 68. **Dictaeos**: see note on *Dictaea*, iii. 171, and mark variety after *Crēsia*, 70. **lētalis**, though an adj., may be rendered by *till she dies*. The word warns us, in advance, of the outcome of Dido's passion; she, too, is to die.—In the simile, 69-73, Dido corresponds to the *cerva*, her passion to the *sagitta*, Aeneas to the *pāstor*. **nescius**, 72, implies that Aeneas is as yet unaware of Dido's love for him (cf. 67, esp. *tacitum*). **harundō**: in 69-73 we have four terms for the weapon: § 196.

- Nunc media Aenēan sēcum per moenia dūcit,
 75 Sīdoniāsque ostentat opēs urbemque parātam:
 incipit effārī, mediāque in vōce resistit;
 nunc eadem, lābente diē, convīvia quaerit,
 Īliacōsque iterum dēmēns audire labōrēs
 exposcit, pendetque iterum nārrantis ab ōre.
 80 Post, ubi digressī, lūmenque obscūra vicissim
 lūna premit, suādentque cadentia sīdera somnōs,
 sōla domō maeret vacuā, strātisque relictīs
 incubat. Illum absēns absentem auditque videtque,
 aut gremiō Ascanium, genitōris imāgine capta,
 85 dētinet, infandum sī fallere possit amōrem.
 Nōn coeptae adsurgunt turrēs, nōn arma iuventūs
 exercet, portūsve aut prōpugnācula bellō

75. ostentat (*eī*), *displays, parades*. **opēs urbemque**: powerful temptations to one who could describe his own people as *omnium egēnōs* (i. 599), and who yearned so for an abiding city (i. 437, iii. 493-505). **parātam**, *ready to his hand*. Contrast the words addressed to the Trojan women in v. 629, *Ītaliā sequimur fugientem*.

76. -que, but; see note on *celerique*, iii. 243. **resistit**, *checks herself*; sc. *sē* (§ 151).

77-79. eadem: *the same*, in the topics discussed and in their effect on Dido; cf. 78-79. **lābente diē**, *as the day slipped (faded) away*. **dēmēns** appropriately repeats *furentem*, 65, *furēns*, 69, since a second recital of the *Īliacōs* . . . *labōrēs* would be sure to increase her interest in the hero of the story. **nārrantis** (*eius*), *the speaker's*.

80-82. digressī (*sunt*), *they parted*. **obscūra**, *dark*. We should say 'darkened' (§ 215). **vicissim**, *in its turn*, i.e. as the day had been darkened (77). **premit** = *opprimit* (§ 221), *submerges, quenches*. **suādent** . . . **somnōs**: cf. ii. 9. Note the alliteration (§ 252). **domō**, *hall*. **relictis**: sc. *ab Aenēā. sōla, vacuā*, and *relictis* strengthen one another.

83-85. Illum: emphatic, *It is HE that*, etc. **absēns absentem**, *though he was absent and she was far from his side*. **gremiō**, (*in* =) *with her arms*. **Ascanium** = the real Ascanius; so everywhere henceforth. Of his return from Idalium (i. 691-694) Vergil has said nothing (§ 254). **genitōris imāgine**: i.e. his likeness to his father. **infandum** . . . **amōrem**, *her monstrous passion*. For the idea here cf. *unī* . . . *culpae*, 19, *veniam*, 50, *pācem*, 56, with notes. For *infandum* cf. ii. 3, with note. **sī** . . . **possit**: for constr. compare *Anthea sī* . . . *videat*, i. 181-182. **fallere**, *beguile*, i.e. cheat into thinking that it is being gratified. 82-85 do not describe consecutive actions but rather different ways by which Dido tries to satisfy her love. **amōrem**: here, as often, in bad sense.

86-87. Nōn . . . **adsurgunt** . . . , **nōn** . . . **exercet**: *freely, rise no more* . . . , *ply no more*. **coeptae**, (*so well*) *begun*. **armā**: for scansion see note on *mihi*, i. 77. Cf. *vinclā iugālia*, 59. **iuventūs**: see note on *pūbēs* . . . *tuōrum*, i. 399. **exercet**: as in iii. 281. **portūsve**: after *Nōn* . . . *nōn*, 86, *neque* would be more exact here.

tūta parant; pendent opera interrupta, minaeque
mūrōrum ingentēs, aequātaque māchina caelō.

Quam simul ac tālī persēnsit peste tenērī 90

cāra Iovis coniūnx nec fāmam obstāre furōrī,
tālibus adgreditur Venerem Sātūrnia dictis:

“Ēgregiam vērō laudem et spolia ampla refertis
tūque puerque tuus; magnum et memorābile nūmen,
ūna dolō dīvum sī fēmina victa duōrum est. 95

Nec mē adeō fallit veritam tē moenia nostra
suspectās habuisse domōs Carthāginis altae.

Sed quis erit modus, aut quō nunc certāmine tantō?

88-89. *pendent* . . . *interrupta*: the rendering *are interrupted and suspended* will preserve the figure in *pendent*. *opera* covers both the military preparations and the efforts to stimulate commerce (*portūs*, 87). *minae* . . . *caelō*: in appos. with *opera*. -*que* . . . -*que* is used as in i. 43. Vergil is fond of this use in appos. expressions. Cf. ii. 744, with note. In translating disregard the first -*que*. Render *minae* . . . *ingentēs* freely by *huge frowning walls*. For case of *mūrōrum* see § 121. *aequāta*: i.e. towering up to. *māchina* (coll. sing.): military machines as in ii. 46; hence part of the defenses of the city. With the description in 86-89 contrast the pictures in i. 423-436 and i. 505-508, esp. the former. *caelō*: dat. (§ 136), = the prose *cum caelō*.

90-104. Juno suggests to Venus a union between Dido and Aeneas and the latter's settlement at Carthage.

90-91. *Quam* = *Dīdōnem*; see note on *quem*, i. 64. *nec* . . . *obstāre*, and . . . *was no bar to*. *fāmam*, gossip; we should say 'regard for what the world was saying.' *furōrī*, madness. Cf. *dēmēns*, 78, with note.

93-95. *Ēgregiam* and *ampla* carry the emphasis, one of scorn. In translating keep the word-order: *Peerless, in truth, is the distinction, rich*, etc.

puer: Cupid; cf. i. 684. *nūmen*: i.e. display of superhuman power. *ūna* . . . *est*: a deeply scornful clause: *if one mortal woman, one woman, has been vanquished by the might of gods, two gods, and by treachery as well*.

96-97. *mē* . . . *fallit*, *escape me*. *adeō*, (so) *wholly*, i.e. as completely as you fancy. *fallit*: the subject is *veritam* . . . *altae*, 'the fact that you,' etc. *nostra*: Juno identifies herself completely with Carthage and its people. See note on *nostri*, ii. 595. *suspectās habuisse*, *have had under suspicion*, emphasizes the continuance of the distrust; *susperisse* might denote a momentary suspicion. *Carthāginis altae*: cf. *altae* . . . *Rōmae*, i. 7, with note. In 93-95 Juno says, 'I know *what* you have—so treacherously—been doing.' 96-97 = 'I know also *why* you did it.'

98. *modus*: i.e. of guile and conquest. Supply, in thought, genitives (*dolī*, *victōriāe*), out of *dolō* and *victa*, 95. *quō* . . . *tantō*?: sc. *prōgrediēmur*, suggested by *quis* . . . *modus* . . . ?, which = 'how far are we to go?' *quō* = *whither*, to what lengths. *nunc*, as *maters now stand*, is emphatic; it is explained by *Habēs* . . . *petistī*, 100. *certāmine tantō*: either modal abl., or abl. according to § 161. This verse = 'There ought, however, to be a limit to your treachery.'

- Quin potius pācem aeternam pactōsque hymenaeōs
 100 exercēmus? Habēs tōtā quod mente petistī:
 ārdet amāns Dīdō trāxitque per ossa furōrem.
 Commūnem hunc ergō populum paribusque regāmus
 auspiciis; liceat Phrygiō servīre marītō
 dōtālisque tuae Tyriōs permittere dextrae.”
 105 Ollī (sēnsit enim simulātā mente locūtā,
 quō rēgnū Iṭaliae Libycās āverteret ōrās)
 sīc contrā est ingressa Venus: “Quis tālia dēmēns
 abnuat, aut tēcū mālīt contendere bellō,
 sī modo, quod memorās, factum fortūna sequātur?
 110 Sed Fātīs incerta feror, sī Iuppiter ūnam
 esse velit Tyriis urbem Trōiāque profectīs,

99-100. Quin ... exercēmus?, *Why do we not rather . . . ?*, etc., a passionate question which really = a command; a common use, in which *quin* (= *qui*, abl., + *nē*) has its original force. *pactōsque*: for *-que*, *that is*, see § 218. *exercēmus*, *practice*; cf. *exercet*, 87. *mente*, *wit*, *ingenuity*.

101. *amāns* gives the cause of *ārdet*; it virtually = *amōre*. *trāxit*, *has spread*. *ossa* = *medullās*, 66.

102-103. *Commūnem . . . populum*: we should say *a united people*. Juno's thought is, of course, of *two* peoples ruled in common by herself and Venus. *paribus . . . auspiciis*, *with equal power (authority)*. This meaning comes easily from the fact that the right of taking the auspices was largely a magisterial function. *-que*: by omitting this word Vergil could have written a simpler sentence. *Render by A united people, therefore, let us rule (or, In common let us rule this people), and with balanced power, too. liceat, let it be her privilege*. *Sc. eī = Dīdōnē*. *servīre*: a sarcastic substitute for *nūbere*. There is a sneer, too, in *Phrygiō*; to a Greek (and so to Juno) this word denoted effeminacy. Juno can not hide her bitterness even

while she is trying to conciliate Venus. Further, since, through Dido's love for Aeneas, Juno has, in effect, already lost Carthage, her proposal, *Commūnem . . . auspiciis*, is audacious.

104. *dōtālīs*: proleptic (§ 211), = *ut pars dōtis sint*, as a dowry.

105-128. Venus replies cautiously. Juno explains how the union of Aeneas and Dido can be accomplished.

105-106. *Ollī*: as in i. 254. *simulātā mente* may = (1) *with feigned intent*, or (2) *with purpose disguised*. If (2) is right, *simulātā* = *dissimulātā* (see § 221, and note on *Dissimulant*, i. 516). *quō . . . āverteret*: since there is no comp., *ut* would be more exact. *Iṭaliae Libycās*: juxtaposition of contrasts (§ 240). *ōrās*: for case see § 139.

107-109: *tālia*: freely, *proposals so splendid (generous)*. *sequātur*, *should attend*; cf. *secundus*, 'favorable,' 45, i. 207, ii. 617.

110-112. *Fātīs*: dative (§ 133). *incerta*, *bewildered*, in the pred. with *feror*. *feror*, *I am swept onward*, suggests helplessness. *sī*, *whether*. In reality the clause is like that seen in *sī . . . amōrem*, 85 (see note there). Verse 110 = *Cognōscere nequiquam cōnor sī*,

miscērīve probet populōs aut foedera iungī.

Tū coniūnx, tibi fās animum temptāre precandō.

Perge: sequar." Tum sic excēpit rēgia Iūnō:

"Mēcum erit iste labor. Nunc quā ratiōne quod instat 115
cōnfieri possit paucis, adverte, docēbō.

Vēnātum Aenēās ūnāque miserrima Dīdō

in nemus ire parant, ubi primōs crāstinus ortūs
extulerit Tītān radiūsque retēxerit orbem.

His ego nigrantem commixtā grandine nimbū, 120

dum trepidant ālae saltūsque indāgine cingunt,
dēs super infundam, et tonitrū caelum omne ciēbō.

Diffugient comitēs, et nocte tegentur opācā;

spēluncam Dīdō dux et Trōiānus eandem

dēvenient. Aderō, et, tua sī mihi certa voluntās, 125

etc., 'I am seeking—without success—to learn if,' etc. **ūnam . . . urbem** = *Commūnem . . . populum*, 102. **Tyriis . . . Trōiāque profectis**: as in i. 732. Join the words, as dat. of the possessor, with *esse*, wishes the *Tyrians . . . to have*, etc. **miscērī . . . iungī**, would approve the blending of the peoples and the cementing of treaties. **foedera iungī**: the prose expression is *foedus icere* or *ferire*; see note on *terris . . . et altō*, i. 3.

113. coniūnx: sc. *Iovis es* (§ 245). **animum temptāre**, probe his feeling. In 110-113 Venus means, 'So far as I understand the will of the Fates, your plan will not work. You ought to consult Jupiter about it.'

114. excēpit (sc. *eam*), answered (her). See *excipiō* in Vocabulary.

115-116. Mēcum . . . labor = *Mihi cūrae erit iste labor*, i.e. 'I will do so presently.' This promise to consult Jupiter Juno makes no effort to keep. Venus ignores her failure to do so. **ra-tiōne, procedure**. **quod instat**, the task that presses on (us). **cōnfieri**: compounds of *faciō* usually make the pass. regularly, *cōnficiō*, etc. **paucis** (sc. *verbis*): a standing expression for

briefly. **adverte** = *animum adverte*; cf. *quae dicam animis advertite vestris*, ii. 712. **adverte, docēbō** = *sī adverteris docēbō*; see § 249.

118-119. primōs . . . ortūs, his first rising rays. **Tītān** here = *Sōl*. For the Titans see § 309. The name is given also to deities descended from Titans; Hyperion, father of the Sun, was a Titan. **radiūs**, his beams. **orbem**: sc. *terrārum*; cf. i. 233.

120-122. His . . . infundam (122): for word-order see § 230. **commixtā**: sc. *ei* = *nimbō*. **nimbū**, rain; for meaning see § 201. **trepidant**, are moving swiftly about. **ālae**: note the military figure. The troops in the *ālae* were chiefly cavalry; so the ref. here is especially to mounted beaters of the game. See *indāgō* in Vocabulary. Render *indāgine* by the hunting array. **omne ciēbō**, I will wake everywhere. For *omne* see notes on ii. 604, ii. 624.

123-124. comitēs, their train (*retinue*). **nocte . . . opācā**: i.e. darkness like that of night. **spēluncam** = *ad spēluncam* (§ 139).

125. certa, assured (see note on *certōs*, i. 576).

cōnubiō iungam stabili propiamque dicābō;
hic Hymenaeus erit." Nōn adversāta petenti
adnuī, atque dolīs risit Cytherēa repertis.

Ōceanum intereā surgēns Aurōra reliquit.

- 130 It portis iubare exortō dēlēcta iuventūs;
rētia rāra, plagae, lātō vēnābula ferrō
Massylique ruunt equitēs et odōra canum vīs.
Rēginam thalamō cūctantem ad limina primī
Poenōrum exspectant, ostrōque insignis et aurō
135 stat sonipēs ac frēna ferōx spūmantia mandit.
Tandem prōgreditur, magnā stipante catervā,
Sīdoniam pictō chlamydem circumdata limbō,
cui pharetra ex aurō, crīnēs nōdantur in aurum,
aurea purpuream subnectit fibula vestem.

126-128. cōnubiō . . . dicābō = i. 73. Here sc. *Didōnem Aenēae* with *iungam*, *eam* with *dicābō*. The ellipses seem harsh, but Venus would readily understand Juno's meaning. *hic* refers to the description in 120-126. For its gender see note on *hoc*, i. 17. *Hymenaeus, bridal*. Elsewhere Vergil has the pl. in this sense, but here the pl. would be unmetrical. *petenti* belongs both with *adversāta* and with *adnuī*. Render by *opposed her not, but nodded assent to her appeal*. *dolīs . . . repertis*, since she had found out so fully, etc., repeats the thought of *sēnsit . . . locūtā*, 105. In view of i. 263-296, Venus could smile at Juno's present scheme.

129-139. The hunt and the 'marriage' are now described.

129. *Ōceanum . . . reliquit*: contrast i. 745, with note.

130-132. It . . . iuventūs, *Out through the city gates issues*, etc. *portis*: abl. of the route (§ 159). *iubare (Aurōrae)*: freely, *the radiant dawn*. *rāra, wide-meshed*. When it is used of a single thing, *rārus* emphasizes the distances between the parts of the thing. See notes on i. 118. *lātō . . . ferrō*: cf.

lātō . . . hastilia ferrō, i. 313. *Massyli . . . equitēs*: perhaps the *ālāe* of 121. *ruunt* fits only the last two of its five subjects; see note on *legunt*, i. 426. *odōra . . . vīs*: freely, *keen-scented, sturdy hounds*. The expression *canum vīs* is similar to that seen in *rotārum . . . lāpsūs*, ii. 235-236, etc. *Odōrus* elsewhere = 'giving forth a smell.'

133-135. *thalamō*, in her chamber (bower). *limina*: i.e. of the palace. *primī*, the princes. *sonipēs*: onomatopoeic: § 253. Sc. *eius* = *rēgināe* = *Didōnis*. *mandit*, *champs*.

137. *pictō . . . limbō*: abl. of char. with *chlamydem*. *pictō* = (richly) *broidered*, probably with thread of gold. *circumdata*, *draped (with) in*; freely, *wearing*. For the constr. used with *circumdata* cf. *collō . . . terga datī*, ii. 218-219, with note.

138. *cui*: we should say 'her'; see note on *quem*, i. 64. *ex aurō (est)*, *is fashioned of gold*. *crīnēs . . . aurum*: a strained way (§ 225) of saying that her knotted tresses are held in place by golden fastenings.

139. *aurea . . . vestem*, of gold, too, are the clasps that, etc. Note the effect of the fourfold repetition of 'gold' in

Nec nōn et Phrygiī comitēs et laetus Iūlus 140
 incēdunt; ipse ante aliōs pulcherrimus omnīs
 infert sē socium Aenēās atque agmina iungit.
 Quālis ubi hibernam Lyciam Xanthīque fluenta
 dēserit, ac Dēlum māternam invīsīt Apollō
 instauratque chorōs, mixtīque altāria circum 145
 Crētesque Dryopesque fremunt pictīque Agathyrī,
 ipse iugīs Cynthī graditur mollīque fluentem
 fronde premit crīnem fingēns atque implicat aurō,
 tēla sonant umerīs, haud illō sēgnior ibat
 Aenēās, tantum ēgregiō decus ēnitet ōre. 150
 Postquam altōs ventum in montīs atque invia lustra,

134-139; cf. the repetition of 'bronze' in i. 448-449, and see also § 301.

140. *comitēs* is in the pred., as *her attendants, in her train.*

141. *incēdunt*, move on in stately progress; see note on *incēdō*, i. 46. *ante . . . omnīs*: the strongest possible sup.; cf. the strong comp. in i. 347. The expression used here results from fusion of (1) *ante omnīs* (= *cēterōs*) *pulcher*, and (2) *omnium pulcherrimus*.

142. *socium* (*rēgīnae*) is pred. to *infert sē*. Render by *moves on to meet the queen*. *agmina iungit*: sc. *agminibus rēgīnae*. *agmina, columnns*, refers to *Phrygiī . . . Iūlus*, 140.

143-144. *Quālis*: as in iii. 679. It is balanced by *haud . . . sēgnior*, 149. *hibernam Lyciam*, *Lycia*, in the winter days. *Xanthī*: here a river in Lycia. *dēserit . . . Apollō*: for word-order see § 235. *māternam*: explained by iii. 75-77; see note on *pūs*, iii. 75.

145. *instaurat*: the dances have been interrupted since the preceding spring. *mixti*: sc. *inter sē*.

146. *Crētes . . . Agathyrī*: these peoples typify the wide variety of regions from which Apollo's worshipers came. For scansion of *-que* with *Crētes* see § 274. *fremunt*, raise their loud chants. *pictī*, painted; probably 'tattooed.' However remote or however

strange a people is, it nevertheless worships Apollo.

147-148. *ipse*: Apollo. This picture of Apollo is parallel to that of Diana, i. 498-502; cf. the two closely. *ipse* here is exactly parallel, in sense and in position within its clause, to *ipse*, 141, said of Aeneas. *iugīs . . . graditur*, strides o'er the ridges. *fronde*: the laurel; for the connection of the laurel with Apollo cf. iii. 81, iii. 91. *premit . . . fingēns*, confines and molds into shape. For Apollo's long locks see note on *crīnītus*, i. 740. *aurō*: cf. *aurum* in the same connection, 138.

149. *tēla . . . umerīs*: Apollo is *Arcitenēns*, iii. 75. Cf. *illa . . . umerō*, said of Diana, i. 500-501. *haud . . . ibat*, not less vigorous than Apollo (*illō*) was Aeneas as he moved on.

150. *tantum . . . ōre*: for Aeneas's beauty cf. i. 588-593. In the simile (143-150) Aeneas and Apollo are compared (1) in beauty, (2) in vigor. *ēgregiō*: see *ēgregius* in Vocabulary, and contrast the meaning of English *egregious*, derived from *ēgregius*.

151. *ventum* (*est*), they were come; see note on *discumbitur*, i. 700, and cf. *perventum* (*est*), ii. 634. *invia lustra*, pathless coverts, i.e. the dense woods, in which the huntsmen could easily lose sight of one another.

- ecce ferae saxi dēiectae vertice caprae
 dēcurrēre iugīs; aliā dē parte patentīs
 trāsmittunt cursū campōs, atque agmina cervī
 155 pulverulenta fugā glomerant, montisque relincunt.
 At puer Ascanius mediīs in vallibus ācrist
 gaudet equō, iamque hōs cursū, iam praeterit illōs,
 spūmantemque darī pecora inter inertia vōtis
 optat aprum, aut fulvum dēscendere monte leōnem.
 160 Intereā magnō miscērī murmure caelum
 incipit; insequitur commixtā grandine nimbus,
 et Tyrii comitēs passim et Trōiāna iuventūs
 Dardaniusque nepōs Veneris dīversa per agrōs
 tēcta metū petiēre; ruunt dē montibus amnēs.
 165 Spēluncam Didō dux et Trōiānus eandem
 dēveniunt. Prīma et Tellūs et prōnuba Iūnō
 dant signum; fulsēre ignēs et cōnscius aethēr

152. saxi . . . vertice: both singulars are collective. dēiectae, dislodged, started, by the beaters, 121; cf. the military expression, locō hostem dēicere.

154-155. trāsmittunt, fling themselves in swift progress across; sc. sē (§ 151). cervī: for deer in Africa see i. 184-193. For position of cervī see § 235. glomerant, mass.

156-159. puer, boy though he was. ācrist . . . equō, in the mettle (spirit) of his steed. See § 214. darī . . . vōtis, may be vouchsafed (in answer) to his prayers. vōtis implies (§ 254) that Ascanius had promised offerings to the gods if his hunting should be successful. See note on i. 334. pecora . . . inertia, such spiritless game; a contemptuous designation of the caprae and the cervī, 152, 154.

160-172. A storm comes on; Aeneas and Dido take shelter in the same grotto. The 'marriage' is consummated as Juno had planned.

160-162. Intereā . . . incipit, Presently in the skies turmoil begins, and

wild uproar. Cf. i. 124, with notes. commixtā . . . nimbus: cf. nigrantem . . . nimbum, 120. et: see § 220.

163. Dardanius, true son of Dardanus. nepōs Veneris: Iūlus.

164. tēcta, places of shelter. amnēs, water-floods, due to the rain.

165-166. Spēluncam . . . dēveniunt: cf. 124-125. Prīma, Primal, or, freely, Mother of all. Earth is the oldest of all the deities and ultimate source of all the rest; cf. §§ 309, 311. Her presence is surely appropriate at a 'marriage.' prōnuba, bride-escorting, goddess of marriage, balances Prīma. Vergil is thinking of the married women who, at a Roman marriage, escorted the new-made wife to the chamber in which her husband awaited her coming.

167-168. signum: i.e. for the 'marriage.' Its nature is not indicated. Note parataxis in Prīma . . . ignēs. cōnscius . . . cōnubiis, witness to the bridal. For the dat. with cōnscius see note on Cui, i. 314. summō . . . vertice, from the mountain-tops. See note on summā . . . undā, i. 127. ulu-

cōnubiīs, summōque ululārunt vertice nymphae.
 Ille diēs prīmus lētī prīmusque malōrum
 causa fuit, neque enim speciē fāmāve movētur,
 nec iam fūrtivum Dīdō meditātur amōrem:
 coniugium vocat; hōc praetēxit nōmine culpam.

170

Extēplō Libyae magnās it Fāma per urbīs,
 Fāma, malum quā nōn aliud vëlōcius ūllum.
 Mōbilitāte viget vīrisque adquirit eundō;
 parva metū prīmō, mox sēsē attollit in aurās,
 ingrediturque solō, et caput inter nūbila condit.
 Illam Terra parēns, irā inritāta deōrum,
 extrēmam, ut perhibent, Coeō Enceladōque sorōrem

175

lārunt, *flung out their cries*. The *ignēs*, 167, correspond to the wedding-torches (*taedae*, 18); the cries of the nymphs suggest the wild cries of rejoicing and congratulation which greeted the bride as she passed through the streets, after nightfall, to her new home. Tellus and Aether appear because the descent of the fertilizing showers of heaven into the lap of mother earth was in antiquity a type of wedlock. The phenomena noted are in themselves neither of good nor of evil omen. The sequel shows that they were really ominous of evil.

169-170. *diēs* is to be taken in both subject and pred.: cf. the use of *faciēs*, iii. 426. *prīmusque . . . causa*: a harsh expression, a combination of *prīmusque* (*diēs*) *malōrum fuit* and *causaque malōrum fuit*. Render by *That day was the first day of her dying, the primal cause of her woes*. *speciē*, regard for appearances. *fāmā*: cf. *fā-mam*, 91, with note.

171-172. *nec . . . amōrem*, and not stealthy, NOW, is the passion she practices. *Dīdō*: subject of the two clauses; for its position see § 235. *vocat*: the object is the thought of 166-168, i.e. the events that marked their stay in the grotto. *hōc . . . culpam*, by this (fair) name she cloaked her guilt. With *culpam* cf. *culpa*, 19.

173-197. Rumor, a loathsome goddess, spreads the story of Dido's passion. She goes at last to Iarbas, a rejected suitor of Dido.

173-174. *it, speeds*. *Fāma*, the goddess of scandal. *malum*, mischief, bane. For position before the rel. pron. see § 236. *quā*: join with *vëlōcius*; render by *no other mischief is swifter than she*.

175. *Mōbilitāte . . . eundō*: instr. ablative. Render 175 by *Swift progress to her is life and vigor, and she gains fresh strength by movement*.

176-177. *metū*: Vergil is thinking of the way in which those who first spread a bit of gossip do so stealthily, as if in fear. *in aurās*: freely, upward, erect. Cf. *ad aurās*, ii. 699. *et*, and yet. 177 = 'though she strides on . . . , she buries,' etc.

178-179. *Illam . . . prōgeniuit* (180): in translating keep the word-order (§ 230). Render by *Earth is her mother; when aflame with anger . . . , she bore her*, etc. *deōrum*: obj. gen. with *irā*; see § 130. *Earth*, angered by the treatment of the Titans (§ 309), in revenge bore the giants (§ 310). Rumor has just been described as a giant, 177. *extrēmam* = an adv., *last of all*. Rumor is the last of Earth's children. *Coeō Enceladōque*: the former was a Titan, the latter a giant. Classical writers confuse the two types of beings.

- 180 prōgenuit, pedibus celerem et pernīcibus ālis,
 mōnstrum horrendum, ingēns, cui, quot sunt corpore plūmae,
 tot vigilēs oculī subter (mīrābile dictū),
 tot linguae, totidem ōra sonant, tot subrigit aurīs.
 Nocte volat caelī mediō terraeque per umbram,
 185 strīdēns, nec dulcī dēclīnat lūmina somnō;
 lūce sedet custōs aut summī culmine tēctī
 turribus aut altīs, et magnās territat urbīs,
 tam fictī prāvīque tenāx quam nūntia vēī.
 Haec tum multiplicī populōs sermōne replēbat,
 190 gaudēns, et pariter facta atque infecta canēbat,
 vēnisse Aenēān Trōiānō sanguine crētum,
 cui sē pulchra virō dignētur iungere Dīdō;
 nunc hiemem inter sē lūxū, quam longa, fovēre,

180. *pedibus* . . . *ālis*: *pedibus celerem ālisque pernīcem* would be a better balanced expression.

181-182. *cui* . . . *subter* (*sunt*), with an eye 'neath every feather on her body, an ever-wakeful eye . . . , with as many chattering tongues, chattering mouths, as many straining (lit., 'uplifted') ears. *Fama* is a monstrous bird; in the description of her eyes Vergil may have had the peacock in mind. *mīrābile dictū*: cf. *miserābile visū*, i. 111, with note.

183. *subrigit*, pricks up; as subject sc. *Fāma*. *Subrigō* is an old form of *surgō*. We have had *arrigō* in the sense here given to *surgō*; cf. e.g. i. 152.

184. *caelī* . . . *terrae*, 'twixt heaven and earth; literally, 'in heaven and earth's midspace.' *mediō* is a neut. adj. used as a noun, in the local ablative. Cf. §§ 216, 2, 217.

186. *lūce*, in thought and meter both, balances *Nocte*, 184. *custōs*, sentinel-like, ever watchful. Latin often uses a metaphor where we use a simile. *summī* . . . *tēctī*: cf. *summī fastigia tēctī*, ii. 302, with note. *Fama* takes care to have as wide a view as possible of men and their conduct; cf. *turribus* . . . *altīs*, 187.

188. *fictī prāvīque*: objective gen. with *tenāx*, which suggests the verb *teneō*. See § 126. For the part. and the adj. as noun see § 216. *fictī* = vain imaginings, lies made out of whole cloth; *prāvī* = perversions of the truth.

189-190. *multiplicī* . . . *sermōne*, ever-changing talk, talk that took a thousand forms. She never told the same tale twice. *gaudēns*: *Fama* enjoyed the mischief she wrought, as did Cupid, i. 690. For position of *gaudēns* see § 232. *pariter*: freely, with equal zest. *facta* corresponds to *vēī*, *infecta* to *fictī prāvīque*, 188.

191-192. *Trōiānō*: here contemptuous, equivalent to 'foreign.' See note on *servire*, 103. *crētum*: as in ii. 74. *pulchra*, in all her loveliness. *virō*, in wedlock; literally, 'as her husband,' a common sense of *vir*. *iungere*: for inf. with *dignētur* see § 176.

193. *inter sē* . . . *fovēre*, are fondling each other. As subject of *fovēre* sc. *eōs* = *Didōnem et Aenēān*; both have just been mentioned. *quam longa* (sc. *sūt*): literally, 'how long it is,' i.e. regardless of its length. The subj. is due to O. O. *hiemem* . . . *quam longa* together = an acc. of duration of time, *tōtam hiemem*.

rēgnōrum immemorēs, turpīque cupidīne captōs.

Haec passim dea foeda virum diffundit in ōra.

195

Prōtinus ad rēgem cursūs dētorquet Iārbān,

incenditque animum dictīs atque aggerat irās.

Hic, Hammōne satus raptā Garamantide nymphā,

templa Iovī centum lātīs immānia rēgnīs,

centum ārās posuit, vigilemque sacrāverat ignem,

200

excubiās dīvum aeternās, pecudumque cruōre

pingue solum, et variīs flōrentia limina sertīs.

Isque, āmēns animī, et rūmōre accēnsus amārō,

dīcitur ante ārās media inter nūmina dīvum

multa Iovem manibus supplex ōrāsse supīnīs:

205

"Iuppiter omnipotēns, cui nunc Maurūsia pictīs

gēns epulāta torīs Lēnaeum libat honōrem,

194. rēgnōrum: there is truth in this charge. Dido is forgetting Carthage (86-89), and Aeneas is forgetting his destined realm in Italy. **captōs, ensnared, mastered.**

195. virum: for form see § 100. **ōra, lips.** Vergil is telling us, indirectly (§ 254), that the words of Fama are repeated often by men and women.

197. aggerat irās, piles high, etc.; we talk of a 'towering rage.'

198-218. Iārbas begs Jupiter to note how Dido is requiting the favors she had received at his hands.

198-199. Hammōne satus: cf. *satum quō*, ii. 540, with note. **raptā . . . nymphā, by a nymph he had mastered.** **centum . . . rēgnīs:** the size and the number of the temples were commensurate with the extent of his realm.

200-201. centum ārās: one for each temple. **posuit** in prose would be *posuerat*. In hexameter verse, however, *posuerat* is impossible. See note on *Dēseruēre*, ii. 565. **ignem:** Vergil has in mind a fire like Vesta's fire at Rome. **excubiās, sentry;** see *excubiae* in Vocabulary. The fire guards the honor of the gods.

202. solum: the spaces before the altars (200); coll. singular. As verb sc. *fuit*. **variīs . . . sertīs:** cf. (*ārae*) *sertis* . . . *hālant*, i. 417. **flōrentia, abloom.**

203. -que, and so (§ 219). Iārbas's devotion gives him a claim upon the god. **āmēns animī:** cf. *fidēns animī*, ii. 61, with note. **āmēns** and *incēnsus* = causal clauses.

204-205. dīcitur . . . ōrāsse: we should write, *standing, so men say, before . . . , made many an appeal to, etc.* **media inter:** as in 61. **nūmina, majesties divine,** i.e. as represented by their statues; cf. *ante ōra deum*, 62. **multa . . . ōrāsse:** for case of *multa* see § 142. **manibus . . . supīnīs:** cf. *supīnās . . . manūs*, iii. 176-177.

206-207. nunc: i.e. since I introduced your rites; an important word. The clause is a hint to the god of his debt to the speaker. See note on i. 334. **Maurūsia = Āfrica or Āfricāna:** § 208. **pictīs . . . torīs:** cf. i. 708. **epulāta = postquam epulāta est;** freely, *after feasting*. The wine and the libation come after the feast proper, as in i. 723-736. **Lēnaeum . . . honōrem:** i.e. an offering of wine. Cf. *Bacchī = vīnī*, i. 215, and *laticem . . . Lyaeum*, i. 686.

- aspicis haec, an tē, genitor, cum fulmina torquēs,
 nēquiquam horrēmus, caecique in nūbibus ignēs
 210 terrificant animōs et inānia murmura miscent?
 Fēmina quae, nostris errāns in finibus, urbem
 exiguam pretiō posuit, cui lītus arandum
 cuique loci lēgēs dedimus, cōnūbia nostra
 reppulit, ac dominum Aenēān in rēgna recēpit.
 215 Et nunc ille Paris, cum sēmivirō comitātū,
 Maeoniā mentum mitrā crīnemque madentem
 subnexus, raptō potitur: nōs mūnera templis
 quippe tuis ferimus fāmamque fovēmus inānem.”
 Tālibus ōrantem dictis ārāsque tenentem

208-210. *haec* is explained by 211-217. The thought is, 'If thou seest, why dost thou not punish them if thou hast the power?' *tē . . . horrēmus* (§ 230), *shrink in dread before you*. *caeci* and *inānia* carry the emphasis: *are the lightning-fires that frighten . . . aimless . . . ?* *animōs*: sc. *nostrōs*. *miscent*: sc. *eōs* = *animōs*.

211-214. *errāns*, as she wandered aimlessly. We might say 'a homeless wanderer.' *exiguam pretiō*: the juxtaposition makes *pretiō* = *magnō pretiō*; small as the site of the city was, Dido had to pay for it whatever price Iārbas was minded to exact. *pretiō posuit* = 'bought the right to build.' *lītus*: i.e. only the sandy land on the coast. *loci lēgēs*: i.e. laws governing her use of the site, the conditions of tenure. *dedimus* with *lītus* = *gave*; with *lēgēs* it = *dictated*. *nostra* = an obj. gen., with *me*. The thought is, 'The little she has she owes to me, yet she rejects me.' Effective as the words *Fēmina quae . . . dedimus* (211-213) are in themselves, it is not natural for Iārbas himself to belittle his services to Dido, esp. when he is making those services the ground of his anger at Dido for preferring Aeneas to himself. Cf. *dēserta . . . regiō*, 42, with note on *sitū*. *ac* = *ac (et) tamen*. *dominum*: a

sarcastic substitute for *virum* (cf. *virō*, 192). Cf. *Phrygiō servire maritō*, 103, with note on *servire*. See also note on *dominantur*, ii. 327.

215-218. *ille Paris*, this (second) Paris. Aeneas is a Paris, Iārbas means, because he is carrying off another's (Iārbas's) bride (cf. § 54). *sēmivirō*: cf. *Phrygiō servire maritō*, 103. *madentem*, lit., *drenched, streaming*, is contemptuous. The best Roman feeling strongly condemned the use of perfumes by men. Note the alliteration (§ 252) in 216. *subnexus*: a middle part., with acc. (§ 148). Render *Maeoniā . . . subnexus* by *his chin and his essenced locks bound by a Phrygian (Lydian) scarf*. *raptō potitur*, is master of his prey. For *raptō* cf. § 216, 1; for short *i* in *potitur* cf. iii. 56. Both words suggest unfeeling, brute force. *quippe*: used here as *Scilicet* is in ii. 577. *ferimus*: the context, esp. *inānem*, bids us supply *nēquiquam*. *fāmam*: i.e. that Hammon is a mighty god.

219-237. Jupiter sends Mercury to Carthage to bid Aeneas think of Italy, his appointed home.

219-221. *ārās . . . tenentem*: this act was intended to give greater solemnity and weight to an entreaty, an

audiit omnipotēns, oculōsque ad moenia torsit
rēgia et oblitōs fāmae meliōris amantīs. 220

Tum sic Mercurium adloquitur, ac tālia mandat:
“Vāde age, nāte, vocā Zephyrōs, et lābere pinnīs,
Dardaniumque ducem, Tyriā Carthāgine quī nunc
exspectat Fātisque datās nōn respicit urbīs, 225
adloquere, et celeris dēfer mea dicta per aurās.

Nōn illum nōbīs genetrīx pulcherrima tālem
prōmīsīt, Grāiumque ideō bis vindicat armīs,
sed fore quī gravidam imperiīs bellōque frementem
Ītaliā regeret, genus altō ā sanguine Teucrī 230
prōderet, ac tōtum sub lēgēs mitteret orbem.

Sī nūlla accendit tantārum glōria rērum,
nec super ipse suā mōlītur laude labōrem,
Ascaniōne pater Rōmānās invidet arcīs?

oath, or the like. *omnipotēns*, the god of all might. *amantīs*: the lovers; see note on *venientum*, i. 434. Here Vergil condemns both Dido and Aeneas. He had condemned Dido sharply enough in *ūnī* . . . *culpae*, 19, in 86-89, and in 169-172.

222. *adloquitur*: for scansion see § 276. *tālia mandat* (*eī*), and gives him injunctions such as these.

223-226. *Vāde age*: as in iii. 462. *pinnīs*, with the aid of your pinions. Cf. *Volat* . . . *ālārū*, i. 300-301. Here Mercury is to make all speed and so is to use the winds also. *Dardanium* . . . *ducem* . . . *adloquere* (226): for word-order see § 230. *exspectat*: intrans., = *manet*, is loitering, a rare use. *datās*: sc. ā *Fātis*. *nōn respicit*, gives no heed to; lit., ‘bestows not a glance on.’ *urbīs*: an exaggeration; Aeneas is to found but one city. See i. 264, ii. 294, iii. 387. That city is to be in Italy, not in Africa. *celeris* . . . *aurās*: these words, by carrying the reader back to 223, emphasize for him the speed with which Mercury is to go to Aeneas. *dicta*, commands; lit., ‘utterances.’

227-231. *Nōn* . . . *armīs*, Not such was he to be—so ran his mother's promise—and not for that reason is she rescuing, etc. *illum* = *tālem*, i.e. such a sluggard; sc. *fore*, from 229. *Grāium* . . . *armīs*: *Nōn*, 227, must be carried over into this clause. *bis vindicat*: once from Diomedes (cf. i. 96-98, i. 752, with notes), and again when Troy fell (ii. 620, ii. 664-667). The latter rescue will not be complete till Aeneas shall come to Italy; hence we have the present tense. *fore quī*, he was to be one fitted to rule, etc. *fremementem*, clamorous. *prōderet*, hand on to future generations, perpetuate. *tōtum* . . . *orbem*: i.e. through the victories of his successors. With *orbem* sc. *terrārū*; cf. *cūctus* . . . *terrārū* . . . *orbis*, i. 233.

232-234. *nūlla* has adverbial force; it = *nūllō modō*. *accendit*: sc. *eum ipsum*. *super*, with respect to (cf. i. 750). *mōlītur* . . . *labōrem*, toils over his giant task. See note on *mōliri*, i. 564. *Ascaniōne pater*: striking juxtaposition. Render by Does HE, Ascanius's father, begrudge Ascanius . . . ? *arcīs*, heights, fortresses.

- 235 Quid struit, aut quā spē inimicā in gente morātur
nec prōlem Ausoniam et Lāvīnia respicit arva?
Nāviget! Haec summa est, hic nostrī nūntius estō."

- Dīxerat. Ille patris magnī pārēre parābat
imperio, et primum pedibus tālāria nectit
240 aurea, quae sublimem ālis sive aequora suprā
seu terram rapidō pariter cum flāmine portant.
Tum virgam capit; hāc animās ille ēvocat Orcō
pallentis, aliās sub Tartara tristia mittit,
dat somnōs adimitque, et lūmina morte resignat.
245 Illā frētus, agit ventōs, et turbida trānat
nūbila. Iamque volāns apicem et latera ardua cernit
Atlantis dūrī, caelum quī vertice fulcit,
Atlantis, cinctum adsiduē cui nūbibus ātrīs

235-236. Quid struit . . . ? , *What marvelous thing is he contriving?* struit matches mōlitur, 233. spē inimicā: for the hiatus see § 292. 236 can best be rendered by *giving no heed to*, etc.; see note on *cantūs* . . . *dedere*, i. 398.

237. haec . . . hic: for the genders see note on *hoc*, i. 17. *summa*, *my will*; lit., 'the sum and substance' of what I have to say to him through you. *nostrī*: gen. pl. of *ego*, with possessive force; a rare use. A speaker often uses *nōs* of himself. Cf. the so-called 'editorial *we*.'

238-278. Mercury goes to Carthage; he rebukes Aeneas, gives him Jupiter's message, and departs.

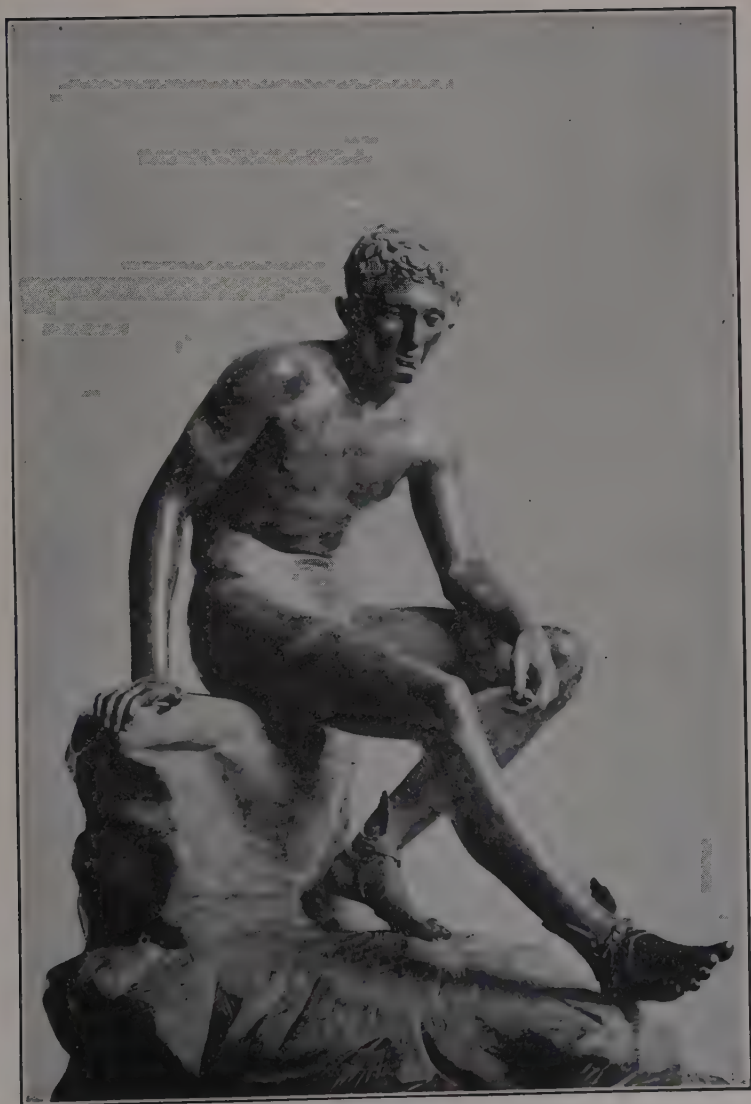
238-241. parābat, *was making ready*, even while Jupiter was speaking. *pedibus*: dat.: § 136. *sublimem ālis*, *upborne by their pinions*; *sublimis* is often treated as if it were a pf. pass. participle. *sive* . . . *seu* are really incorrect, since there are no verbs to be joined with them. *vel* . . . *vel* would be more accurate. Render by *bear*

him as he wishes, over the seas, or, etc. pariter cum, *with the speed of*.

242-244. *virgam*: commonly called *cādūceus*. *animās* . . . *aliās*: briefly put for *aliās animās* . . . , *aliās*. *Orcō* . . . *Tartara*: i.e. the underworld in general. *pallentis*: cf. *imāgō* . . . *ōra modis* . . . *pallida mīris*, i. 353-354, and *pallentis umbrās*, 26. For Mercury's functions here see § 322. *adimitque*: we should say *or takes away*, etc. See note on *subiectisque*, ii. 37. *et, aye, even*. *morte*: abl. of separation with *resignat*, *unseals from death*. *lūmina* . . . *resignat* repeats the thought with which the parenthesis begins, namely, Mercury's mighty power over the souls of the dead. For this arrangement cf. that in iii. 317-319, as explained in the note on *Pyrhīn*, 319.

245-247. *agit*, *puts to rout*, i.e. outstrips, a variation from the thought in *rapidō* . . . *flāmine*, 241. *turbida*: i.e. by the winds; freely, *rolling, tumbling*. *dūrī*, *rudded, patient*, is explained by *caelum* . . . *fulcit*. *vertice* = *capite*. For Atlas see note on i. 741.

248-251. *cui* . . . *caput*, *whose head*.



MERCURY

pīniferum caput et ventō pulsātur et imbrī;
 nix umerōs infūsa tegit; tum flūmina mentō 250
 praecipitant senis, et glaciē riget horrida barba.
 Hīc prīmum paribus nitēns Cyllēnius ālis
 cōnstitit; hinc tōtō praeceps sē corpore ad undās
 mīsit, avī similis, quae circum litora, circum
 piscōsōs scopulōs humilis volat aequora iūxtā. 255
 Haud aliter terrās inter caelumque volābat
 lītus harēnōsum ad Libyae ventōsque secābat
 māternō veniēns ab avō Cyllēnia prōlēs.
 Ut prīmum ālātis tetigit māgālia plantis,
 Aenēān fundantem arcis ac tēcta novantem 260
 cōnspicit. Atque illī stellātus iāspide fulvā
 ēnsis erat, Tyriōque ārdēbat mūrce laena
 dēmissa ex umeris, dīves quae mūnera Didō
 fēcerat, et tenuī tēlās discrēverat aurō.

See § 132. Cf. note on *cui*, i. 448. *pīniferum*, *graced with pines*; for the pines see note on *horrenti* . . . *umbrā*, i. 165. *nix* . . . *infūsa*: freely, *a downpour* (*downfall*) of snow. See § 214. *mentō* . . . *barba*: Vergil writes thus because he thinks of Atlas as a demigod transformed into a mountain. *praecipitant*: as in ii. 9. *senis*: freely, *the aged god*. *riget horrida*, *is stiff and rough*.

252. *paribus nitēns* . . . *ālis*, *poised on balanced wings*.

255. *humilis volat*: Vergil had in mind a gull or a cormorant flying close to the water in search of food.

256-258. *inter* . . . *ad*: for position see § 237. *ventōs* . . . *veniēns*, *cleaving the winds as he came*, etc. *secābat* means that Mercury outstripped the winds. *māternō* . . . *avō*, *from his grandsire, his mother's father*, Atlas. Mercury was son of Maia, daughter of Atlas. Cf. *Maiā genitum*, i. 297. *Cyllēnia prōlēs*: cf. *Cyllēnius*, 252.

259. *ālātis* . . . *plantis*: cf. 239-241.

māgālia: sc. *Carthāginie*; apparently the suburbs as distinguished from the better portion of the city.

261. *Atque*, *And in fact*, really joins *erat* to *fundantem*. Aeneas was not only doing Carthaginian work, but he was also wearing a Carthaginian sword and cloak! *stellātus*: i.e. on the hilt. *iāspide*: coll. singular.

263. *dēmissa*, *draped*. *dīves*: freely, *out of her wealth*. *quae mūnera*, *a gift which*. *mūnera* probably includes both the *ēnsis* and the *laena*, though the rel. clause applies only to the latter.

264. *tenuī* . . . *aurō*: i.e. with thin thread of gold. *tēlās*: the pl. is due to the thought of the various patterns worked out in the cloak. The sing. *tēlam* would be metrical, and far more logical. *discrēverat*, *had divided the web* (i.e. the cloak she had woven). The cloak is not one broad expanse of crimson, but is divided into different fields by the threads that work out the pattern.

- 265 Continuō invādit: "Tū nunc Carthāginis altae
fundāmenta locās pulchramque uxōrius urbem
exstruis, heu, rēgnī rērumque oblīte tuārum?
Ipse deum tibi mē clārō dēmittit Olympō
rēgnātor, caelum et terrās quī nūmine torquet,
270 ipse haec ferre iubet celeris mandāta per aurās.
Quid struis, aut quā spē Libycīs teris ōtia terrīs?
Sī tē nūlla movet tantārum glōria rērum,
nec super ipse tuā mōliris laude labōrem,
Ascanium surgentem et spēs hērēdis Iūli
275 respice, cui rēgnum Ītalīae Rōmānaque tellūs
dēbentur." Tālī Cyllēnius ōre locūtus
mōrtālīs vīsūs mediō sermōne reliquit,
et procul in tenuem ex oculis ēvānuit auram.
At vērō Aenēās aspectū obmūtuit āmēns,
280 arrēctaeque horrōre comae, et vōx faucibus haesit.
Ārdet abire fugā dulcisque relinquere terrās,
attonitus tantō monitū imperiōque deōrum.
Heu! Quid agat? Quō nunc rēgīnam ambīre furemtem

265-267. *invādit*, *assails*; sc. *eum* = *Aenēās*. *nunc*: emphatic, *at so critical a time as this*. *altae* . . . *pulchram*: Mercury suggests to Aeneas that Carthage is high enough and lovely enough without his aid. *uxōrius*: freely, *at your wife's (!) bidding*. *rēgnī* (sc. *tuī*), *your own true realm*. *rērum* . . . *tuārum*, *your own true destiny*.

269-271. *torquet*, *guides*, literally with *caelum*, in the sense of 'causes to revolve' (cf. ii. 250), fig. with *terrās*. *ipse*, *yes, he himself*, repeats *Ipse*, 268. *ōtia*, *hours of idleness*. With 271-275 cf. 232-236.

274-277. *Ascanium* . . . *Iūli*: for Vergil's love of variety see § 196. *surgentem* = *adolēscētem*. *Ascanium surgentem* = *Ascanius's dawning manhood*. *cui* = *eī enim*. *mediō sermōne*: an exaggerated expression, akin to *dictō citius*, i. 142; see note there. For case see § 161.

279-295. Aeneas bids his companions make ready for sailing. He hopes to find some favorable opportunity of announcing his purpose to the queen.

279-280. *obmūtuit āmēns*: i.e. he was reft of the power to speak and of the power to think. *arrēctae* . . . *haesit*: cf. ii. 774, iii. 48.

281. *Ārdet abire*: for inf. see § 177. *dulcis*, *dear though they were*. See note on *aeger*, i. 208. The word testifies to Aeneas's passion for Dido.

283-284. Verses 283-284 =, in effect, 'But he knows not how *abire et relinquere*,' etc. *agat?* . . . *sūmat?*: subj. in O. O., representing deliberative questions of O. R., in the first person. Render by *What he is to do* . . . ?, etc. *ambire*, *approach*, *appeal to*, for her consent to his departure. Vergil had in mind the use of the word to denote the tactics employed by politicians to deceive voters. *furemtem*,

audeat adfātū? Quae prīma exōrdia sūmat?

Atque animum nunc hūc celerem, nunc dīvidit illūc, 285
in partisque rapit variās, perque omnia versat.

Haec alternanti potior sententia vīsa est:

Mnēsthea Sergestumque vocat fortemque Serestum,
classem aptent tacitī sociōsque ad litora cōgant,
arma parent, et quae rēbus sit causa novandīs 290

dissimulent; sēsē intereā, quandō optima Dīdō

nesciat et tantōs rumpī nōn spēret amōrēs,

temptātūrum aditūs, et quae mollissima fandi

tempora, quis rēbus dexter modus. Ōcius omnēs

imperīō laetī pārent et iussa facessunt. 295

demented, mad (with passion), recalls *dēmēns*, 78; see note there.

285-286. *Atque, And so, And therefore.* **animum**, feelings, thoughts. **dividit**: i.e. he parts his mind (thoughts) and then swiftly dispatches the parts in quest of some way out of his dilemma. 285 is explained by 286. **partisque**: for position of -que see note on *pedibusque*, ii. 227. **rapit**, sweeps (them). **per . . . versat**, and twists and turns them through every possibility, i.e. through every conceivable way of obeying Jupiter's command.

287. *alternanti* (ei), as he pondered. The word, which suggests shifts from thought to thought, well sums up 285-286.

288. *fortem . . . Serestum*: here only the third of three equally important chieftains has a complimentary epithet; see notes on *primus*, ii. 263, and on *maximus* . . . *Ēpytus*, ii. 339-340.

289-291. *aptent . . . dissimulent* (291): subj. in O. O. after *vocat*, 288, regarded as = *vocat et imperat*. Aeneas said: *Classem tacitī aptāte*, etc. Render by *Mnestheus . . . he calls, bidding them make ready, without a word*, etc. **arma parent**: in order to be ready for any developments. *arma* = armament, gear. *et* = *et tamen*. **rēbus** = *cōsiliis*, the plans of 260. **dissimulent**: we must say

disguise their knowledge of the causes, etc. See note on *Dissimulant*, i. 516. **sēsē . . . temptātūrum** (293): with *vocat*, 288, which now = *vocat et dicit* (eis): he himself, he tells them, will essay approaches.

292. *nesciat . . . amōrēs*, knows not, expects (dreams) not that passion . . . is being rent asunder. These words tell us indirectly (§ 254) of Aeneas's passion for Dīdō; see note on *dulcis*, 281. **spēret**: the verb is used of anticipating evil as well as of hoping for good.

293-295. *temptātūrum aditūs* (*ad Dīdōnem*) contains a military metaphor; *aditus* is used of the approaches to a fort. **quae . . . modus**: sc. *sint* with *tempora*, *sit* with *modus*. Cf. note on *viris*, i. 517. The questions depend on *temptātūrum aditūs*, which must be rendered a second time: *will seek to discover what*, etc. **mollissima**, gentlest. **rēbus dexter**, propitious to his interests; for case of *rēbus* see § 137. **modus**, way, manner; sc. *rēginae adeundae*. **Ōcius . . . laetī . . . facessunt**: Vergil's picture of the joy of the *socii Aenēae* at the prospect of departure from Carthage constitutes an indirect (§ 254) but none the less vigorous condemnation by Vergil himself of Aeneas's dallying at Carthage.

- At rēgīna dolōs (quis fallere possit amantem?)
 praesēnsit, mōtūsque excēpit prīma futūrōs,
 omnia tūta timēns; eadem impia Fāma furentī
 dētulit armārī classem cursumque parārī.
 300 Saevit inops animī, tōtamque incēnsa per urbem
 bacchātur, quālis commōtis excita sacris
 Thyias, ubi auditō stimulant trietērica Bacchō
 orgia, nocturnusque vocat clāmōre Cithaerōn.
 Tandem hīs Aenēān compellat vōcibus ultrō:
 305 "Dissimulāre etiam spērāstī, perfide, tantum
 posse nefās, tacitusque meā dēcēdere terrā?
 Nec tē noster amor nec tē data dextera quondam
 nec moritūra tenet crūdēlī fūnere Dīdō?

296-330. Dido, divining Aeneas's purpose to depart, reproaches him sharply. She begs him, then, to change his mind, and to remain with her. Finally, she reminds him how lonely and helpless she will be if he departs.

296-299. At . . . praesēnsit: in translating keep the word-order: *But the queen his guile—who would have power . . . ?*, etc. praesēnsit, *divined*. excēpit: *realized* (lit., 'caught'); *excipere rūmōrēs, vōcēs, sermōnem* are standing expressions. tūta: acc. pl., *safe though they were*; she was therefore doubly fearful of aught that threatened harm. omnia . . . timēns = a causal clause. eadem . . . Fāma: cf. 173-197. impia = *foeda*, 195. furentī . . . parārī, *brought to her frenzied soul the news that the equipping of the fleet and preparations for swift flight were under way*.

300-303. inops animī, *of reason left*; for case of animī see § 127. quālis: as in iii. 679. Render by *wild as a Thyad when*, etc. Thyias: sc. *bacchātur*. For scansion see Vocabulary. In Bacchic rites the *sacra* were brought out of the temple and shaken violently. At the sound of this shaking the Bacchantes started

up to join in the rites. stimulant: sc. *eam, ply her as with a goad*. Bacchō, *the Bacchus cry, Iō Bacche*, much used by the Bacchantes. orgia: the great festival of Bacchus, held in and about Thebes, in Boeōtia, Greece. nocturnus: adv., *by night* (§ 213), the usual time for Bacchic orgies. vocat . . . Cithaerōn: the mountain is said to do what is done by the revelers on its slopes; cf. note on *lambit*, iii. 574. vocat (*eam*) = (*eam*) *prōvocat* (§ 221).

304. ultrō: as in ii. 279; see note there.

305-306. Dissimulāre etiam: i.e. to cloak as well as to form. Cf. note on *dissimulent*, 291. tacitus, *without a word* (of explanation and farewell). dēcēdere: join directly with *spērāstī*.

307-308. noster includes Aeneas; see notes on 292. data: sc. *mihī ā tē*. dextera, *pledge*, i.e. of eternal loyalty to their amor. moritūra . . . Dīdō: we should say, 'the thought that Dido,' etc.; sc. 'if you desert her.' Dido's use of her own name has a pathetic effect. See note on *Iūnōnis*, i. 48. Note the effective position of *Dīdō*: *the thought that a woman must perish—even Dido?* For *moritūra* see note on *futūrae*, i. 712.

Quin etiam hibernō mōliris sīdere classem,
 et mediis properās Aquilōnibus ire per altum, 310
 crūdēlis. Quid? Sī nōn arva aliēna domōsque
 ignōtās peterēs et Trōia antiq̄ua manēret,
 Trōia per undōsum peterētur classibus aequor?
 Mēne fugis? Per ego hās lacrimās dextramque tuam tē
 (quandō aliud mihi iam miserae nihil ipsa reliquī), 315
 per cōnūbia nostra, per inceptōs hymenaeōs,
 sī bene quid dē tē meruī, fuit aut tibi quicquam
 dulce meum, miserēre domūs lābentis, et istam,
 ōrō, sī quis adhūc precibus locus, exue mentem.
 Tē propter Libycae gentēs Nomadumque tyrannī 320
 ōdēre, infēnsī Tyriī; tē propter eundem
 exstinctus pudor, et quā sōlā sīdera adibam
 fāma prior. Cui mē moribundam dēseris, hospes—

309-310. mōliris, are toiling over. See note on *mōliri*, i. 564. **sīdere**: a poetical substitute for *tempore*. We should say 'under the wintry stars.' The ancients seldom sailed in winter. **mediis . . . Aquilōnibus**, through the thick of the stormy winds (§ 159).

311-312. Quid?: often thus used, esp. in prose, to call attention to a following question. **aliēna**: i.e. those belonging to the Italians. **antiq̄ua** is in the pred., remained as in olden days, i.e. in its old-time splendor.

313. Trōia, even Troy. **peterētur**: sc. *hibernō . . . sīdere*, out of 309.

314. dextram: cf. *dextera*, 307. **tē**: join with *ōrō*, 319.

315-318. quandō . . . reliquī: there is ellipsis: (*I appeal to you thus*), since, etc. **ipsa**, by my own acts. **cōnūbia** = the 'marriage' in the grotto, 165-172. Cf. especially *coniugium* (*Didō*) vocat, 172. **hymenaeōs**: freely, mating. **sī . . . meruī**, if, in any way, I have been your benefactor. Cf. *sic meritō*, iii. 667, with note. Study *mereō* in Vocabulary. The Greeks and the Romans believed that one good turn deserved

another. The obligation to show gratitude was imperative. **fuit . . . meum** = *aut sī quicquam tibi placuī*. **sī . . . meum** is one of the objects of *Per*, 314, 'by whatever favors,' etc.; cf. note on *per*, ii. 142. **quicquam . . . meum**: a purposely indefinite expression, *ought of mine*, i.e. 'any act, any word, of mine.' **domūs**: sc. *meae*. **lābentis**: Dido anticipates the result of Aeneas's departure.

320-323. tyrannī ōdēre (sc. *mē*): cf. 36-37. **infēnsī** (*sunt*): i.e. on account of the neglect of their city; see 86-89. **tē . . . eundem**, you, that selfsame you. **exstinctus pudor** (*est*), the light of my woman's honor has been quenched. See note on *pudor*, 27. **quā . . . adibam**: i.e. 'by which alone I was winning immortality.' Cf. *tollēmus in astra*, iii. 158, with note. **fāma**, my good name; cf. *fāmam*, 91. With *fāma* sc. *exstincta est*, 'has been destroyed'; cf. note on *legunt*, i. 426. **prior**, earlier, one-time. **Cui . . . dēseris . . . ?**: cf. *Cui . . . relinquer?*, ii. 677-678. **hospes**: my guest though you are.

hoc solum nomen quoniam de coniuge restat?

- 325 Quid moror? An mea Pygmalion dum moenia frater
destruat, aut captam ducat Gaetulus Iarbas?
Saltem si qua mihi de te suscepta fuisset
ante fugam suboles, si quis mihi parvulus aula
luderet Aeneas, qui te tamen ore referret,
330 non equidem omnino capta ac deserta viderer."

- Dixerat. Ille Iovis monitis immota tenebat
lumina, et obnixus curam sub corde premebat.
Tandem pauca refert: "Ego te, quae plurima fando
enumerare valēs, numquam, regina, negabo
335 promeritam, nec me meminisse pigebit Elissae,
dum memor ipse mei, dum spiritus hos regit artus.

324. *nomen*, title (that of *hospes*). *quoniam* . . . *restat* explains why she calls him *hospes*, *quest*. As in 315, there is ellipsis: (*I call you only hospes*), *since*, etc. The word is a fine reminder of his indebtedness to Dido. *coniuge*: briefly put for *conjugis nomen*; cf. note on *cum navibus*, i. 193.

325-326. *Quid moror?*, *For what am I waiting?* After *An sc. moror*. *Pygmalion* . . . *destruat*: for the ref. to the danger of attack by Pygmalion cf. *Quid* . . . *minas?*, 43-44, with notes. *dum* . . . *ducat*: a purpose clause, *till* . . . *shall*, etc. *captam*, as his captive (not now as his honored wife). *ducat* . . . *Iarbas*: how Dido has learned of Iarbas's anger (196-218) Vergil does not say. Doubtless *Fama*, Rumor (173-195), brought the story to her ears. See § 254.

327-330. *suscepta fuisset*: i.e. had been born to me by you and had been reared; cf. note on *suscipit* . . . *foliis*, i. 175. *qui te* . . . *referret*, *who reproduced you*. The clause is an integral part of *Saltem si* . . . *Aeneas*, the prot. of a condition contrary to fact; hence the subjunctive. It may also be explained as a purpose clause, *to reproduce you*. *tamen*, *at least*, suggests a balancing expression like 'though in

no other way,' or, perhaps, 'though you had gone away.' *capta*: freely, *betrayed*.

331-361. Aeneas's reply: "Well do I remember all I owe you. But duty bids me go to Italy."

331-332. *immota* . . . *lumina* implies that Aeneas did not look at Dido while she spoke 305-330. *obnixus* (sc. *curae*, out of *curam*): Aeneas struggles against his anguish as against a foe. *curam* . . . *premebat*: cf. *premit* . . . *dolorem*, i. 209. Aeneas conceals his pain, preferring to let Dido believe him unfeeling. Here again Vergil is telling us indirectly (§ 254) of the depth of Aeneas's love for Dido.

333-336. *Ego te* . . . *promeritam* (335), *That you have done me services, the services that in long array . . . , I shall never deny*. *te* . . . *promeritam* (sc. *esse de me*) answers *si bene* . . . *merui*, 317. *quae* . . . *valēs* is the object of *promeritam*; *plurima* = *in long array*. *me* . . . *pigebit*: for constr. cf. *si non pertaesum* . . . *fuisset*, 18, with note. The gen. which we have there is replaced by the infinitive expression here; cf. *nec* . . . *paeniteat*, i. 548-549. *dum* . . . *mei*: sc. *sum*.

Prō rē pauca loquar. Neque ego hanc abscondere fūrtō
spērāvī (nē finge) fugam, nec coniugis umquam
praetendī taedās, aut haec in foedera vēnī.

Mē sī Fāta meis paterentur dūcere vītam 340

auspiciis et sponte meā compōnere cūrās,
urbem Trōiānam primum dulcisque meōrum
rēliquiās colerem, Priamī tēcta alta manērent,
et recidiva manū posuissem Pergama victis.

Sed nunc Ītaliā magnā Grȳnēus Apollō, 345

Ītaliā Lyciae iussēre capessere sortēs;

hic amor, haec patria est. Sī tē Carthāginis arcēs

Phoenissam Libyaeque aspectus dētinet urbis,

quae tandem Ausoniā Teucrōs cōnsidere terrā

invidia est? Et nōs fās exera quaerere rēgna. 350

337-339. *Prō rē*, In defense of my conduct, involves fusion of (1) *Dē rē*, (2) *Prō mē*. *spērāvī* . . . *fugam*: these words glance back at *spērāstī* (305) and *fugam* (328), in Dido's speech. *nē finge*: sc. *animō*, fancy it not. *nec* . . . *taedās*: a fig. way of saying, 'nor did I ever seek to become your husband.' Logically, the words = *namque nōn coniugis*, etc. With *taedās* cf. *taedae*, 18, with note. *haec* = *tālia*. The *foedera* into which Aeneas entered were those of hospitality, not those of marriage. In 337-339 Aeneas is saying, 'I did not mean to go away stealthily. I had a perfect right to go away, openly, too, for I was not your *coniūnx*.'

340-344. *meis* . . . *auspiciis*, in accord with my own will; cf. note on *paribus auspiciis*, 103. *compōnere*: as in i. 135. *cūrās*, interests. *dulcis*: Vergil here makes Aeneas apply to Troy the word which, in 281, was used of Aeneas's feeling, then, for Carthage! *manērent*, would (still) be standing, pictures the result rather than the process (§ 222); *posuissem* (344) gives the process. With the text cf. *Priamī* . . . *manērēs*, ii. 56. *recidiva*: freely, a second; see *recidivus* in Vocabulary.

manū: sc. *meā ipsius posuissem*, would (ere this) have set in place, etc. *victis*, for its vanquished people.

346. *Lyciae* . . . *sortēs*: i.e. of Apollo; see 143 and § 317. *iussēre*: Vergil has nowhere given the words of this command; the only utterance from Apollo that points to Italy is that given in iii. 94-98, and interpreted by the Penates, iii. 161-168.

347-348. *hic* . . . *haec*: for the genders see note on *hoc*, i. 17. *tē* . . . *dētinet*: i.e. from going elsewhere. *Phoenissam* = a causal clause.

350. *invidia*, ground for reproach; see § 202. *nōs*: i.e. for us as well as for you. As Dido came from Tyre to Carthage, so, says Aeneas, the Trojans have a right to go from Troy to Italy. Heisevading Dido's charge, which was, not that he was seeking to settle elsewhere, but that he was trying to desert her. 345-350, to be logical, should run thus: 'If *Carthāginis arcēs* lured you from Tyre to Africa, why may not *Ītaliae rēgna* lure me from Troy to Italy?' But Aeneas could not express himself thus, for Dido did not leave a fallen Tyre nor did commands of the gods force her to leave Tyre. For her going from Tyre see i. 343-368.

- Mē patris Anchisae, quotiēns ūmentibus umbris
 nox operit terrās, quotiēns astra ignea surgunt,
 admonet in somnīs et turbida terret imāgō,
 mē puer Ascanius capitisque iniūria cārī,
 355 quem rēgnō Hesperiae fraudō et fātālibus arvīs.
 Nunc etiam interpretes dīvum, Iove missus ab ipsō—
 testor utrumque caput—celerīs mandāta per aurās
 dētulit; ipse deum manifestō in lūmine vidī
 intrantem mūrōs, vōcemque hīs auribus hausī.
 360 Dēsine mēque tuīs incendere tēque querēlis;
 Ītaliā nōn sponte sequor.”
- Tālia dīcentem iam dūdum āversa tuētur,
 hūc illūc volvēns oculōs tōtumque pererrat
 lūminibus tacitīs, et sic accēnsa profātur:
 365 “Nec tibi dīva parēns, generis nec Dardanus auctor,
 perfide, sed dūrīs genuit tē cautibus horrēns

351-353. Mē . . . admonet (353): in translating keep the word-order (§ 230): *Me my father Anchises . . . warns, and his image, by its alarms, affrights me.* Anchisae: join with imāgō, 353. astra ignea: we say ‘starry fires.’ turbida, sorely troubled, regarding the consequences of Aeneas’s stay in Carthage. imāgō (eius): for position see § 235.

354-355. puer . . . iniūria: i.e. ‘the thought of my boy and the wrong I am doing,’ etc. From admonet and terret, 353, sc. some general verb like commovet; render by *I am deeply moved by Ascanius*, etc. capitis . . . cārī, the wrong done to, etc.; see § 130. Mercury’s words (272-276) have sunk into Aeneas’s mind and heart. fātālibus, assigned to him by the Fates.

357-358. utrumque = et meum et tuum. manifestō in lūmine, in the midst of radiance undimmed.

359. mūrōs: sc. urbis or Carthāginis. vōcem . . . hausī (drank in) involves a figure familiar in English.

361. nōn sponte (sc. meā), Italy I

follow under a will not mine own (i.e. ‘higher than my own’). The brevity of this verse is in marked contrast with the wordy rhetoric of the rest of the speech. Aeneas has named four reasons why he *must* go: (1) an oracle uttered by Apollo (345-350); (2) the repeated warnings given by his father’s spirit (351-353); (3) the thought of what he owes to his son (354-355); (4) Jupiter’s commands, brought to him by Mercury (356-359).

362-392. Dido replies: “No son of a goddess, no Trojan are you, but a heartless traitor. Go, make for Italy, and let my curse go with you.”

362-364. āversa: as in i. 482; freely, askance. tōtum (sc. eum), his whole frame, from head to foot. lūminibus tacitīs, voiceless glances.

365. generis (tuī) . . . auctor (est): i.e. no true Trojan could do what you are doing.

366. genuit, sired. cautibus: join with horrēns.

- Caucasus, Hyrcānaeque admōrunt ūbera tigrēs.
 Nam quid dissimulō, aut quae mē ad maiōra reservō?
 Num flētū ingemuit nostrō? Num lūmina flexit?
 Num lacrimās victus dedit, aut miserātus amantem est? 370
 Quae quibus anteferam? Iam iam nec maxima Iūnō
 nec Sātūrnus haec oculis pater aspicit aequīs.
 Nusquam tūta fidēs. Ēiectum litore, egentem
 excēpī, et rēgnī dēmēns in parte locāvī,
 āmissam classem, sociōs ā morte redūxī. 375
 Heu! Furiīs incēnsa feror! Nunc augur Apollō,
 nunc Lyciae sortēs, nunc et Iove missus ab ipsō
 interpres dīvum fert horrida iussa per aurās.
 Scīlicet is superis labor est, ea cūra quiētōs

368-369. Nam: as in i. 731. Dido means, 'I spoke as I did (in 365-367), because there is no longer reason to cloak my true feelings toward you.' **dissimulō, do I dissemble,** i.e. cloak my feelings. **maiōra, direr wrongs.** Dido means, 'Nothing that I may say can lead you to wrong me more deeply.' In 369-370 she means, 'Nothing that I may say can induce you to show any feeling, to give me what I ask of you.' In 369-379 Dido talks to herself, ignoring, or pretending to ignore, Aeneas's presence. **ingemuit . . . ?** gives the result, not the process (*was he made to sigh?*, *ingemere coactus est?*); see § 222. **Num . . . flexit (ad mē)?** illustrates *Ille . . . lūmina*, 331-332.

370. victus: sc. *ab amante*, 'by the woman who loves him.'

371-372. Quae . . . anteferam?: freely, *What shall I put first, what last?*; literally, 'What shall I put before what?' We have here a deliberative question meaning, really, 'I know not what to do or to say.' See note on *crēdant*, i. 218. **Sātūrnus . . . pater:** Jupiter (§ 312). **haec, my fate, my sufferings.** For *hic = meus* see note on *hoc*, i. 78. **aequīs, just, impartial.** Even

the gods are biased; for the reproach cf. the speech of Iārbas, 206-210.

373-374. Ēiectum litore = Ēiectum et in litore errantem, A shipwrecked wanderer on the strand. egentem: cf. Aeneas's own words, *omnium egēnōs*, i. 599. **parte, half** (a common sense of *pars*). **locāvī, I stablished.**

375. āmissam . . . redūxī: an exaggeration; Dido had nothing to do with the coming of Aeneas's fleet to Carthage. **sociōs (āmissōs) . . . redūxī,** however, may be taken literally; cf. notes on *clāmōre*, i. 519, and on *propius . . . aspice*, i. 526. Dido charges Aeneas with ingratitude, as Iārbas had charged her with ingratitude, 211-214.

376-378. Heu! . . . feror!, Ah me, I am swept onward, frenzied, afire! Furiīs: dat. (§ 133). Cf. *Fātis incerta feror*, 110. **Nūc augur . . . aurās (378)** refers to Aeneas's words, 345-346, 356. Dido's triple *nunc* mocks Aeneas's *nunc . . . Nunc etiam. et = etiam*, 356.

379. is . . . ea both refer to the thought of *Nunc augur . . . aurās*, 376-378, the giving of oracles and the sending of messages to bid men play the part of traitors. For the genders see note on *hoc*, i. 17. **quiētōs** (sc. *eōs*): freely, *their quiet existence*.

- 380 sollicitat. Neque tē teneō neque dicta refellō;
 ī, sequere Ītaliā, ventīs pete rēgna per undās.
 Spērō equidem mediīs, sī quid pia nūmina possunt,
 supplicia hausūrum scopulīs, et nōmine Dīdō
 saepe vocātūrum. Sequar ātrīs ignibus absēns,
 385 et, cum frīgida mors animā sēdūxerit artūs,
 omnibus umbra locīs aderō. Dabis, improbe, poenās.
 Audiam, et haec Mānīs veniet mihi fāma sub imōs.”
 Hīs medium dictīs sermōnem abrumpit, et aurās
 aegra fugit, sēque ex oculīs āvertit et aufert,
 390 linguēns multa metū cūctantem et multa volentem
 dicere. Suscipiunt famulae, conlāpsaque membra
 marmoreō referunt thalamō strātisque repōnunt.

380. *refellō*: conative present; see note on *nē* . . . *arcēret*, i. 299-300.

381. *sequere Ītaliā* mockingly repeats Aeneas's *Ītaliā* . . . *sequor*, 361. *ventīs*, with the aid of the winds; instr. ablative. *ventīs* . . . *undās*: while she is ostensibly giving him permission to depart, Dido makes two of her five words suggest the perils his going involves.

382-385 = 'May my curse go with you.' The verses thus greatly strengthen the hint of danger in 381. *pia*: considerate, merciful. Cf. *sī* . . . *caelō pietās*, ii. 536, with note there on *pietās*. *hausūrum*: a rare form, in place of *haustūrum*. As its subject sc. *tē* (§ 244, 1, b). *Dīdō*: acc., according to a Greek form of declension. *ignibus*, firebrands. *ātrīs* suggests death; see note on *ātrō* . . . *venēnō*, ii. 221. *absēns*: as in 83. Render by *though left behind (by you)*. While she lives, Dido is to be a sort of Fury, ever with Aeneas to torture him for his treachery. The Furies of mythology carried torches. *animā* . . . *artūs*: the ancients often defined death as the separation of the soul from the body. With *artūs* sc. *meōs*.

386. *umbra* = an adversative clause,

shade though I shall be. aderō (tibi), I shall be at your side.

387. *haec* . . . *fāma*, this report, i.e. the report of your fate, a fate due to my curse. *Mānīs* . . . *sub imōs* = *ad Mānīs imōs*, iii. 565. The spirits received news of events in this world from the newly dead or from living visitors. In Book VI we shall read of Aeneas's journey to the underworld. For the thought that the dead enjoy vengeance see note on *satiāsse*, ii. 587. *mihi*, for my joy (§ 131).

388-392. *aurās*: we should say, 'the light.' *sē* . . . *āvertit*: contrast *āvertit*, i. 104, *āvertēns*, i. 402, both without *sē*. *oculis*: sc. *eius* = *Aenēae*. Sc. *eum* with the participles in 390. *multa* . . . *cūctantem*, deeply hesitant through fear. *multa* is probably adv., as in *haud* . . . *morātus*, iii. 610. *metū*: i.e. of offending Dido still more. The word is instr. abl. with *cūctantem*, which gives the result, not the process ('made hesitant'); see §§ 160, 215. *et* = *et tamen*. *Suscipiunt*, support her. In writing this word, Vergil had *eam conlābentem* in mind as its object. *membra*: join with all three verbs. *thalamō* . . . *strātis*: dat.; see § 134. *repōnunt* also = *dant*, 'restore to.'

At pius Aenēās, quamquam lēnīre dolentem
 sōlandō cupit et dictīs āvertere cūrās,
 multa gemēns magnōque animum labefactus amōre 395
 iussa tamen dīvum exsequitur, classemque revīsīt.
 Tum vērō Teucrī incumbunt, et litore celsās
 dēdūcunt tōtō nāvis. Nātat ūncta carīna,
 frondentisque ferunt rēmōs et rōbora silvīs
 infabricāta fugae studiō. 400
 Migrantīs cernās tōtāque ex urbe ruentīs,
 ac velut ingentem formīcae farris acervum
 cum populant, hiemis memorēs, tēctōque repōnunt:
 it nigrum campīs agmen, praedamque per herbās
 convectant calle angustō; pars grandia trūdunt 405
 obnīxae frūmenta umerīs, pars agmina cōgunt

393-415. Aeneas still prepares to depart. Dido determines to try entreaties a second time, making Anna her mouthpiece.

393-396. *pius*: an entirely proper term here (§ 66). Though Aeneas is apparently—and actually—false to Dido, he is doing his highest duty, that toward the gods; cf. 361, 396. *dolentem*, the sorrowing woman. *magnō* . . . *amōre*: Vergil states now, openly, what before he had only implied; see notes on *dulcis*, 281, on *Ōcius* . . . *facessunt*, 294-295, and on *noster*, 307. *animum*: for case see § 147. *labefactus*, set reeling.

397-400. *incumbunt*: for one object *sc. sē* (§ 151); the other object is contained in *litore* . . . *nāvis*, they fling themselves on the launching of their ships. With 397-400 cf. 294-295, with notes. *ūncta*, well-pitched. So today boats and ships are black-leaded or painted to make them slip more readily through the water. *carīna*: coll. singular. *frondentis* . . . *rēmōs*: i.e. branches with the leaves still on, to be made into oars. See note on *stringere rēmōs*, i. 552. *rōbora* = *trabēs*, i. 552. For the condition of the ships cf. 53. *infabricāta*, unworked, unhewn. In their

haste the Trojans do not stop to make repairs. They put timbers (tree trunks) aboard their ships, intending to work them, later, into proper shapes. Render *infabricāta* . . . *studiō* by (left) *unwrought by them, through their eagerness to flee*. *fugae*: for case see § 130, with Note.

401. *Migrantīs*, changing their dwellings. *cernās*, one would see; conditional. *Sc. sī adsīs*, or the like, as the protasis. We might have had *cernerēs*, 'one would have seen,' but the pres. corresponds exactly to the historical presents in 397-400.

402-403. *ac* joins the whole simile (402-407) to *tōtā* . . . *ex urbe*, 401. Render *ac*, etc. by *and* (as eagerly) as *ants* (speed), *when*, etc. *populant*, sack. *tēctō* . . . *repōnunt*: cf. *strātīs* . . . *repōnunt*, 392, with note.

404-406. *campīs*: abl. of the route (§ 159). *calle angustō*: ants regularly move along a single narrow track. *pars* . . . *pars* = *aliae* (*formicae*) . . ., *aliae*. Some are workmen, some overseers. *grandia*: i.e. as compared with the ant itself. *obnīxae* (*eīs*), straining against (them). *frūmenta*, grains of wheat.

castigantque morās; opere omnis sēmita fervet.

- Quis tibi tum, Didō, cernentī tālia sēnsus,
quōsve dabās gemitūs, cum litora fervere lātē
110 prōspicerēs arce ex summā, tōtumque vidērēs
miscērī ante oculōs tantīs clāmōribus aequor!
Improbe amor, quid nōn mortālia pectora cōgis!
Ire iterum in lacrimās, iterum temptāre precandō
cōgitur et supplex animōs summittere amōrī,
- 415 nē quid inexpertum frūstrā moritūra relinquat.

“Anna, vidēs tōtō properārī litore circum:
undique convēnere; vocat iam carbasus aurās,
puppibus et laetī nautae imposuere corōnās.
Hunc ego sī potuī tantum spērāre dolōrem,
420 et perferre, soror, poterō. Miserae hoc tamen ūnum
exsequere, Anna, mihī, sōlam nam perfidus ille

407. With *opere* . . . *fervet* cf. *ferret opus*, i. 436, in the simile of the bees, i. 430-436, which is to be compared generally with this simile. *sēmita*: the *callis angustus* of 405.

408-411. *sēnsus*: sc. *erat*. *litora* . . . *summā*, when, looking forth out of . . . , you saw that the strand, etc. *litora fervere* effectively repeats the thought of *sēmita fervet*, 407. For the form *fervere* see § 112; contrast *fervet* in 407. *tōtum* . . . *aequor* refers to those who were on the ships (for the launching of the vessels see 397-398). *miscērī* . . . *clāmōribus*, was being thrown into confusion by, etc.

412. *quid* . . . *cōgis*!: as in iii. 56.

413-415 answer 412. Cf. *cōgitur*, 414, with *cōgis*, 412. *temptāre precandō*: with *Aenēan*, and cf. *animū temptāre precandō*, 113. *animōs*, pride. *nē* . . . *relinquat* is very illogically expressed. As the words stand, *frūstrā moritūra* is contingent upon *inexpertum* . . . *relinquat*, being (in that event, i.e. if she leaves aught untried) sure to die, and die fruitlessly. Cf. Dido's talk of death, 325.

A more exact sentence would run thus: *nē quid inexpertum linqūens* ('by leaving') *frūstrā moriātur*.

416-436. Dido makes appeal to Aeneas through Anna. "Bid Aeneas wait till he can go more safely. Ask him to tarry till I can better endure the thought of his departure."

416-418. Anna: Anna has doubtless been with Dido since her return to her chamber, 392 (§ 254). *properārī*: impers. passive. Render by *haste and hurry*. *circum*: adv., *everywhere*. *vocat* . . . *aurās*: contrast *aurae vēla vocant*, iii. 356-357. *puppibus* . . . *corōnās*: sailors placed garlands on their vessels both on entering and on leaving a port. *laetī* recalls *laetī* in 295; see note there.

419-421. *Hunc* . . . *poterō* = 'I shall be as well able to endure . . . as I was to foresee it.' Dido is dissembling in order to deceive Anna and, through her, Aeneas. *spērāre*, anticipate; see note on *spēret*, 292. *et*, also. *Miserae* . . . *mihī*, my sorrow-stricken heart; for word-order see § 230.

tē colere, arcānōs etiam tibi crēdere sēnsūs,
sōla virī mollis aditūs et tempora nōrās.

Ī, soror, atque hostem supplex adfāre superbū.

Nōn ego cum Danaīs Trōiānam exscindere gentem 423

Aulide iūrāvī, classemve ad Pergama mīsī,

nec patris Anchīsae cinerem Mānisve revellī:

cūr mea dicta negat dūrās dēmittere in aurīs?

Quō ruit? Extrēmum hoc miserae det mūnus amanti;
exspectet facilemque fugam ventōsque ferentis. 430

Nōn iam coniugium antīcum, quod prōdidit, ōrō,

nec pulchrō ut Latiō careat rēgnumque relinquat;

tempus ināne petō, requiem spatiumque furōrī,

dum mea mē victam doceat fortūna dolēre.

Extrēmam hanc ōrō veniam (miserēre sorōris), 435

quam mihi cum dederit, cumulātam morte remittam."

422-423. colere . . . crēdere: these historical infinitives (§ 172) are noteworthy, partly because they stand in a causal clause, partly because they denote repetition, custom, and so = *colere* . . . *crēdere solet*. See G. 647, N. 2. **mollis . . . tempora:** cf. 293-294, and note again Vergil's love of variety (§ 196). Take *mollis* twice: *gentle approaches*, and *gentle* (i.e. easy, favorable) *moments* (in which) to address (him). With *tempora* sc. *adituum*.

424. hostem: Dido called Aeneas *coniūnx*, 171-172, 324, then *hospes*, 323, a word combining the ideas of stranger and guest; now she calls him *hostis* (see *hostis* in Vocabulary).

425-427. exscindere, root out. **Aulide:** for Aulis as the gathering-place of the Greek forces see § 54. **cinerem Mānisve:** cf. *cinerem aut Mānis*, 34, with note.

428. negat has the force and the constr. of *abnegat*, ii. 637. **dūrās**, stubborn. **dēmittere**, admit, welcome.

429-430. Quō ruit? What is the goal of his haste? **miserae . . . amanti**,

the hapless woman that loves him. **ventōs . . . ferentis:** see note on *ventō* . . . *ferenti*, iii. 473.

431-432. anticum, that belongs to days gone by. **pulchrō . . . Latiō** contains a sneer. **careat**, shall forego.

433-434. tempus ināne (sc. *coniugiō*, out of 431), a season empty (of wedding), i.e. a period in which they shall meet, but no more as *coniugēs*. **requiem . . . furōrī**, a relief, a reprieve for my madness. **dum . . . dolēre**, till my sorrows shall master me and teach me how to grieve rightly (i.e. with acceptance of the situation, and so with proper restraint).

435. ōrō: sc. *eum*. **miserēre sorōris:** i.e. by telling him how slight a favor I crave from him.

436. quāam: see note on *quem*, i. 64. **cumulātam** (sc. *eam*) . . . **remittam:** freely, I will repay it a hundredfold by dying. **cumulātam** lit. = 'heaped up high.' For Dido's allusion to her death cf. 325. Anna gives no special heed to Dido's wild utterances, thinking them natural enough under the circumstances.

- Tālibus ōrābat, tālisque miserrima flētūs
 fertque refertque soror. Sed nūllis ille movētur
 flētibus, aut vōcēs ūllās tractābilis audit;
 440 Fāta obstant, placidāsque viri deus obstruit aurīs.
 Ac velut annōsō validam cum rōbore quercum
 Alpīnī Boreae nunc hinc nunc flātibus illinc
 ēruere inter sē certant, it strīdor, et altae
 cōnsternunt terram concussō stīpite frondēs,
 445 ipsa haeret scopulīs, et quantum vertice ad aurās
 aetheriās, tantum rādīce in Tartara tendit,
 haud secus adsiduīs hinc atque hinc vōcibus hērōs
 tunditur, et magnō persentit pectore cūrās:
 mēns immōta manet; lacrimae volvuntur inānēs.
 450 Tum vērō infēlix, Fātīs exterrita, Dīdō

437-449. Anna plies Aeneas with appeals, but in vain.

437-438. *fert . . . refertque*: Dido made many appeals, through Anna, to Aeneas. The nature of his replies (cf. *refert*) is indicated (§ 254) by *Sed . . . auris*, 438-440.

439-440. *aut* is inaccurate. Vergil writes as if he had said, in 438, *Nōn ille movētur*. For *nōn . . . aut* cf. iii. 42-43. Here we must borrow a neg. for *aut* from *nūllis*; this neg. + *aut* = *neque*. Render *aut . . . audit* by *nor does he listen in pliant mood to*, etc. *obstant*: supply the needed object, 'to such listening,' out of *audit*, 439. Supply a like object for the prep. element in *obstruit*. *placidās*, *gracious*, *ready to yield*. *virī: eius* would have sufficed. See note on *virōs*, ii. 158. *virī deus*: juxtaposition of contrasts (§ 240). *deus* = *heaven*, as often.

441-444. *velut . . . cum* is balanced by *haud secus* = *sic*, 447. *annōsō . . . rōbore*: instr. abl. with *validam* (§§ 160, 215). *Alpīnī* in thought = an adv. of location, *on some Alpine height*. *Boreae* = *Aquilōnēs*, *stormy winds*; see § 208. *it, ensues*. *strīdor* is the roaring of the tree as it sways in the wind. *altae* =

an adv., *deeply, thickly*. The word may, however, = 'high,' 'high up on the tree.' *cōnsternunt*, *strew, carpet*. *concussō stīpite*: sc. *ā Boreīs*.

445-449. *quantum . . . tantum*, *high as . . . so deep*. For case see § 146. *vertice*, *its crown*. *in Tartara*: an extravagant way of saying, 'down into the earth.' *vōcibus*, *appeals*. *magnō . . . cūrās* corresponds to *altae . . . frondēs*, 443-444; Aeneas, too, suffers, but he does not yield. So *adsiduīs . . . vōcibus*, 447, corresponds to *nunc . . . flātibus illinc*, 442; *mēns . . . manet*, 449, balances *ipsa . . . scopulīs*, 445. For Aeneas's love of Dido see note on *amōre*, 395. *mēns . . . manet*: sharp advers. asyndeton. *mēns*, *resolution*, is a fine word here; it suggests reflection, intelligence. *lacrimae*: sc. *Annae*; cf. 437-438. Of course Anna's tears were, in effect, Dido's tears, since Anna was pleading for Dido (see 413-436, esp. 413-415).

450-473. Dido prays for death, then plans to secure this boon by her own act. Strange sights and omens confirm her resolution.

450. *Fātīs*: briefly put for *by the manifest will of the Fates*.

mortem ōrat; taedet caelī convexa tuērī.

Quō magis inceptum peragat lūcemque relinquat,
vidit, tūricremīs cum dōna impōneret āris,
(horrendum dictū) laticēs nigrēscere sacrōs,
fūsaque in obscēnum sē vertere vīna cruōrem.

455

Hoc vīsum nūllī, nōn ipsī effāta sorōrī.

Praetereā fuit in tēctīs dē marmore templum
coniugis antiquī, mirō quod honōre colēbat,
velleribus niveīs et fēstā fronde revīctum;
hinc exaudīrī vōcēs et verba vocantis

460

vīsa virī, nox cum terrās obscūra tenēret,
sōlaque culminibus fērālī carmine būbō
saepe querī et longās in flētum dūcere vōcēs;
multaque praetereā vātum praedicta priōrum
terribilī monitū horrificant. Agit ipse furentem
in somnīs ferus Aenēās, semperque relinquī

465

451. *taedet*: sc. *eam*; for constr. see note on *mē* . . . *pigēbit*, 335.

452-453. *Quō* . . . *relinquat* gives the purpose of *vidit*, which = 'she was made to see,' i.e. by the Fates (450). *vidit* gives the result rather than the process (§ 222). *magis*, *more surely*. *peragat* . . . *relinquat*, *vidit*: the sequence is not accurate; the pres. subj. is due to the historical presents, *ōrat* and *taedet*, in 451. *āris*: dat.; see § 138.

454-455. *laticēs* . . . *sacrōs* and *fūsa* . . . *vīna* denote the same thing, i.e. the libation (see § 251). *obsccēnum* = both 'loathsome' and 'ominous.' See note on *quantus*, i. 752. *vīna cruōrem*: juxtaposition of contrasts (§ 240).

457. *dē marmore templum* = the prose *dē marmore factum templum*.

458-459. *coniugis antiquī*: the custom of dedicating chapels to the dead was common in Vergil's time. *colēbat*, *was still cherishing unfaithfully*. *velleribus*: here, probably, *woolen fillets*; cf. *ārae* . . . *vittis* . . . *cupressō*, iii. 63-64. Contrast the adjectives in

the two passages, *caeruleis* with *niveis*, and *ātrā* with *fēstā*. Dido honored Sychaeus with the signs of joy and life, because, though dead, he lived in her love. *revīctum*: we should rather say 'wreathing it.'

460-461. *hinc*, *but out of it*; sharp advers. asyndeton. All Dido's present tributes to Sychaeus are in vain; her offerings satisfy not his spirit, because she has forgotten her vow to his shade (see note on *ūnī* . . . *culpaē*, 19). *vōcēs*: sc. *vīsaē sunt*, out of *vīsa* (*sunt*). *et*, *and in fact*. *virī* = *coniugis*, 458; cf. *virō*, 192, with note.

462-463. *culminibus*: sc. *tēctōrum*. With *būbō* sc. *vīsa est*, from 461. *in flētum dūcere*: a fine way of saying *prolong till they die in a tearful wail*.

464. *priōrum*, *of olden days*. Their predictions have the sanctity of hoary antiquity.

465-466. *Agit* . . . *furentem*, *drives her frantic*. *furentem* is proleptic (§ 211). *ferus*, *wildly, savagely* (§ 213). With *ferus Aenēās* cf. *ferus* . . . *Iuppiter*, ii. 326, with notes.

sōla sibi, semper longam incommitāta vidētur
 ire viam, et Tyriōs dēsertā quaerere terrā,
 Eumenidum velutī dēmēns videt agmina Pentheus,
 470 et sōlem geminum et duplicis sē ostendere Thēbās,
 aut Agamemnonius scaenīs agitātur Orestēs,
 armātam facibus mātrem et serpentibus ātrīs
 cum fugit, ultricēsque sedent in limine Dirae.

Ergō ubi concēpit furiās ēvicta dolōre,
 475 dēcrēvitque morī, tempus sēcum ipsa modumque
 exigit, et, maestam dictīs adgressa sorōrem,
 cōsiliū vultū tegit, ac spem fronte serēnat:
 "Invēnī, germāna, viam (grātāre sorōrī),
 quae mihi reddat eum vel eō mē solvat amantem.

467-468. *sōla . . . incommitāta*: these words present a sharp contrast to the picture drawn of Dido when first she appeared in the *Aeneid* (i. 496-504). See also note on *incommitāta*, ii. 456. *sibi . . . vidētur*, she fancies that. *Tyriōs . . . terrā*: in 321 Dido described her subjects as estranged from her. *dēsertā . . . terrā*, in a land where no people are; a picturesque substitute for 'fruitlessly.'

469-473. *Eumenidum* = *Furiās*, 376; cf. § 337. *velutī . . . Pentheus*: briefly put for *Didō agitur velutī Pentheus agitur cum dēmēns videt agmina Eumenidum*, etc. *dēmēns*, in his madness, corresponds to *furēntem*, 465. *agmina*: i.e. as pictured in some tragedy in which the chorus represented the Furies. *ostendere* has two subjects, *sōlem* and *Thēbās*. *Agamemnonius . . . Orestēs* is briefly put for *Agamemnonius Orestēs agitur cum scaenīs agitātur*. *scaenīs . . . Orestēs*: sc. ā *Furiīs*; cf. *scelerum . . . Orestes*, iii. 331, with notes. *scaenīs*, across the stage, is abl. of route (§ 159). *facibus . . . ātrīs*: cf. *Sequitur ātrīs ignibus*, 384, with note. *sedent in limine*: Orestes is in some apartment, perhaps a temple, pursued by his mother, while the Furies sit at the

door to prevent his escape.—The point of the simile (465-473) lies in the madness of Dido and the madness of Orestes, and the absurd thoughts each in frenzy harbors.

474-503. Dido bids Anna build for her a lofty pyre, on which she may burn everything that might remind her of Aeneas.

474-477. *concēpit*: freely, she admitted fully. *tempus . . . modumque*: sc. *moriendī*. *sēcum ipsa*: i.e. secretly. Though Dido has twice spoken of her death (325, 436), her resolve to die by self-destruction is only now fully formed. Her secrecy henceforth is thoroughly in accord with human nature and conduct. *exigit*, works out, develops. *vultū*, by her expression, i.e. by a look of peace and calm. *spem . . . serēnat*: i.e. she makes hope shine bright on her brow; an inversion (§ 225) of *spē frontem serēnat*. Render by wears calm hope on her brow.

479. *quae . . . solvat*: a purpose clause, which shall, etc. *eum . . . eō*: Dido will not now give Aeneas any name or title; cf. note on *hostem*, 424. *vel*, or (*I care not which is to happen*). See *vel* in Vocabulary, and note on *vel . . . vel*, 24-25. *eō*: abl.

Ōceanī finem iūxtā sōlemque cadentem
 ultimus Aethiopum locus est, ubi maximus Atlās
 axem umerō torquet, stellis ārdentibus aptum;
 hinc mihi Massȳlae gentis mōnstrāta sacerdōs,
 Hesperidum templī custōs epulāsque dracōnī
 quae dabat et sacrōs servābat in arbore rāmōs,
 spargēns ūmida mella sopōriferumque papāver.
 Haec sē carminibus prōmittit solvere mentīs,
 quās velit, ast aliīs dūrās immittere cūrās,
 sistere aquam fluviīs et vertere sīdera retrō,
 nocturnōsque movet Mānīs; mūgīre vidēbis

480

485

490

of separation, outdoing even the uses seen in §§ 152-153. In the best prose we should have *ab eō*.

480-482. *Ōceanī*: gen. of definition (§ 122) with *finem*, the world's ocean limit. *sōlem . . . cadentem* defines *Ōceanī finem*. We should say 'where the sun sets.' *axem . . . torquet*: lit., 'revolves with his shoulders,' i.e. supports on his shoulders the revolving heavens; cf. 247. *aptum*, fitted with, studded with; lit., 'joined to.'

483-486. *Massȳlae gentis* involves a good touch; men easily credit with mysterious powers persons and places that are remote. *mōnstrāta (est)*, has been recommended. *Hesperidum*: for the Hesperides see Gayley (§ 362), pages 40-41, 57, 211, 219-220, 517, 519. *epulās . . . rāmōs* = *sometime giver . . . and keeper*, etc., and so may be joined by *-que* to *custōs*; cf. the use of *et*, i. 694. Why she was no longer warden of the apples of the Hesperides Anna does not ask, and Vergil does not take the trouble to say. *epulās . . . dabat* really gives the means of *servābat*; she guarded the branches by feeding the dragon, thus keeping him willing and able to discharge his duty. One who had done all this was, we are to understand, gifted with marvelous powers of magic. *spargēns*, by sprinkling the mella, etc., on the *epulae*. *sopōrife-*

rum: poppy oil, mixed with honey, was a Roman substitute for sugar. Vergil first thought here of the poppy as a dainty, as the mella were. Then he thought of the use of the poppy as a soporific. This suggested the tales in which poppy-cakes are given to hostile dragons to put them asleep. It was but one step more to introduce this thought into our passage, though *sopōriferum* is here sadly out of place, since the poppy was given to this dragon, not to put it asleep, but to keep it awake and faithful to its duties.

487-489. *carminibus*, incantations, charms. *prōmittit*, declares, gives it out that. *solvere*: sc. *cūrīs*, from 488. *velit*: sc. *solvere*. *aliīs*: sc. *mentibus*. *dūrās . . . cūrās*, cruel agonies. *fluviīs*: for case see § 132.

490. *nocturnōs*: used as *nocturnus* is used, 303. The *Mānēs* visited the earth chiefly by night. *movet*, routs, i.e. from their resting place. See note on *movēbō*, i. 262. Note the shift of mood in *movet* (to indic., from inf. in O. O. in 487-489); the sense is, 'and she does in fact rout.' *vidēbis* with *mūgīre* denotes mental perception; with *dēscendere* it denotes physical sight. Render by *you will mark (note) that*, etc. *mūgīre . . . ornōs* (491) means, of course, that the priestess can bring such things to pass.

sub pedibus terram et dēscendere montibus ornōs.

Testor, cāra, deōs et tē, germāna, tuumque
dulce caput magicās invītam accingier artīs.

- Tū sēcrēta pyram tēctō interiōre sub aurās
495 ērige, et arma virī, thalamō quae fixa reliquit
impius, exuviāsque omnīs lectumque iugālem,
quō periī, superimpōnās; abolēre nefandī
cūncta virī monumenta iuvat, mōnstratque sacerdōs.”
Haec effāta silet; pallor simul occupat ōra.
500 Nōn tamen Anna novīs praetexere fūnera sacrīs
germānam crēdit, nec tantōs mente furōrēs
concipit, aut graviōra timet quam morte Sychaeī.
Ergō iussa parat.

At rēgīna, pyrā penetrālī in sēde sub aurās

492-493. Testor . . . caput: as in 357. *cāra* . . . *germāna*, dear heart . . . , my sister. For the separation of the parts of a voc. see note on *miserī* . . . *civēs*, ii. 42. *invītam*: the best Roman feeling strongly condemned witchcraft and magic. For Dido's intention to appeal to magic see 478-491. *accingier* (sc. *mē* as subject): literally, *I gird on myself*, i.e. I employ. For the verb-form see § 113; for the constr. *accingier artīs* cf. *galeam* . . . *induitur*, ii. 392-393, *ferrum cingitur*, ii. 510-511, with notes.

494-498. Tū . . . superimpōnās (497): for the word-order see § 230. Dido means, 'But I must use magic, and I must have your help.' *sēcrēta* = an adverb. *thalamō* (sc. *nostrō*): as in ii. 503. Here and in *lectum* . . . *iugālem*, 496, Dido adheres to her declaration (cf. 171-172, 324) that she had been duly married to Aeneas. Contrast *eum* . . . *eō*, 479, *hostem*, 424, with notes. *fixa*, fastened (on its walls). *impius*: a sneering allusion to the expression *pīus Aenēās*. Note its effective position (§ 232). *exuviās*, relics, memorials, consisting of articles of dress or armor put off by

Aeneas. Ancient magicians worked their spells on an image of a person, or on something belonging to him, believing that whatever was done to such an image or possession was done to the person himself. To destroy every memorial of Aeneas will thus be equivalent to destroying Aeneas himself. When he shall no longer exist, Dido will no longer love him. *quō*: instr. abl. with *periī*, which involves *perditus sum* (§§ 160, 222).

499-502. pallor . . . ōra: sharp adverbs. asyndeton. *Pallor* is often used of the pallor of the dead. Cf. *pallentis umbrās*, 26, *animās* . . . *pallentis*, 242-243. *tamen*: i.e. in spite of her emotion, which is not in keeping with her words, and so ought to rouse Anna's suspicions. *praetexere*, is draping, is cloaking. *sacrīs*: instr. ablative. *mente* . . . *concipit*, does she embrace with her thought. *quam*: sc. *quae facta sunt*.

504-521. When the pyre is built, the priestess performs, in vain, the magic rites. Dido makes a last appeal to the gods.

504-508. penetrālī in sēde = *intēctō interiōre*, 494. Note the different con-

ērēctā, ingentī taedīs atque ilice sectā,
 intenditque locum sertīs et fronde corōnat
 fūnereā; super exuviās ēnsemque relictum
 effigiemque torō locat, haud ignāra futūrī.
 Stant ārae circum, et crīnīs effūsa sacerdos
 ter centum tonat ōre deōs, Erebumque, Chaosque,
 tergeminaque Hecatēn, tria virginis ōra Diānae.
 Sparserat et laticēs simulātōs fontis Avernī,
 falcibus et messae ad lūnam quaeruntur aēnīs
 pūbentēs herbae, nigrī cum lacte venēnī;
 quaeritur et nāscentis equī dē fronte revulsus
 et mātī praereptus amor.

structions in the two passages. **ērēctā**, *uplifted, upreared*. Cf. *eductam*, ii. 461. **taedīs**, *pine-beams*; instr. abl., with *ingentī*, which = *made huge* (see §§ 160, 215). **ilice sectā**: cf. *sectā* . . . *abiete*, ii. 16. **intendit** . . . **sertīs**: lit., 'stretches the place with garlands,' an inversion (§ 225) of the natural expression, *locō certa intendit* 'stretches garlands (from) on the place.' We might say, 'hangs the place with garlands.' **fronde** . . . **fūnereā**: esp. the cypress. **corōnat**, *garlands, festoons*. **super**: adv., *above*, i.e. on the pyre. **exuviās**: cf. 496. **effigiem**: sc. *Aenēae*; cf. note on *exuviās*, 496. **torō**: the *lectus iugālis* of 496. **haud** . . . **futūrī**: i.e. doing everything with a settled purpose, and having no illusions concerning its outcome. **futūrī**: a noun (§ 216, 2), *of the thing that was, inevitably, to happen* (lit., 'to be done'). See note on *futureae*, i. 712, and cf. *futūris* in i. 429, ii. 246. For the case of *futūrī* see § 126.

509-511. **Stant**: as in iii. 63. **crīnīs effūsa**, *setting free her tresses*. For construction see § 169. For the act cf. *vittās* . . . *resolvit*, iii. 370, with note on *resolvit*. **ter**: as in ii. 174; join with *tonat*. **deōs** = *nōmina deum*: § 142. **Erebumque**, and *in particular*, etc. For -*que* see § 218. Erebus, Chaos,

and Hecate are gods of the underworld, to whom special appeal was made in magic rites. **tria** . . . **Diānae** explains *tergemina* . . . *Hecatēn*; for the expression see note on *magnōrum* . . . *suum*, i. 634-635. For the relation of Diana to Hecate see § 318.

512. **simulātōs**: lit., 'feigned,' 'pretended.' We should say *brought, she feigned, from*, etc.

513. **ad lūnam** . . . **aēnīs**: i.e. cut at the right moment and with the right implements. Bronze implements were used in sacrifices long before implements of iron were known; the use of such bronze implements lingered long among the Romans, especially in magic rites.

514. **venēnī**: gen. of definition (§ 122), with *lacte, sap.* Render *nigrī* . . . *venēnī* by *with their black, poisonous sap*.

515. **nāscentis**, *during its birth*. **equī**, *foal, colt*.

516. **mātī** . . . **amor**, *the love-charm wrested from its mother*. For *amor* see § 202. The ancients believed that a black fleshy substance was on the forehead of a new-born colt; this, they said, the mother sought at once to bite off. If one could forestall her and secure the growth for himself, he would find it an effective love-charm.

Ipsa molā manibusque piīs altāria iūxtā,
ūnum exūta pedem vinclīs, in veste recinctā,
testātur moritūra deōs et cōnschia fātī

520 sīdera; tum, sī quod nōn aequō foedere amantis
cūrae nūmen habet iūstumque memorque, precātur.

Nox erat, et placidum carpēbant fessa sopōrem
corpora per terrās, silvaeque et saeva quiērant
aequora, cum mediō volvuntur sīdera lāpsū,
525 cum tacet omnis ager, pecudēs pictaeque volucrēs,
quaeque lacūs lātē liquidōs quaeque aspera dūmīs
rūra tenent, somnō positae sub nocte silentī.
Lēnībant cūrās et corda oblīta labōrum.

517-521. *Ipsa*: Dido; see note on *ipsius*, i. 114. *molā manibusque*: instr. abl., with *testātur*, 519. *exūta pedem*, having freed, etc. For constr. see note on *exuviās indūtus*, ii. 275. *vinclīs*: sc. of her sandal. The worshiper often had one foot or both feet bare. *in veste recinctā*, in garments ungirdled. Such loosening was a common observance in sacrifices; cf. the loosened hair of the priestess, 509, and the loosened fillets of Helenus, the seer, iii. 370. *testātur*: Dido asks the gods to witness her death, that they may avenge it. *moritūra*: by this word Vergil tells us, indirectly (§ 254), that, even while she is engaged in these magic rites, Dido realizes their ineffectiveness. *cōnschia . . . sīdera*: contrast the dat. in *cōnscius . . . cōnubiis*, 167-168. For the thought cf. note on *sīdera*, iii. 360. *sī quod . . . precātūr*, she prays to whatever power divine, etc. *sī quod* = *quodcumque*. *nōn . . . amantis*: literally, 'those who love in accordance with an unfair compact,' i.e. those whose love meets no fair return. For case of *foedere* see note on *foedere certō*, i. 62. *cūrae . . . memor*, holds, in righteousness and in full remembrance, as his concern. *cūrae* is pred. dat. with *habet* (sc. *sibi*). *iūstum* and *memor* modify *nūmen* directly, but are best

translated by adv. expressions (see preceding note).

522-553. Dido finds no rest from the torture of her passion.

522-527. *carpēbant*, were garnering; see note on *aurās . . . carpis*, i. 387-388. *silvae . . . aequora*: because the wind fell at sunset; cf. iii. 568. *cum mediō . . . ager*, the hour when, etc., depends on *Nox erat*, 522, felt now as = *Tempus erat*. *volvuntur*: i.e. with the heavens (ii. 250). *tacet*, is voiceless. *omnis*, everywhere, as in ii. 604, ii. 624, etc. *pictae*, gay-plumaged. *quaeque . . . quaeque*: *-que . . . -que* = 'both . . . and.' These clauses are in appos. with *volucrēs*, 525. For *-que . . . -que* in appos. expressions see note on 88-89, and cf. *-que . . . et* so used in ii. 5-6. *somnō positae*: we say 'lying in sleep,' or 'couched in sleep.' The Latin words = laid low (in good sense) by sleep, or composed by (in) sleep (in the latter event *positae* = *compositae*: § 221). Here Latin gives, not the result, but the process, as English regularly does (contrast §§ 160, 215, 222). *sub*, under shelter of.

528. *Lēnībant*: for form see § 114. As subject sc. *hī omnēs*, i.e. men, beasts, birds. *oblīta*: proleptic (§ 211), into forgetfulness.

At nōn infēlix animī Phoenissa nec umquam
 solvitur in somnōs oculisve aut pectore noctem 530
 accipit; ingeminant cūrae, rūsusque resurgēns
 saevit amor, magnōque irārum fluctuat aestū.
 Sic adeō insisit, sēcumque ita corde volūtat:
 "Ēn quid agō? Rūsusne procōs inrīsa priōrēs
 experiar, Nomadumque petam cōnūbia supplex, 535
 quōs ego sim totiēns iam dēdignāta marītōs?
 Īliacās igitur classīs atque ultima Teucrum
 iussa sequar? Quiane auxiliō iuvat ante levātōs,
 et bene apud memoriīs veteris stat grātia factī?
 Quis mē autem, fac velle, sinet, ratibusve superbīs 540
 invīsam accipiet? Nescīs, heu! perdita, necdum
 Lāomedontēae sentīs periūria gentis?

529-532. At nōn: sc. *lēnit cūrās*. infēlix animī: cf. *āmēns animī*, 203, with note. solvitur in, relax in (to). noctem: i.e. the rest it brought to others, 522-528. aestū, ocean; instr. abl. with fluctuat, which = *is set tossing by* (§§ 160, 222).

533. Sic gathers up 522-532. It = *Quae cum ita sint, This being so*. insisit: i.e. presses on in her purpose to die.

534-536. quid agō?: for mood see note on *Quem sequimur . . . ?*, iii. 88. Dido's thought is, 'I must do something; but what?' procōs . . . priōrēs: cf. 35-38. inrīsa (sc. ab *Aenēā*), a woman scorned (by one lover, Aeneas). experiar . . . petam . . .?: a deliberative question of the usual type; see note on *crēdant*, i. 218. The answer to this question is of course negative. Nomadum: objective gen. with cōnūbia (§ 130). quōs . . . marītōs: an advers. rel. clause, *though I disdained them . . . as mates*. Cf. *quibus . . . esset*, ii. 248, with note there.

537-539. igitur, therefore, i.e. 'since, of course, I cannot appeal to the suitors I scorned.' ultima, extremest, direct. sequar: i.e. in friendly spirit, as *quiane . . . factī?*, 538-539, shows.

For the moment Dido is thinking of going, attended by many (see note on *sōla . . . incommitāta*, 467), in friendly fashion with Aeneas, etc. Quiane: briefly put for *Sequarne ea (iussa) quia*, etc. -ne belongs with the question that finds no expression in words. Render by ('*Shall I do that*) *because . . . ?*' auxiliō . . . levātōs: briefly put for *eōs iuvat meō auxiliō sē ante levātōs esse*. bene properly belongs with *factī*, but is set first to make it influence *memoriīs* and *stat* as well: *and gratitude for my well-doing stands securely fixed among men of goodly memories*. factī: sc. *meī*; subjective gen., 'prompted by my well-doing.' Note the irony here.

540-542. mē . . . sinet: sc. *sequi*. Īliacās classīs . . . iussa, from 537-538. fac velle: briefly put for *fac* ('suppose') *mē velle sequi*, etc. Instead of *fac (mē) velle* one might say, simply, *sī voluerō*. ratibus . . . accipiet: cf. *caelō . . . accipiēs*, i. 289-290, with note there on *caelō*. perdita, utterly destroyed though you are (by Aeneas, one of Lāomedon's line.) She is addressing herself. Lāomedontēae: a scornful epithet; see note on *Lāomedontiadae*, iii. 248. gentis, breed.

- Quid tum? Sōla fugā nautās comitābor ovariantis,
 an Tyriis omnīque manū stīpāta meōrum
 545 inferar, et, quōs Sīdoniā vix urbe revelli,
 rūrsus agam pelagō, et ventīs dare vēla iubēbō?
 Quīn morere, ut merita es, ferrōque āverte dolōrem.
 Tū lacrimīs ēvicta meis, tū prīma furentem
 hīs, germāna, malīs onerās, atque obicis hostī.
 550 Nōn licuit thalamī expertem sine crimine vītam
 dēgere, mōre ferae, tālis nec tangere cūrās!
 Nōn servāta fidēs cinerī prōmissa Sychaeō!"
 Tantōs illa suō rumpēbat pectore questūs.
 Aenēas celsā in puppī, iam certus eundī,

543-546. *Sōla*, alone, a lonely fugitive. In *Sōla* . . . *ovantis* Dido is thinking of going away alone, as friend or as slave of some Trojan. Contrast *Īliacās* . . . *sequar*?, 537-538, with note. *nautās*: sc. *Trōiānōs*. *ovantis*: because they are leaving Carthage for Italy; cf. *laeti* in 295, 418. *inferar*: sc. *eis* = *Trōiānīs*, shall I fling myself on (i.e. attack) them? In *et* . . . *iubēbō* Dido scornfully answers her own question. She means that she would not be able to induce the Tyrians to attack the departing Trojans. *quōs*: as antecedent sc. *eōs ipsōs*. *revelli*, I wrenched, I uprooted. Dido is wide of the truth here (see i. 360-364). *pelagō*: abl. of the route (§ 159).

547. *Quīn morere*, Nay, die!; lit., Why do you not die? Cf. *Quīn* . . . *exercēmus*?, 99-100, with note. Since *quīn* with the indic. = a command, *quīn* naturally came to be used with the imp. itself. Dido is addressing herself, as in 541.

548-549. *prīma*, first and foremost; i.e. you more than anyone else. Cf. *prīma* said of Juno in i. 24. *furentem* (*mē*), my maddened soul. Dido is here most unfair to Anna. *onerās* . . . *obicis*: by the speech in 31-53. Cf. esp. 38, 45-46, 50-53, and Vergil's comment, 54-55. *obicis*: for scansion see note on *disce*, i. 70.

550-551. *Nōn licuit* (sc. *mihi*): we should say, 'Why was I not privileged?' *thalamī*: with *expertem*, which contains the noun *pars*. *sine crimine*: cf. *culpa*e, 19, with note on *ūnī* . . . *culpa*e, 19. *mōre ferae*: i.e. after the fashion of a wild creature of the woods that knew nothing of marrying and giving in marriage. Dido means, what she does not say in words, a wild creature that lived by itself. *nec* = *et nōn*; this *nōn* belongs closely with *tangere*; the two = 'to be free from.' *cūrās*: those of the *thalamus*, 550.

552. *servāta*: sc. *est mihi*. *Sychaeō*: adj.; proper names are often so used. By its position next to 550-551, this verse comes to = 'Alas, why did I not guard the loyalty I promised to,' etc. The verse also gives admirably, in six words, uttered by Dido herself, the explanation of Dido's fate; see notes on *ūnī* . . . *culpa*e, 19, and on *veniam*, 50.

553. *rumpēbat* . . . *questūs*: cf. *rumpit vocem*, ii. 129, iii. 246.

554-570. While Aeneas is sleeping, Mercury appears to him a second time, bidding him depart at once.

554. *eundī*: objective gen. with *certus*, firmly resolved (on), which is here a dep. part. of *cernō*, 'to decide.' See note on *crētus*, ii. 74. Cf., too, § 126.

carpēbat somnōs, rēbus iam rīte parātīs.

555

Huic sē fōrma dēi vultū redeuntis eōdem

obtulit in somnīs, rūrsusque ita vīsa monēre est,

omnia Mercuriō similis, vōcemque colōremque

et crīnīs flāvōs et membra decōra iuventā:

“Nāte deā, potes hōc sub cāsū dūcere somnōs,

560

nec quae tē circum stent deinde perīcula cernīs,

dēmēns, nec zephyrōs audīs spīrāre secundōs?

Illa dolōs dīrumque nefās in pectore versat,

certa morī, variōque irārū flūctuat aestū.

Nōn fugis hinc praeceps, dum praecipitāre potestās?

565

Iam mare turbārī trabibus saevāsque vidēbis

conlūcēre facēs, iam fervere litora flammīs,

sī tē hīs attigerit terrīs Aurōra morantem.

Heia age, rumpe morās! Varium et mūtābile semper

fēmīna.” Sic fātus, noctī sē immiscuit ātrae.

570

555. *carpēbat somnōs*: cf. *carpēbant* . . . *sopōrem*, 522.

556. *fōrma dēi*: the words seem to show that now only a phantom appears to Aeneas. *vultū* (*mien*) . . . *eōdem*: i.e. as he had borne before, 239-276. *obtulit*, *presented*. *ita*, *in this guise*, *under these circumstances*, sums up *Huic* . . . *somnīs*, 556-557.

558. *omnia* . . . *similis*: cf. *cētera Grāius*, iii. 594, with note on *cētera*. *vōcem* . . . *iuventā*: an expression, consisting of four elements, which is in appos. with *omnia*. *vōcemque*: in translating disregard this *-que*. *colōremque*: properly, ‘complexion,’ but here virtually = *faciem*, *face*; for hyper-metric *-que* cf. ii. 745, and see, § 291.

560-562. *hōc sub cāsū*: literally, ‘under such hazard,’ i.e. while such peril overhangs. *dūcere*: as in ii. 641. *deinde*, *thereafter*, i.e. if you prolong your slumbers. *spīrāre secundōs*, *are breathing in friendliness*.

563-564. *Illa*: Dido. *dolōs* . . . *versat*: cf. *versāre dolōs*, ii. 62, with note on *versāre*. *certa morī*, *because*, etc.; for inf. see § 184. Being ready to die Dido

will have no fear of the consequences of her acts; hence, Mercury means, she will stop at nothing. *variō* . . . *aestū*: cf. *magnō* . . . *aestū*, 532. *variō* = *shifting*. The *fōrma dēi* (556) utterly misrepresents Dido's mind and purpose (see 534-547).

565. *Nōn fugis* . . . ? : Mercury speaks as if he can hardly believe his senses. For *Nōn* = *Nōnne* see note on ii. 596. *praecipitāre*: sc. *tē hinc*. For inf. with *potestās* (*est*) see § 185.

566-567. *turbārī*, *confounded*, *upheaved*, = *miscērī*, for which cf. i. 124, ii. 298, ii. 329, ii. 487. *trabibus* = *nāvibus*; cf. *cavā trabe*, iii. 191. *fervere*: for the form cf. 409. The ships and the torches are those of the Carthaginians; for the hint of pursuit by the Carthaginians cf. Dido's expression of the same thought, 544-546. *flammīs*: sc. *faciūm*. Fiery darts were often flung against ships or walls.

569. *Varium* . . . *mūtābile*: note the neuter gender, though a person is meant: *a varying and a changeful thing*. Such use of a neuter is not uncommon.

Tum vērō Aenēās, subitīs exterritus umbrīs,
 corripit ē somnō corpus sociōsque fatigat:
 "Praecipitēs vigilāte, virī, et cōsīdite trānstrīs,
 solvite vēla citī. Deus aethere missus ab altō
 575 festināre fugam tortōsque incīdere fūnīs
 ecce iterum stimulat. Sequimur tē, sāncte deōrum,
 quisquis es, imperiōque iterum pārēmus ovantēs.
 Adsīs ō placidusque iuvēs, et sīdera caelō
 dextra ferās." Dixit, vāgināque ēripit ēnsem
 580 fulmineum, strictōque ferit retinācula ferrō.
 Īdem omnīs simul ārdor habet: rapiuntque ruuntque,
 litora dēseruēre, latet sub classibus aequor,
 adnīxī torquent spūmās, et caerula verrunt.
 Et iam prīma novō spargēbat lūmine terrās
 585 Tīthōnī croceum linquēns Aurōra cubile.

571-583. Aeneas rouses his men and puts to sea.

571-572. *umbrīs*, apparition, = *fōrma deī*, 556. For the pl. see § 190. *corripit* . . . *corpus*: cf. iii. 176. *fatigat*: i.e. makes them move vigorously, even to weariness.

574. *solvite*, unfurl. The ships were afloat (cf. 397-398), all ready to sail.

575. *tortōs* . . . *fūnīs*, woven cables, i.e. cables made of strands twisted together. *incidere fūnīs*: see note on *incidere fūnem*, iii. 667.

576-577. *deōrum* is a gen. of the whole, dependent on *sāncte*, in accordance with a usage common in Greek: *holy member of the throngs divine*. Note, too, that in classical prose the voc. sing. of *deus* does not occur. *quisquis es*: freely, whatever thy name. Cf. note on *quam* . . . *memorem* . . . ?, i. 327. 556-559 show that Aeneas could have no doubt of the identity of the god. *iterum pārēmus*: for the first occasion cf. *Ōcius* . . . *facessunt*, 294-295.

578-580. *Adsīs* (*nōbis*), Stand by us. *sīdera* . . . *dextra*: i.e. as guides by which we can direct our course;

virtually, 'favorable weather.' Cf. the use of *caelum*, 53; cf. also iii. 515-518. *ferās*, vouchsafe. *retinācula* = *fūnīs*, 575.

581-583. *ārdor habet*, fiery spirit possesses (masters). *rapiuntque ruuntque*: freely, all is hurry, all swift progress; lit., 'they sweep away (every obstacle), they move with all speed.' *rapiunt* means that they quickly hurry aboard whatever hinders their sailing (cables, etc.); *ruunt* pictures their eager, hasty movements. *dēseruēre*: instantaneous perfect (§ 164). *adnīxī* . . . *verrunt* = iii. 208.

584-629. At dawn Dido sees the fleet sailing off; she curses Aeneas and prays that between his people and hers there shall be undying hate and warfare.

584-585. *prīma* is an unfortunate epithet of Aurora, since there was only one Aurora. Vergil has fused (and confused) two expressions: (1) *prīma lūx* (= *diēs*), and (2), a more poetic expression, *prīmā diē Aurōra*, etc. ('at the beginning of the day Aurora,' etc.) Render by *at earliest*

Rēgīna, ē speculīs ut primum albēscere lūcem
 vidit et aequātis classem prōcēdere vēlīs,
 litoraue et vacuōs sēnsit sine rēmige portūs,
 terque quaterque manū pectus percussa decōrum,
 flāventisque abscissa comās, "Prō Iuppiter! Ībit 590
 hic," ait, "et nostrīs inlūserit advena rēgnīs?
 Nōn arma expedient tōtāque ex urbe sequentur,
 dēripientque ratis aliī nāvālibus? Īte,
 ferte citī flammās, date tēla, impellite rēmōs!
 Quid loquor aut ubi sum? Quae mentem insānia mūtāt? 595
 Īnfēlix Didō, nunc tē facta impia tangunt?
 Tum decuit, cum scēptra dabās. Ēn dextra fidēsque,
 quem sēcum patriōs aiunt portāre Penātis,
 quem subiisse umerīs cōnfectum aetāte parentem!

daybreak Aurora, etc. **novō**, *new*, *renewed*. **croceum**: the hue of the couch is like that of the morning sky.

586-588. ē speculīs = *arce ex summā*, 410; cf. *speculā . . . ab altā*, iii. 239. **lūcem, day, dawn.** **aequātis** (*evened*) . . . **vēlīs**: modal ablative. The wind is favorable (562); hence the square sails set evenly across the mast (cf. note on *adversa*, i. 103). **vacuōs** is pred. to both accusatives.

589-591. terque quaterque: as in i. 94. **percussa . . . abscissa**: middle participles, governing direct objects (§ 169); for their time cf. § 186. **flāventis . . . comās**: cf. *crīnīs flāvōs*, 559. Yellow or golden hair is regularly given by Homer to his chief heroes and by most Latin poets to their heroines. **Ībit . . . inlūserit**: for constr. see notes on *Scīlicet*, ii. 577, and on *Occiderit . . . sūdārūt*, ii. 581-582. **hic, yonder man**. Again Dido avoids the name Aeneas (see note on *eum . . . eō*, 479). **inlūserit**: i.e. by escaping unscathed. **advena**: scornful, *adventurer*.

592-594. Nōn = *Nōnne*, as in 565. The question = an affirmative command, *Let them*, etc. **expedient**: as subject sc. *aliī meī*, *some of my people*.

dēripient . . . aliī . . . ?, and will not others hurry . . . ? **impellite** (*marī*), *dash into (the sea)*, a vigorous way of saying, 'ply with all speed and power,' etc.

595. mentem, *wit, judgment*. The word refers to the outcome of her passionate deliberations in 534-547 (see esp. 547). **mūtāt**, *warps, distorts*.

596. nunc: emphatic, *only now*, *now for the first time*. **facta impia**: i.e. in proving false to your dead husband. Cf. 552, with notes on *Sychaeō* (at the end).

597-599. decuit: sc. *impia facta tē tangere*. **dabās**, *were proffering*; sc. *Aenēae*. Cf. *rēgnī . . . locārī*, 374. Dido virtually proffered Aeneas her scepter when she accounted him her husband, 172. **Ēn . . . fidēs**: render by *Mark the pledge, the loyalty*, but remember that *Ēn* has no effect on the syntax. The nouns are vocatives. **dextra**: the visible sign and pledge of the *fidēs*. **quem . . . aiunt**, *the man who, the world says*, etc. As antecedent of *quem* sc. *eius*; for its omission see § 244. **sēcum . . . Penātis**: cf. i. 378-379, iii. 12. **aiunt**: Dido hints that Aeneas's *pietās* is known by hearsay only. **subiisse umerīs**: cf. ii. 708.

- 600 Nōn potuī abreptum divellere corpus et undīs
 spargere, nōn sociōs, nōn ipsum absūmere ferrō
 Ascanium patriisque epulandum pōnere mēnsis?
 Vērūm anceps pugnae fuerat fortūna. Fuisset:
 quem metuī moritūra? Facēs in castra tulissem
 605 implēssemque forōs flammīs, nātumque patremque
 cum genere exstīnxem, mēmet super ipsa dedissem.
 Sōl, quī terrārum flammīs opera omnia lūstrās,
 tūque, hārum interpres cūrārum et cōnscia Iūnō,
 nocturnisque Hecatē triviīs ululāta per urbīs,
 610 et Dirae ultricēs, et dī morientis Elissae,
 accipite haec, meritumque malīs advertite nūmen,

600-602. Nōn: as in 592. abreptum . . . spargere: cf. the story of Medea and Absyrtus, in Gayley (§ 362), page 232. epulandum: i.e. to serve as a feast; see note on *videndam*, ii. 589. This form of vengeance is more than once mentioned in ancient stories. pōnere: as in i. 706.

603-606. Vērūm is used here, as *at* is more commonly, to introduce an objection which the speaker himself brings up, only to refute it, i.e. it = *But, you may tell me. fuerat, had most surely been*; for constr. see note on *impulerat*, ii. 55. The protasis is in *pugnae*, which = *sī pugnāssem*. Fuisset: . . . moritūra?, *True: but what of it?*, answers Vērūm . . . fortūna. Fuisset may be (1) conditional, *It would have been (had I tried it)*, or (2) a command, 'Let it have been,' 'Imagine it to have been.' If (2) is right, Fuisset is in O. O., representing *Fuerit* (pf. subj.) of O. R. Still a third view is possible, that the subjunctive is one of unfulfilled past obligation, *I should have, etc., I ought to have, etc.* (see note on *vocāssēs*, 678). moritūra is causal, *since (in any event) I was sure to die*. The thought is like that in *certa mori*, 564. tulissem, *I should have, etc.*; sc. *sī cum eō pugnāre cōnāta essem*. exstīnxem: for form see

§ 116. Facēs . . . exstīnxem is a highly exaggerated statement for 'I should at least have done him great damage.' mēmet: cf. *egomet*, iii. 623. dedissem: sc. *in ignem, or ad mortem*. In 600-606 Dido means, 'I had the power to harm him, did I not? What stopped me from using it? Had I used it, I should, at the least, have done him great harm.'

607-610. terrārum . . . opera omnia: freely, *all the things that are done on earth*. lūstrās: cf. *lūstrābat*, 6, with note. interpres . . . et cōnscia, *the agent (=cause) and the witness*. To the reader who recalls Juno's words in 99-104, and 115-127, *interpres* here will mean more than it could have meant to Dido, but Dido's own knowledge (cf. *Prima . . . signum*, 166-167) justifies her language. nocturnis = *an adv., by night*. triviis: local abl. (§ 155). *Tergemina Hecatē* (511) was naturally worshiped at the *triviae*. ululāta: this pass. implies a transitive use of the act. *ululāre*, in the sense of 'to honor with wild cries.' Dirae ultricēs: cf. 473. dī . . . Elissae: i.e. the gods who are specially interested in her fate.

611-612. accipite haec, *hearken to my words*; sc. *auribus*. malis: join both.

et nostrās audīte precēs. Sī tangere portūs
 infandum caput ac terrīs adnāre necesse est,
 et sic fāta Iovis poscunt, hic terminus haeret,
 at bellō audācis populī vexātus et armīs, 615
 finibus extorris, complexū āvulsus Iūli,
 auxilium implōret, videatque indigna suōrum
 fūnera, nec, cum sē sub lēgēs pācis inīquae
 trādiderit, rēgnō aut optātā lūce fruātur,
 sed cadat ante diem mediāque inhumātus harēnā. 620
 Haec precor, hanc vōcem extrēmam cum sanguine fundō.

with *meritum*, here a true pass., and with *advertite*; note, then, its position. *nūmen*, the divine attention. In *accipite* . . . *precēs* Dido begins and ends with an appeal for a hearing. For this arrangement cf. notes on ii. 453-455 (esp. on *postēs*, 454), iii. 319.

613. *infandum caput*: freely, *that monster, that wretch*. *Caput*, as denoting a vital part of a man's physical nature, stands often for his whole being or existence, usually with an indication of strong feeling, affection or the opposite. *terrīs adnāre*: cf. *vestrīs adnāvimus ōrīs*, i. 538.

614. *hic* . . . *haeret*, if this is his firm-fixed goal; lit., 'if this boundary-stone clings firmly' (to the place where it is set as a marker, to denote the limits up to which Aeneas is fated to go).

615. *at*: as in i. 543, i. 557. *audācis* . . . *populī* involves a compliment to the peoples Aeneas is to fight in Italy. See §§ 63-65.

616. *finibus* (*suīs*): abl., due to the idea of separation and deprivation in *extorris*.

617-619. *indigna*, *undeserved*; lit., 'unworthy' of those who meet the *fūnera*. *fūnera*: Dido's prayer (curse), as artfully framed for her by Vergil, is largely fulfilled, esp. in the war waged against Aeneas by Turnus; see § 60. Aeneas has to leave Ascanius to go in search of aid against

Turnus. *nec*: we have *nec*, not *nēve*, here with the subj. of wish because the preceding clause is affirmative; see note on *Nec* . . . *horrēsce*, iii. 394. *sē* . . . *trādiderit*: a strong expression, *he shall have surrendered* (*humbled*) *himself beneath*. *sub lēgēs* was perhaps meant to suggest *sub iugum*. This wish was fulfilled, from Dido's point of view, when Aeneas gave up the name *Trōiānī* and called his people *Latīnī*; see note on *genus* . . . *Rōmae*, i. 6-7. See also notes on xii. 835-837. From the Roman standpoint this was a master stroke of policy, as tending to unite the two peoples more closely. *aut, or even*. *optātā lūce*, the light of life he craved, and so bought by *lēgēs pācis inīquae*.

620. *ante diem*, *prematurely*. According to one tradition Aeneas reigned but three years in Italy (cf. i. 265). After a certain battle he was no longer seen. In one sense, therefore, he was *inhumātus*, since his body was never found or buried. Dido prays that Aeneas's end may be like Priam's; see ii. 557-558. *inhumātus*: sc. *iaceat*, out of *cadat*. For the curse in this word see notes on ii. 646, and on v. 871.

621. *Haec*: sc. *extrēma*, out of *extrēmam*.—For this passage, 615-621, and King Charles I of England see § 93.

- Tum vōs, ō Tyrii, stirpem et genus omne futūrum
 exercēte odiis, cinerique haec mittite nostrō
 mūnera. Nūllus amor populis nec foedera suntō;
 625 exoriāre aliquis nostris ex ossibus ultor,
 quī face Dardaniōs ferrōque sequāre colōnōs,
 nunc, ōlim, quōcumque dabunt sē tempore virēs;
 litora litoribus contrāria, flūctibus undās
 imprecor, arma armis; pugnent ipsique nepōtēsque.”
 630 Haec ait, et partis animum versābat in omnīs,
 invisam quaerēns quam primum abrupere lūcem.
 Tum breviter Barcēn nūtricem adfāta Sychaei
 (namque suam patriā antiquā cinis āter habēbat):
 “Annam, cāra mihi nūtrix, hūc siste sorōrem;

622-624. Tum: i.e. after my death. stirpem (*Aenēae*) means Aeneas's immediate stock or kin. genus . . . futūrum, every future generation (of the Trojans). exercēte, harass, harry. mittite involves the idea of giving, and so may be used with the dat. cinerī . . . nostrō, to my dust. populis: i.e. my people and his.

625. exoriāre aliquis . . . ultor: freely, arise, unknown avenger. aliquis practically = ignōtus; see aliquis in Vocabulary. We have here combined a prayer for the coming of an avenger and an address to that avenger, as if he were already come and his identity fully known. ultor of course refers to Hannibal. See § 85.

626-627. quī . . . sequāre, to pursue, etc.; a purpose clause. colōnōs, settlers (in Italy), is a fine word here, since it suggests mere occupants of a place (not owners). It corresponds in sense to *advena*, said, in 591, by Dido of Aeneas. nunc, ōlim, today, presently, i.e. soon or late, as the case may be. On Nūllus . . . virēs, 624-627, see § 62 (at the end).

628-629. contrāria is to be joined with all three accusatives. It expresses the main thought (§ 214); the sense is,

I call down on their heads the hostility of shore to shore, etc. With imprecor, sc. eis. nepōtēsque: for -que cf. -que with colōrem, 558, and see § 291. Rendre nepōtēs by their children's children.

630-662. Dido, having sent her attendant in search of Anna, then mounts the funeral pyre, and stabs herself with Aeneas's sword.

630. partis . . . omnīs: cf. *animum* . . . versat, 285-286, with notes.

632. nūtricem: in Greek and Roman families the nurse was a person of great importance.

633. suam . . . habēbat: this clause = namque suam (nūtricem) amiserat. We are to infer (§ 254) that, since Sychaeus's death, Barce had been a close personal attendant of Dido. cinis . . . habēbat: since the ashes are those to which her body had been reduced, Vergil's expression is strange; it is due, apparently, to a confusion of two distinct expressions, sua (nūtrix) . . . cinis āter erat, and suam nūtricem . . . tellūs habēbat.

634. Annam . . . siste sorōrem, Bring me Anna, my nurse, bring my sister hither. Sistō often = 'bring,' especially in legal connections.

dīc corpus properet fluvialī spargere lymphā
 et pecudēs sēcum et mōnstrāta piacula dūcat;
 sic veniat, tūque ipsa piā tege tempora vittā;
 sacra Iovī Stygiō, quae rīte incepta parāvī,
 perficere est animus, finemque impōnere cūrīs,
 Dardanīque rogam capitis permittere flammae.” 635
 Sic ait. Illa gradum studiō celerābat anilem.
 At trepida et coeptīs immānibus effera Dīdō,
 sanguineam volvēns aciem, maculisque trementīs
 interfūsa genās, et pallida morte futūrā,
 interiōra domūs inrumpit limina, et altōs 640
 cōnscendit furibunda rogōs, ēnsemque reclūdit
 Dardanium, nōn hōs quaesitum mūnus in ūsūs.

635-636. *dīc* . . . *properet*, *charge her to hasten*. *dīc* has here the meaning and the constr. of *imperā*. *properet* . . . *dūcat*: felt by Vergil as dependent on *dīc*, but really independent commands; see note on *sinīte* . . . *revīsam*, ii. 669. *fluvialī* . . . *lymphā*: i.e. to purify herself before participating in the rites (494-498); cf. *mē* . . . *abluerō*, ii. 719-720, with note on *vivō*. *mōnstrāta*, *appointed*, probably by the priestess mentioned in 483-486.

637. *sic*, *thus only*; i.e. after she shall have fulfilled the command of 635-636.

638. *Iovī Stygiō*: Pluto; see § 336. For case see § 131. *incepta parāvī* = *coepī et parāvī*; see note on *summersās* . . . *obrue*, i. 69. Logically, *incepta* = an adv. expression, *in part*. The rites are *sacra* . . . *Stygiō* to Anna and the nurse as involving the symbolic death of Aeneas (see note on *exuviās*, 496); they are *sacra Iovī Stygiō* to Dido, as involving her own death.

639-640. *est animus (mihī)*, *it is my purpose*. *finem* . . . *cūrīs* also has a double meaning. See the notes on 638. For *-que*, and as a result, see § 219. *rogum*: ambiguous. The nurse and Anna understand it of the *lectus in-*

gālīs, 496; Dido is thinking of the fact that the couch will be to her a funeral couch or pyre. *capitis*, *wretch*; see note on *infandum caput*, 613.

641-644. *studiō*, *eagerly*; lit., ‘through her zeal,’ instr. ablative. *trepida*, *all haste*. *coeptīs* . . . *effera*, *mad (mad-dened)* by her monstrous essays; see §§ 160, 215. *aciem*, *eye*. See *aciēs* in Vocabulary. *maculis* . . . *genās*, *her quivering cheeks flecked with spots*. *interfūsa* in meaning and in constr. = *suffūsa*, i. 228. The bloodshot eye and spots on the cheeks are elsewhere in Latin authors reckoned among the signs of insanity. *futūrā*, *predestined*. See notes on *futūris*, i. 429, ii. 246, and on *futūrae*, i. 712.

645. *limina*, *portal*. For the place cf. 494. Dido makes her way from her watch-place (586) down to the pyre.

647. *nōn hōs* = *longē aliōs*. Dido, a warrior queen (i. 364), naturally desired the sword of the warrior she loved. With *quaesitum* sc. *ab* (‘by’) *eā ab* (‘from’) *Aenēā*. In 507 the sword is described as left behind by Aeneas; Vergil’s present account, that Dido kills herself with a sword that Aeneas had given her at her own request, is by far the more effective.

- Hic, postquam Īliacās vestīs nōtumque cubile
cōnspexit, paulum lacrimīs et mente morāta
650 incubuitque torō dixitque novissima verba:
“Dulcēs exuviae, dum Fāta deusque sinēbat,
accipite hanc animam, mēque hīs exsolvite cūrīs.
Vixī, et quem dederat cursum fortūna perēgī,
et nunc magna mei sub terrās ibit imāgō.
655 Urbem praeclāram statui, mea moenia vīdī,
ulta virum poenās inimicō ā frātre recēpī,
fēlix, heu! nimium fēlix, sī litora tantum
numquam Dardaniae tetigissent nostra carīnae!”
Dixit, et, ōs impressa torō, “Moriēmur inultae,
660 sed moriāmur,” ait; “sīc, sīc iuvat ire sub umbrās.
Hauriat hunc oculis ignem crudēlis ab altō
Dardanus, et nostrae sēcum ferat ōmina mortis.”
Dixerat, atque illam media inter tālia ferrō

648-649. *Īliacās vestīs* = *exuvias* . . . *omnis*, 496. *cubile*: the *lectus iugalis* of 496, the *rogus* of 640. *lacrimis et mente*: instr. abl. with *morāta*, which may be true pass. (see note on *comitatus*, i. 312), or may give the result, *delaying*, not the process, ‘delayed’; see §§ 160, 215. *mente*, *thoughts*.

653-654. *Vixī*, *I have lived my life*, *My life is done*. The force of the tense is like that in *Fuimus Trōēs, fuit Īlium*, ii. 325. *magna* is in the pred., in *might and majesty*. *mei*: poss. gen. with *imāgō*; see note on *nostrī*, 237. With *imāgō* cf. *umbra* . . . *imāgō*, ii. 772-773. The dead of the lower world had no bodily substance, but were mere shadows of their former selves. Dido means, ‘I shall pass ’neath the earth, no common shade.’ For the self-gratulatory tone see note on *Sum pius Aenēas*, i. 378.

655-657. *Urbem* . . . *recēpī* justifies the statement in 654. With *Urbem* sc. *meam*, out of *mea*. *statui*, *I set up*, *I established*. *poenās* . . . *recēpī* (*I recovered*, *I exacted*) is an emphatic

variation (§ 225) from the common *poenās sūmere*. Dido punished her brother by carrying off the wealth for which he had murdered Sychaeus; see i. 349, i. 363-364. *sī* . . . *tantum*, *if only*. See *tantus* in Vocabulary.

659-660. *ōs* . . . *torō*: i.e. in a farewell kiss. Cf. ii. 490. For case of *ōs* see § 169. *Moriēmur* . . . *moriāmur*: the Greeks and the Romans regarded the exacting of vengeance as a solemn duty, just as they regarded the showing of gratitude as a solemn duty (cf. Dido’s condemnation, in 539, of Trojan ingratitude). *sīc, sīc*: i.e. even though *inulta*.

661. *Hauriat* . . . *oculis*: for another fig. use of *haurire* cf. *vōcem* . . . *hausi*, 359.

663-692. Dido sinks back dying. Wails of sorrow spread through the palace and the city. Anna hears them and, rushing to Dido’s side, takes her in her arms. Dido lingers between life and death.

663. *atque*, and on the instant (§ 220). *media inter tālia*: i.e. while she was yet speaking such words.

conlāpsam aspiciunt comitēs, ēnsemque cruōre
 spūmantem sparsāsque manūs. It clāmor ad alta 665
 ātria; concussam bacchātur Fāma per urbem.
 Lāmentis gemitūque et fēmineō ululātū
 tēcta fremunt, resonat magnīs plangōribus aethēr,
 nōn aliter quam sī immissis ruat hostibus omnis
 Carthāgō, aut antiqua Tyros, flammaeque furentēs 670
 culmina perque hominum volvantur perque deōrum.
 Audiit exanimis, trepidōque exterrita cursū
 unguibus ōra soror foedāns et pectora pugnīs
 per mediōs ruit, ac morientem nōmine clāmat:
 "Hoc illud, germāna, fuit? Mē fraude petēbās? 675
 Hoc rogus iste mihi, hoc ignēs āraeque parābant?
 Quid primum dēserta querar? Comitemne sorōrem

664. comitēs = *famulae*, 391. Vergil does not account in any way for their presence. At 642 Dido was alone. They may have come at the bidding of Barce. It would require the presence of many persons to execute the purposes named in 634-640.

665-666. It, *mounts*. ad . . . ātria, to the roof of the hall; *alta* carries the emphasis (§ 214). *concussam*, *shattered, stricken*. *bacchātur*, *storms as madly as do the Bacchantes* (see 300-303); a strong word. The tone is like that in *gaudēns*, 190; see note there. *Fāma*: see 173-197.

667-668. Lāmentis . . . aethēr: cf. *cavae* . . . clāmor, ii. 487-488. Mark Vergil's skill in varying his descriptions of the same phenomena; see § 196. For the hiatus at *fēmineō ululātū* see §§ 292-294.

669-671. nōn aliter quam . . . ruat is briefly put for *nōn aliter quam . . . fremant, resonet . . . sī immissis ruat*, etc. Render simply by *as grievously as if*. *immissis* . . . *hostibus*: freely, with the foemen's entrance. We really have, however, an abl. abs.; *immissis* is a reflexive middle (§ 167), *having (sent =) flung themselves into*. *fu-*

rentēs, in *mad revel*. *culmina* is governed by *perque . . . perque*; *per* = *over*. In translating disregard the first *-que*.

672-673. *trepidō*, *frightened, anxious*. *unguibus* . . . *pugnīs*: common signs of grief among women. For the latter cf. *magnīs plangōribus*, 668, and *tūnsae pectora palmīs*, i. 481, with note. Cf., too, *crīnibus* . . . *passis*, i. 480, with note. For men's way of showing grief see note on *immissa*, iii. 593.

675-676. *Hoc illud . . . fuit?*, *Was this that thing you were planning?* Cf. *Hoc erat . . . quod, . . . ?*, ii. 664. *Mē . . . petēbās?*, *Were you all the while assailing me with guile* (instead of taking me into your confidence, to win my help)? *Petere* is used of the lunges and feints made by fencers. Cf. *petitiō* in Cicero, *Cat. I.* 15. *mihi*, to my sorrow; see § 131. *ignēs*: on the altar. Anna now sees that they are funeral fires. Formerly (494-498) she thought their purpose widely different.

677. *Quid . . . querar?*: deliberative question; see note on *crēdant*, i. 218. *Comitem . . . sorōrem*: freely, the company of your sister.

- sprēvistī moriēns? Eadem mē ad fāta vocāssēs!
 Īdem ambās ferrō dolor atque eadem hōra tulisset.
- 680 Hīs etiam strūxī manibꝯ patriōsque vocāvī
 vōce deōs, sīc tē ut positā crudēlis abessem!
 Exstīnxtī tē mēque, soror, populumque patrēsque
 Sīdoniōs urbemque tuam. Date vulnera lymphīs
 abluam, et, extrēmꝯ sī quis super hālitus errat,
 685 ōre legam." Sīc fāta, gradūs ēvāserat altōs,
 sēmianimemque sinū germānam amplexa fovēbat
 cum gemitū, atque ātrōs siccābat veste cruōrēs.
 Illa gravīs oculōs cōnāta attollere rūrsus
 dēficit; infīxum strīdit sub pectore vulnus.
- 690 Ter sēsē attollēns cubitōque adnīxa levāvit;
 ter revolūta torō est, oculisque errantibus altō
 quaesīvit caelō lūcem, ingemuitque repertā.

678-679. moriēns, in your dying hour. **vocāssēs**: for the mood see note on *utinam . . . adforet*, i. 575-576. This clause serves as the protasis to *Īdem . . . tulisset*, 679. Expressions of vain regret are often thus used as protases in contrary to fact cond. sentences. **vocāssēs** and **tulisset** may also be explained as subjunctives used to express unfulfilled past obligation, *you should have called*; see A. 439, b; H. 559, 6.

680-681. strūxī: sc. *pyram*, comparing 494-498. **vocāvī . . . deōs**: i.e. joined in these rites. **vōce**: sc. *hāc*, out of *Hīs*, 680. **tē . . . positā**, when you lay thus; lit., 'when you were laid thus' (sc. by your own hands). Anna can not bring herself to call Dido's act by its proper name. Cf. also, *Sic, ō sic positum*, ii. 644, with note.

683-684. Date has here the meaning and the constr. of *sinite* as used in ii. 669; see note there. Render by *Suffer me to lave . . . and to gather. abluam*: Anna has seen from the first that Dido's condition is hopeless. This is shown by 676, esp. *rogus* and *ignēs*, by 677-679 as a whole, and by 682. Her thought is simply to

do for Dido the little that could be done for one in her state. **super** may (1) =an adv., *lingering*, as in iii. 489 (see note there), or it may be an adv., *above* (her lips). **errat**, *flits*.

685-686. ōre (meō) legam: it was an old Roman custom for some one to catch in his mouth the last breath of a dying friend or kinsman. The purpose of this act was to conserve and pass on to the surviving kin the strength that lay in the spirit of the dying person. **gradūs . . . altōs**: i.e. of the pyre, called *altōs* . . . *rogōs*, 645-646. For *ēvāserat* with acc. cf. *ēvāsisse tot urbis*, iii. 282. **sēmianimem**: for scansion see § 282.

689. dēficit, swoons; literally, 'fails.' For a similar sense cf. *quā dēficit ignis*, ii. 505. **strīdit**, gurgles, sobs. *Strīdō* is a verb of wide meaning, applicable to a variety of sounds, esp. to hissing or whistling; cf. *stridor . . . rudentum*, i. 87. The *vulnus* is described in terms of its own effects. For the form *strīdit* cf. § 112.

690-692. adnīxa, supporting herself. **errantibus**, roving. Dido can no longer control her eyes. **repertā**: sc. *lūce*.

Tum Iūnō omnipotēns, longum miserāta dolōrem
 difficilisque obitūs, Īrim dēmisit Olympō,
 quae luctantem animam nexōsque resolveret artūs. 695
 Nam quia nec fātō meritā nec morte peribat,
 sed misera ante diem subitōque accēnsa furōre,
 nōndum illi flāvum Prōserpina vertice crīnem
 abstulerat, Stygiōque caput damnāverat Orcō.
 Ergō Īris croceīs per caelum rōscida pinnīs 700
 mille trahēns variōs adversō sōle colōrēs
 dēvolat, et suprà caput adstitit. "Hunc ego Dīti
 sacrum iussa ferō, tēque istō corpore solvō."
 Sic ait, et dextrā crīnem secat; omnis et ūnā
 dilāpsus calor, atque in ventōs vīta recessit. 705

693-705. Juno sends Iris down from heaven to sever the thread of Dido's life.

693-694. *longum . . . obitūs*, the length of . . . , the difficulty of (§ 214). *Īrim*: see § 314.

695. *nexōs* (sc. *eī = animae*): 'freely, clinging thereto.' *resolveret*, sever, part. For the ancient definition of death see note on *animā . . . artūs*, 385. *quae . . . resolveret* is a purpose clause.

696. *fātō*: i.e. by a natural death. *meritā . . . morte*, by a death that she had earned, i.e. a violent death brought on by some act or some folly of her own, such a death, for example, as Aeneas declared that he had earned, ii. 432-434.

697. *ante diem*: as in 620. *accēnsa*, aflame (with).

698. *illi*: for case see note on *silici*, i. 174. *flāvum . . . crīnem*: see note on *flāventis . . . comās*, 590. *Prōserpina*: see § 336.

699. *Stygiō . . . Orcō*: the negative of *nōndum*, 698, belongs also with this

clause, and had not yet, etc. *Orcō*: dat. of interest (§ 131).

701. *trahēns*, trailing. *adversō sōle*: freely, athwart the sun. The words constitute an abl. abs., 'the sun being opposite (Iris).' Cf. such expressions as *adversō flūmine*, *secundō flūmine*, 'up stream,' 'down stream.' *adversō* accurately pictures the way in which a rainbow always stands out over against the sun; if the sun is in the East, the rainbow is in the West, and vice versa.

702-703. *Hunc*: *crīnem* is to be supplied; cf. *dextrā crīnem secat*, 704. *sacrum* is in the pred. to *ferō*, I bear away as holy, I bear away to be sacred.

704-705. *ūnā*: freely, therewith, thereupon. The word really = 'along with' the act expressed by *dextrā . . . secat*. *ventōs . . . recessit*: *vīta* is here the life-giving principle, the soul (cf. *animam*, 695). Since the soul was thought of as breath, Vergil's expression is natural enough.

LIBER QUINTUS

- Intereā medium Aenēās iam classe tenēbat
certus iter, flūctūsque ātrōs Aquilōne secābat,
moenia respiciēns, quae iam infēlicis Elissae
conlūcent flammīs. Quae tantum accenderit ignem
5 causa latet, dūrī magnō sed amōre dolōrēs
pollūtō nōtumque furēns quid fēmina possit
trīste per augurium Teucrōrum pectora dūcunt.
Ut pelagus tenuēre ratēs, nec iam amplius ūlla
occurrit tellūs, maria undique et undique caelum,
10 ollī caeruleus suprā caput astitit imber,
noctem hiememque ferēns, et inhorruit unda tenebris.
Ipse gubernātor puppī Palinūrus ab altā:

1-34. Aeneas sees the flames of Dido's pyre and guesses their meaning. Presently, to avoid a storm, he puts into the harbor of Eryx, in Sicily.

1-2. *medium . . . tenēbat . . . iter*, was well on his way. *certus*, unwaveringly. Cf. *certus eundī*, iv. 554. *Aquilōne*: instr. abl. with *ātrōs*, which gives the result, *dark, black*, not the process, 'darkened'; see §§ 160, 215.

4. *flammis*: how or by whom the pyre was lighted Vergil nowhere says. *flūctūs . . . flammīs*, 2-4, throws light on *certus*, 2. Around Aeneas are rough waves, behind him is Dido, whom he loves; yet on he goes.

5-6. *dūrī . . . dolōrēs*: i.e. the thought of the cruel pangs that arise, etc. *magnō . . . amōre . . . pollūtō*, when a mighty passion has been outraged, a powerful expression, giving, as a review of Book IV, Vergil's view of the love of Dido and Aeneas each

for the other. Both Dido and Aeneas sinned; both outraged *amor*, Dido by being false to her vow to Sychaeus (see notes on *ūnī . . . culpae*, iv. 19, and on iv. 552), Aeneas by leaving Dido, even though in leaving her he was doing his highest duty (see note on *pīus*, iv. 393). *nōtum*: the neut. adj. here = an abstract noun, *knowledge*, a usage not common until we come to later Latin prose. *quid . . . possit* depends on *nōtum*, the knowledge of what a woman, etc.

7. *trīste . . . dūcunt*: all the Trojans were aware, of course, of the *amor* of Dido and Aeneas; that they condemned this passion was shown, e.g. in iv. 294-295, 397-407 (see notes there).

8-11. are nearly identical with iii. 192-195; see notes there.

12. *Ipse . . . Palinūrus*: cf. iii. 201-202.

"Heu! Quianam tantī cīnxērunt aethera nimbī,
 quidve, pater Neptūne, parās?" Sic deinde locūtus
 colligere arma iubet validisque incumbere rēmīs, 15
 obliquatque sinūs in ventum, ac tālia fātur:
 "Magnanime Aenēā, nōn, sī mihi Iuppiter auctor
 spondeat, hōc spērem Ītaliā contingere caelō.
 Mūtātī trānsversa fremunt et Vespere ab ātrō
 cōnsurgunt ventī, atque in nūbem cōgitur āēr, 20
 nec nōs obnītī contrā nec tendere tantum
 sufficimus. Superat quoniam fortūna, sequāmur,
 quōque vocat vertāmus iter. Nec litora longē
 fida reor frāterna Erycis portūsque Sicānōs,
 sī modo ritē memor servāta remētior astra." 25
 Tum pius Aenēās: "Equidem sic poscere ventōs
 iam dūdum et frūstrā cernō tē tendere contrā.

13. **Quianam**: archaic for *quidnam*; *nam* is used as in ii. 373. The first part of the word is the neut. pl. of *quis* (cf. the old abl. sing. *quī*; both forms follow the third declension), and so practically = *Quid*, *Why*.

15. **colligere arma**, gather in the tackle (to make all snug, as sailors say), before the storm breaks. *arma* and *armāmentum* often denote the entire tackle of a ship. Cf., too, *armārī classem*, iv. 299.

16. **obliquat . . . ventum**: cf. *cornua . . . antemnārum*, iii. 549, with notes. **sinūs**: as in iii. 455. **in**: freely, to meet. Palinurus has been trying to make for Italy against an adverse wind; he now tacks and runs before the wind. In 17-25 he explains his action.

17. **auctor**, as surety, a use of the word common in legal connections.

18. **hōc . . . caelō**, while such weather holds; see § 161. **contingere**, touch (the original sense of the word), reach.

19. **trānsversa**, athwart our course; for the adv. acc. see § 146. **Vespere**, West (§ 207).

20. **cōgitur**, is thickening. Contrast *scindit . . . apertum*, i. 587, where the disappearance of the cloud is due to rarefaction.

21. **contrā**: join with *tendere*; it corresponds to the prefix of *obnītī*. **tantum**: freely, with success. The word = *tantum quantum opus est*, 'to the required extent.'

22. **sufficimus** = *possumus*, and so may be used with the inf. (§ 180).

23-24. **quōque**, and whither. **Nec . . . Sicānōs**, And not far away are, I think, etc. With *reor* sc. *esse*. Palinurus means, simply, 'And a change of course will not hurt us: in fact, it will bring us, soon, to loyal friends.' **fida**: as the home of Acestes, i. 195-196. **frāterna** picturesquely ascribes to the *litora* the affection felt for Aeneas by his half-brother Eryx.

25. **servāta** = *quae servāvi* (watched), i.e. on their former visit to Sicily, iii. 692-715.

26-27. **pius**: Aeneas is ever heedful of his people's welfare; cf. § 66. **iam dūdum . . . cernō**: see note on *tot . . . gerō*, i. 47-48. **contrā**: sc. *eōs* = *ventōs*.

- Flecte viam v̄elis. An sit mihi gr̄atior ūlla
quōve magis fessās optem dēmittere nāvīs
30 quam quae Dardanium tellūs mihi servat Acestē,
et patris Anchīsae gremiō complectitur ossa?"
Haec ubi dicta, petunt portūs, et v̄ela secundi
intendunt Zephyrī; fertur cita gurgite classis,
et tandem laetī nōtae advertuntur harēnae.
35 At procul ex celsō mirātus vertice montis
adventum sociāsque ratīs occurrit Acestēs,
horridus in iaculīs et pelle Libystidis ursae,
Trōia Crinīsō conceptum flūmine māter
quem genuit. Veterum nōn immemor ille parentum,
40 grātātur reducīs, et gazā laetus agresti
excipit, ac fessōs opibus sōlātur amīcīs.

28. An (*tellūs*) sit . . . ? , *Would any land be . . . ?* An is used here, as often, in a single question, i.e. no alternative question with *utrum* or *-ne* can be supplied before it. In this idiom *an* often equals *num*, as here; less often it equals *nōne*. *sit*: conditional; sc. 'if you were to put me to the test,' or the like. *ūlla* = *ūlla alia*, i.e. any land other than Sicily. Sc. *tellūs*, from 30.

29-30. quōve . . . ? , or *whither . . . ?*, or *to what (other land) . . . ?* For *-ve* with a question see note on *aut . . . -ve*, i. 369-370. *magis . . . quam quae*, rather than (*to that land*) *which*, etc. Sc. *ad eam terram* as antecedent to *quae*. *dēmittere*: *bring home*. In verbs the prefix *dē-* often = 'homeward.'

31. Anchīsae . . . ossa: see iii. 707-714.

32-34. v̄ela . . . Zephyrī: the maneuver indicated in 16 puts the ships before the wind, and so makes the west wind (cf. *Vespere . . . ventī*, 19-20) now favorable; the seas are thus less trying. *gurgite* here = *undā*, *aquā*; in i. 118, iii. 421 the sense is different. *nōtae . . . harēnae*: for case see § 134.

35-41. Acestes welcomes them royally.

35-37. mirātus, marking with astonishment, because it was winter (see note on *sidere*, iv. 309), and because he had not expected to see them again so soon. *occurrit*: sc. *eīs* = *sociīs*, out of *sociās* . . . *ratīs*. *horridus in*, *bristling in*, *roughly clad in*, fits *pelle* better than it does *iaculīs*. For the use of the *pellis* cf. *lupae . . . laetus*, i. 275.

38-41. Trōia . . . genuit, *Him, conceived of the river-god Criniseus, a Trojan mother bore*. *Crinīsō . . . flūmine*: for constr. cf. *Maiā genitum*, i. 297, with note. See also § 325, at the end. *māter*: Eggesta, or Segesta, by name. Her father had sent her to Sicily to escape a monster which was ravaging the Troad. *quem*: the postponement of the rel. pron. is like the postponement of a conjunction (§ 236). *Veterum . . . parentum*: i.e. his mother's Trojan ancestry. *grātātur reducīs*: sc. *eōs esse*; *grātātur* is here treated as a verb of speech, *comments with joy on the fact that*. *gazā . . . agresti*: i.e. with the best the fields afford. Such fare would be, at the best, simple, limited. *opibus . . . amīcīs*, *friendly resources*. The friendly greeting sup-

Postera cum primō stellās Oriente fugārat
 clāra diēs, sociōs in coetum litore ab om̄i
 advocat Aenēās tumulique ex aggere fātur:
 “Dardanidae magnī, genus altō ā sanguine dīvum, 45
 annuus exāctis complētur mēnsibus orbis,
 ex quō rēliquiās dīvīnique ossa parentis
 condidimus terrā, maestāsque sacrāvimus ārās.
 Iamque diēs, nisi fallor, adest, quem semper acerbum,
 semper honōrātum (sic, dī, voluistis) habēbō. 50
 Hunc ego Gaetūlis agerem sī Syrtibus exsul,
 Argolicōve marī dēprēnsus et urbe Mycēnae,
 annua vōta tamen sollemnisque ōrdine pompās
 exsequer, strueremque suis altāria dōnīs.
 Nunc ultrō ad cinerēs ipsius et ossa parentis 55

plements the fare. That the power and the wealth of Acestes were limited was hinted, in i. 600-602, by Aeneas himself.

42-71. Aeneas points out that it is the anniversary of his father's burial, and announces games to be held nine days later.

42-44. *primō . . . Oriente* = *primō . . . Eoδ*, iii. 588. *omni*, everywhere. Cf. ii. 604, ii. 624, etc. *tumulī* is a needed gen. of definition (§ 122) with *aggere*, which is applicable to heaps of divers kinds. Aeneas speaks from a mound, as Roman generals did in later days.

45. *genus . . . dīvum*: cf. note on *genus invisum*, i. 28.

46-48. *annuus . . . orbis*, a year's cycle. In i. 269 *orbis* by itself has this meaning. *exāctis . . . mēnsibus*, is drawing to a close with the passage of the months; lit., 'is being completed by the finishing (rounding out of) the months.' *ex quō (tempore)*, since. *rēliquiās . . . terrā*: cf. *animam . . . condimus*, iii. 67-68, with note on *sepulcrō*. *divini*: Aeneas thinks of his father as deified since his death. He might think this of one who, in life, had been *coniūnx* of the goddess Venus.

Cf. also ii. 788 (said of Creūsa), with notes. *terrā*: local abl., = *in terrā* (§ 155). In prose we should have *in terram*. *maestās*: i.e. that gave token of our sorrow. Cf. *stant . . . cupressō*, iii. 63-64; also iii. 304-305.

51-52. *sī*: for position see § 236. With *marī dēprēnsus* = *caught* by a storm, with *urbe* it = *imprisoned*. Render by *hemmed in by*. For *et* we should say 'or,' but *et* is correct, since the verse has to do with a single class of evils, perils from the Greeks, as distinct from perils in Africa, 51. *Mycēnae*: a very rare singular. For case (gen.) see § 123.

53-54. *annua*: freely, every year; lit., 'yearly' (as adjective). *exsequer* with *vōta* = *fulfill*; with *pompās* it has its literal sense. Render by *follow forth*. At Rome bodies were buried or burned outside the city. *struerem*, I should pile (heap) high. *suis*, meet, proper.

55. *ultrō*, strange to say (see Vocabulary). In effect, the word = *mīrābile dictū* (i. 439), and calls attention sharply to the coincidence noted in 55-57. *ad* is right, since *adsumus* (57) virtually = *advēnimus*; see § 222.

- (haud equidem sine mente reor, sine nūmine dīvum)
 adsumus, et pōrtūs dēlātī intrāmus amīcōs.
 Ergō agite, et laetum cūctī celebrēmus honōrem;
 poscāmus ventōs, atque haec mē sacra quotannīs
 60 urbe velit positā templīs sibi ferre dicātīs.
 Bīna boum vōbīs Trōiā generātus Acestēs
 dat numerō capita in nāvīs; adhibēte Penātīs
 et patriōs epulīs et quōs colit hospes Acestēs.
 Praetereā, sī nōna diem mortālībus alnum
 65 Aurōra extulerit radiīsque retēxerit orbem,
 prīma citae Teucris pōnam certāmina classis;
 quīque pedum cursū valet, et quī vīribus audāx
 aut iaculō incēdit melior levibusque sagittīs,

56-57. *haud* . . . *dīvum*: for the thought cf. i. 387-388, ii. 777-778. *dēlātī* (*eō*), *carried thither*, i.e. *ad pōrtūs amīcōs*. Cf. iii. 219, iii. 441.

58-60. *laetum*: because the coincidence proves heaven's care for them. *honōrem*, *tribute*, the payment, for the first time, of the *annua vōta* (53). *poscāmus*: sc. *eum* = *Anchisēn*; see note on *divinī*, 47. *ventōs*: i.e. to help us when we set sail again. *atque* . . . *mē* . . . *velit*, and may it be his desire that, etc. Vergil might have written, more simply, but less forcefully, *atque ut velit*. In that event *ut velit* would have depended on *poscāmus*. *sacra* . . . *ferre*: Vergil probably had in mind the *parentālia*, a festival held annually in Rome, February 13-21, at which offerings, esp. of flowers, were made to the dead. Cf. iii. 66-67. Games were sometimes celebrated on the anniversary of a funeral. *urbe* . . . *positā* = *cum urbem meam posuerō*.

61-62. *Bīna* . . . *numerō*: cf. *oppida* . . . *numerō ad duodecim*, Caesar, *B. G. I. 5. 2*. *Trōiā generātus*: freely, true son of Troy. The expression is called forth by the generous gift. The constr. of *Trōiā* is that seen in *Nāte deā*, i. 582. But names of places are not often so used. *adhibēte*, *invite*, as Dido invited

Jupiter, etc., i. 731-734. See *adhibeo* in Vocabulary.

63. *et* . . . *et quōs* . . . *Acestēs*: these words are in appos. with *Penātīs*, 62. Cf. notes on *-que* . . . *et*, ii. 5-6, *-que* . . . *-que*, ii. 764-765, iv. 526. The emphasis here is on *et quōs*, etc. Forgetting religious conservatism, Aeneas will extend participation in the rites which are to honor Anchises to a group of Trojans who, for years, had lived apart from Anchises. *patriōs*: those of Troy as opposed to any whose worship Acestes might have learned in Sicily.

64. *Praetereā*, *Besides*, *Secondly*, adds the promise (64-70) of games (see note on *sacra* . . . *ferre*, 59-60) to the promise of a banquet (61-63). For the promised banquet see 101-103. *sī*: a religious impulse often bids men speak with hesitation of future events.

65. *extulerit*, *shall have ushered in*, lit., 'shall have raised aloft,' a natural expression, because the day (light) seems to climb the heavens. *radiīs* . . . *orbem*: cf. iv. 119.

67-68. *quī* . . . *quī* both = *quicumque*, or *sī quis*. The words introduce references to the second and third kinds of contests. In translating disregard *-que* with the first *quī*. *vīribus audāx*, *confident in his strength*.

seu crūdō fīdit pugnam committere caestū,
cūctī adsint, meritaēque expectent praemia palmae. 70
Ōre favēte omnēs, et cingite tempora rāmīs."

Sic fātus, vēlat mātērnā tempora myrtō.
Hoc Helymus facit, hoc aevī mātūrus Acestēs,
hoc puer Ascanius, sequitur quōs cētera pūbēs.
Ille ē conciliō multīs cum mīlibus ībat 75

ad tumulum, magnā medius comitante catervā.
Hic duo rīte merō libāns carchēsia Bacchō
fundit humī, duo lacte novō, duo sanguine sacrō,
purpureōsque iacit flōrēs, ac tālia fātur:
"Salvē, sāncte parēs, iterum salvēte, receptī 80

Two ways of showing strength constitute the third contest, (1) javelin throwing; (2) archery. In ancient days, javelins were thrown, at times, at least, for distance, not at a mark. Archery requires both skill and strength. *incēdit*, *strides proudly*; see note on *incēdō*, i. 46.

69-70. *seu* is used because Vergil feels fully the cond. force of *quī* . . . *quī*, 67. *crūdō*: transferred epithet (§ 212); it is the hide of which the *caestus* is made that is raw (i.e. hard, hornlike). Vergil probably meant the reader to feel also the fig. sense of *crūdus*, 'raw' = 'merciless.' See note on *quantus*, i. 752. *fīdit* = *audet*. *cūctī adsint*: after the singulars in 67-69, *quisque adsit* would be more exact.

71. *Ōre favēte*: lit., 'Favor (the ceremony) with,' etc. These words are, primarily, an appeal to worshippers to help the rites by speaking only words of good omen. The surest way to avoid ominous words was to say nothing; hence *Ōre* (or *Linguis*) *favere* usually = 'to keep silence.' Here the meaning is broader: *help on the rites*.

72-103. Aeneas makes offerings at the tomb of Anchises. These a snake, issuing from the tomb, tastes, and then returns harmlessly to the tomb. Joyously Aeneas renews the rites.

72. *mātērnā* = *mātrī sacrā*; see note on *silvam*, iii. 24. Myrtle was frequently used in rites in honor of the dead.

73. *aevī mātūrus*: see § 129.

75-76. *Ille*: Aeneas. See note on *Ille*, 90. *conciliō*, *gathering*; cf. *coetum*, 43. *ībat*, *set out*. Verses 75-103 have to do with the *annua vōta* (53, 58). *tumulum*: sc. *Anchisae*.

77-79. *duo . . . duo . . . duo*: cf. the triple *hoc*, 73-74. *merō . . . Bacchō*: a free use of the abl. of characteristic. The gen. would be far simpler. But both abl. of char. and gen. of char. are in effect adjectives (see note on *praestantī corpore*, i. 71). There are like ablatives in *lacte novō*, *sanguine sacrō*, 78. For *Bacchō* = *vīnō* cf. i. 215, iii. 354. *lacte . . . sanguine*: cf. the offerings in iii. 66-67, iii. 301. *purpureōs*: probably as in i. 591; see note there.

80. *sāncte*: cf. *divinī*, 47, and 59-60. *receptī . . . cinerēs* (81): briefly put for *ashes of him whom I rescued*, etc.; cf. *pater . . . periclis*, iii. 710-711. Of course Aeneas rescued his *pater*, not his *cinerēs* . . . *paternī*, from Troy. The poet, however, after making Aeneas say *sāncte parēs*, naturally thought of the fact that this *sānctus pater* was at the moment but *cinerēs*, and makes Aeneas apostrophize those ashes.

- nēquīquam cinerēs, animaeque umbraeque paternae!
 Nōn licuit finīs Italōs fātāliaque arva
 nec tēcum Ausonium, quicumque est, quaerere Thybrim."
 Dixerat haec, adytīs cum lūbricus anguis ab imīs
 85 septem ingēns gŷrōs, septēna volūmina trāxit,
 amplexus placidē tumulum lāpsusque per ārās,
 caeruleae cui terga notae maculōsus et aurō
 squāmam incendēbat fulgor, ceu nūbibus arcus
 mille iacit variōs adversō sōle colōrēs.
 90 Obstipuit visū Aenēās. Ille, agmine longō
 tandem inter paterās et lēvia pōcula serpēns,
 libāvitque dapēs rūrsusque innoxius imō
 successit tumulō, et dēpāsta altāria liquit.
 Hōc magis inceptōs genitōrī instaurat honōrēs,
 95 incertus geniumne locī famulumne parentis

81. *animae* = *vita*, iv. 705; see note there. The pl. in *animae* and in *umbrae*, said of one spirit, is due to the entirely natural pl. in *cinerēs*.

82. *Nōn licuit* (*mihī*) = *Nōn enim licuit*, etc. Aeneas means, (*I greet your ashes . . .*), because *I was not privileged*, etc. *fātālia . . . arva*: as in iv. 355.

83. *quicumque est*, *whatever that name means*. On the revelations made to Aeneas about his future see note on iii. 462, at the end, and cf. § 86.

84. *adytis . . . ab imīs*, *from the base of the shrine* (see § 214). Aeneas thinks of his father as a god (47, 59-60); the tomb is, to him, a shrine.

85-86. *gŷrōs* pictures the coils proper, *volūmina* the dimensions of each coil. *septēna* here merely = *septem*; the numbers seven and three (see note on *ter*, ii. 174) were sacred among the Romans. *amplexus . . . lāpsus*, *encircling . . . gliding* (§ 186). *placidē*: the behavior of this serpent was far different from that of the snakes which destroyed Laocoön and his sons Gii.

199-224). Of this difference all present on this occasion no doubt thought (§ 254). *ārās*: see 48.

87-88. *cui terga*: see § 132. *notae*: sc. some general verb like *distinguēbant*, 'adorned.' *maculōsus . . . aurō . . . fulgor*, *a brilliance flecked (spotted) with gold*. Aside from the *caeruleae notae*, the snake's body is all bright, its glitter being made more intense by spots of gold here and there.

89. *mille . . . colōrēs*: cf. iv. 701, with notes.

90-93. *Ille*: the snake. Cf. *Ille*, 75. In both passages Vergil is, in imagination, pointing to man or to snake. *Ille* = *He . . .*—see him (there)—. *agmine longō*, *with long trailing march*; cf. *agmine certō*, said of snakes, ii. 212. *longō* implies that the snake is now uncoiled. *serpēns*: here the participle. *libāvitque*: in translating disregard -*que*. *dapēs*: the milk and the blood, 78. *imō . . . tumulō* = *adytis . . . imīs*, 84.

95-99. -*ne . . . -ne*: as in i. 308; see note there. For the *genius loci* see

esse putet; caedit binās dē mōre bidentīs
 atque suēs, totidem nigrantīs terga iuencōs,
 vīnaque fundēbat paterīs, animamque vocābat
 Anchīsae magnī Mānīsque Acheronte remissōs.
 Nec nōn et socii, quae cuique est cōpia, laetī
 dōna ferunt; onerant ārās mactantque iuencōs;
 ōrdine aēna locant aliī, fūsique per herbam
 subiciunt veribus prūnās, et viscera torrent.

100

Expectāta diēs aderat, nōnamque serēnā
 Aurōram Phaëthontis equī iam lūce vehēbant,
 fāmaque finitimōs et clārī nōmen Acestae
 excierat; laetō complēbant litora coetū
 vīsūrī Aeneadās, pars et certāre parātī.
 Mūnera principiō ante oculōs circōque locantur

105

§§ 327-328. *famulum, attendant*. Particular deities were believed to have special attendants; Creūsa was such a *famulus* of Cybele, ii. 788. The *famulus* was frequently in animal form, as here. Anchises, as a god (see notes on *divini*, 47, on *sācte*, 80, and on 84), may have a *famulus*. If so, the act of the snake in eating the *dapēs* indicated that the rites were acceptable to Anchises the god. Verses 96-99 tell us that Aeneas decided that the serpent was the *famulus Anchisae*. *bidentīs . . . iuencōs*: sacrifices of swine, sheep, and oxen were common in certain connections and were called *suovetaurilia*. *terga*: acc. of spec. (§ 147) with *nigrantīs*. No doubt all the victims were black, because the sacrifice had to do with death, i.e. with the underworld. *remissōs, freed, released*, i.e. that it may partake of the feast in its honor. The favoring presence of the spirit of Anchises at his tomb, now, is inferred from the actions of the snake, his *famulus* (see 84-93, esp. 90-93). Cf. *Mānīs . . . tumulum*, iii. 303-304, with notes.

100. *quae . . . cōpia*: briefly put for

eā cōpiā quae est cuique. Render by *so far as each has the means*.

101-103. *mactant . . . torrent* (103): cf. carefully the longer description in i. 210-215, with notes. Vergil has plainly aimed at variety (§ 196).

104-113. The ninth day arrives; the games begin.

104-105. Verses 104-699 all have to do with the games promised by Aeneas in 64-70. *serēnā . . . lūce*: abl. of char. with *aurōram*, *clear-lighted*, i.e. cloudless. See note on *praestantī corpore*, i. 71. *Phaëthontis = sōlis* or *Phoebi*; see *Phaëthōn* in Vocabulary.

106-108. *fāma*: men's talk about the coming games. *excierat*: sc. *ē domibus*. Note the tense; the spectators had assembled even before day-break, as they often did at Rome to witness similar games. *vīsūrī (aliī)*, *some purposing to see*; see note on *inspectūra . . . ventūra*, ii. 47. *pars . . . parātī*: the masc. in *parātī* is possible, because *pars = aliī*. See note on *pars . . . aliī*, i. 212-213. *et, also*. *certāre*: for constr. see § 184.

109. *circō = coetū*, 107.

110 in mediō, sacrī tripodes, viridēsque corōnae,
et palmae, pretium victōribus, armaque, et ostrō
perfūsae vestēs, argenti auriq̄ue talentum,
et tuba commissōs mediō canit aggere lūdōs.

Prīma parēs ineunt gravibus certāmina rēmīs
115 quattuor ex omni dēlectae classe carīnae.
Vēlōcem Mnēstheus agit ācrī rēmige Pristim,
mox Italus Mnēstheus, genus ā quō nōmine Memmī,
ingentemque Gyās ingenti mōle Chimaeram,
urbis opus, triplici pūbēs quam Dardana versū
120 impellunt (ternō cōnsurgunt ōrdine rēmī),
Sergestusque, domus tenet ā quō Sergia nōmen,
Centaurō invehitur magnā, Scyllāque Cloanthus
caeruleā, genus unde tibi, Rōmāne Cluentī.

110-113. **sacrī**: tripods were frequently offered to the gods. **palmae**: the victor in the great Greek games received such a branch. The Romans borrowed the custom; cf. *palmae* = *victōriae*, 70. **perfūsae**, *died*; lit., 'drenched.' **talentum**: here simply *a great weight*; see Vocabulary. **et**, and forthwith (§ 220). **commissōs** (*esse*) . . . **lūdōs**: cf. *pugnam committere*, 69. **mediō**, *central*, i.e. in the midst of the *circus*. **aggere**, *from*, etc.

114-285. The first event is a race between four of the Trojan ships.

114. **parēs**, *well-matched*; contrast *impār*, i. 475. **gravibus**: an important epithet; the race is no holiday.

116-117. **ācrī rēmige**: coll. sing., in the instr. ablative. **mox** . . . **Mnēstheus**: i.e. destined ere long to play a part in Italy. **genus** . . . **Memmī** shows a confusion of two expressions: (1) *ā quō (est) genus Memmī*, and (2) *cuius ā nōmine genus Memmī nōmen habet*, or the like. The great Roman families sought to trace out for themselves a Trojan lineage; cf. notes on i. 267-268. Roman etymologies are often wholly erroneous.

118-120. **Gyās**: sc. *agit*. **ingenti mōle** (modal abl.) corresponds to *ācrī rēmige*, 116; *mōle* = 'trouble,' 'effort.' Render 118 by *drives the giant Chimaera with (equally) giant exertion*. **urbis opus**: an extravagant expression, *product of a city*, i.e. a work so huge that it would take a city to build it. **triplici** . . . **versū** refers to the three rows of oarsmen within the ship, **ternō** . . . **ōrdine** to the three rows of oars without. Triremes were not known in the heroic age; thus we have another anachronism (see notes on *ancora*, i. 169, and on *birēmīs*, i. 182). On ancient triremes see an illustrated article in *The Classical Review*, XIX (1905), 371-377. **versū**, *row* (see *versus* in Vocabulary).

122-123. **Centaurō invehitur**, *sails in*, etc. Study *invehō* and *vehō* in Vocabulary. **Scyllā**: the vessels probably derived their names from figure-heads, which represented a shark, a Chimaera, etc. **caeruleā**: Vergil calls the four ships *parēs*, 114. Then, yielding to his love of variety (§ 196), he emphasizes single points in connection with each ship (cf. *Vēlōcem*, *ingentem*, *magnā*, *caeruleā*); cf. note

Est procul in pelagō saxum spūmantia contrā
 litora, quod tumidis summersum tunditur ōlim 125
 flūctibus, hibernī condunt ubi sīdera Caurī;
 tranquillō silet, immōtāque attollitur undā
 campus et apricīs statio grātissima mergīs.
 Hic viridem Aenēās frondentī ex ilice mētā
 cōstituit signum nautis pater, unde revertī 130
 scirent et longōs ubi circumflectere cursūs.
 Tum loca sorte legunt, ipsique in puppibus aurō
 ductōrēs longē effulgent ostrōque decōrī;
 cētera pōpuleā vëlatur fronde iuventūs,
 nūdātōsque umerōs oleō perfūsa nitēscit. 135
 Cōnsidunt trānstris, intentaque braccia rēmīs;

on *Dextrum*, iii. 420. No doubt each ship possessed all the qualities noted. *tibi*: sc. *est*. **Cluenti**: for the voc. see note on *tibi* . . . *Apollō*, iii. 119.

124. saxum: this word regularly denotes a single stone or mass of rock.

125. summersum is a proleptic epithet (§ 211), *till it is submerged*. It gives the result of *tunditur*. *ōlim*: as in iii. 541.

127. tranquillō, but in still weather, such as obtains now, at the time of the games; *tranquillō* is a temporal ablative. For the substantival use of the adj. see § 216, 2. **immōtā . . . undā**, *lifts itself up* (= *rises*) from, etc. For *attollitur* = *sē attollit* see § 167. Note the triple contrast, *summersum* and *attollitur*, *tumidis* . . . *flūctibus* and *immōtā* . . . *undā*, *Caurī* and *tranquillō*.

128. campus, level expanse. **apricīs**, *sun-loving*; properly, 'sunny.' The adj. suits better the place on which the birds stand. **statio**, *haunt*. Cf. the use of *statio* in ii. 23.

130-131. signum, as signal, as mark. **nautis pater**: the juxtaposition gives an effect like 'for the sailors whose thoughtful ruler he was.' **unde** = *ut inde*; so *ubi*, 131, = *ut ibi*. With *ubi* sc. *scirent*. Render *unde*

. . . *cursūs* freely by *that they might know whence . . . and where*, etc. But Vergil's sentence, a very awkward sentence, says something quite different: 'that they might (know =) be warned to . . . and that they might (know =) be warned to,' etc. **reverti** . . . **circumflectere**: the actions are given in the order of their importance in Aeneas's thoughts, not in their strict chronological sequence. Cf. notes on *Referēs* and *ibis*, ii. 547.

133. ostrō . . . **decōrī** gives the means of *effulgent*, as *aurō* (132) does; hence the two may be joined by *-que*. Cf. the use of *et* in i. 694.

134. cētera . . . **iuventūs**: i.e. the rest of the crew, on each ship. **pōpuleā**: the poplar was sacred to Hercules, the god of athletes.

135. umerōs . . . **perfūsa**, *their bare shoulders drenched*. See § 148. **oleō**: cf. iii. 281, with notes.

136. intenta . . . **rēmīs**: freely, *their arms are set, with every muscle strained, to the oars*; lit., 'their arms are strained upon (or from),' etc. *rēmīs* may be (1) abl. (cf., then, § 153), or (2) dat. (cf., then, § 138). The handles of the oars are well forward and the blades well back, ready for a stroke.

- intentī exspectant signum, exsultantiaque haurit
 corda pavor pulsāns laudumque arrēcta cupīdō.
 Inde, ubi clāra dedit sonitum tuba, finibus omnēs,
 140 haud mora, prōsiluēre suis; ferit aethera clāmor
 nauticus, adductis spūmant freta versa lacertīs;
 infundunt pariter sulcōs, tōtumque dehīscit
 convūsum rēmīs rōstrisque tridentibus aequor;
 nōn tam praecipitēs biiugō certāmine campum
 145 corripuēre ruuntque effūsī carcere currūs,
 nec sic immissis aurigae undantia lōra
 concussēre iugīs, prōnīque in verbera pendent.
 Tum plausū fremitūque virum studiisque faventum
 cōnsonat omne nemus, vōcemque inclūsa volūtant
 150 litora; pulsātī collēs clāmōre resultant.

137-138. *intentī*: intentional repetition of *intenta*, 136; every power of body and mind is bent on the race. *exsultantia*, bounding, pounding. *haurit corda*, drains their hearts (of strength). *pavor*, excitement, i.e. nervous tension. *pulsāns*, throbbing. *arrēcta*, uplifted, exalted. We might say 'towering.'

139. *finibus*: i.e. their respective starting-places. Vergil has in mind the *carcerēs*, closed stalls in the Circus within which chariots were confined till the trumpet sounded for the race to begin. Cf. *carcere*, 145.

140-141. *haud mora* (est): Latin poets are fond of this expression, used thus parenthetically. A prose writer would say *sine morā*. *clāmor nauticus*: as in iii. 128. *adductis*, straining; literally, 'drawn home to' (sc. the breast), as is done in rowing. *versa* = *ēversa* (§ 221), upturned. *lacertis*: instr. abl., with *versa*.

142. *sulcōs*: acc. of effect: § 140.

144. *biiugō certāmine*: i.e. in a contest of two-horse chariots.

145. *corripuēre*: instantaneous pf. (§ 164), or 'gnomic' pf. (see note on *cōnstitērunt*, iii. 681). *effūsī*: middle,

pouring, springing (§ 186). *carcere* = *finibus*, 139.

146-147. *nec sic immissis . . . iugīs*, nor with (lit., 'for') steeds urged onward so furiously (sic). *iugīs* stands by metonymy (§ 200) for *equīs*; it is dat. of interest (§ 131). *undantia*, waving, streaming. *concussēre* balances *corripuēre*, 145; it expresses the eager shake of the reins with which the *aurigae* spur on their horses. The chariot race is described with full reference to the two sets of participants, horses and men. *prōnī . . . pendent*, stretched far forward, fling themselves into, etc. *pendent* gives both result and process; hence Vergil could say *in verbera*, instead of *in verberibus*.

148. *virum*, spectators; for the form see § 100. *studiis*, enthusiastic cheers; lit., 'enthusiasms.' Cf. *studia* in ii. 39. *faventum*, supporters, partisans; see note on *venientum*, i. 434.

149-150. *inclūsa*, pent in. *collēs . . . resultant* gives a process the very opposite of the truth; an echo is due to the rebounding of sound from what it strikes. Cf. *uterō . . . recussō*, ii. 52, with note. We are to think of



A CHARIOTEER

Effugit ante aliōs, primisque ēlābitur undīs
 turbam inter fremitumque Gyās, quem deinde Cloanthus
 cōnsequitur, melior rēmīs, sed pondere pīnus
 tarda tenet; post hōs aequō discrimine Pristis
 Centaurusque locum tendunt superāre priōrem, 155
 et nunc Pristis habet, nunc victam praeterit ingēns
 Centaurus, nunc ūnā ambae iūctisque feruntur
 frontibus, et longā sulcant vada salsa carinā.
 Iamque propinquābant scopulō mētamque tenēbant,
 cum princeps mediōque Gyās in gurgite victor 160
 rēctōrem nāvis compellat vōce Menoetēn:
 "Quō tantum mihi dexter abīs? Hūc dirige gressum;
 lītus amā, et laevās stringat sine palmula cautīs.
 Altum aliī teneant." Dixit, sed caeca Menoetēs
 saxa timēns prōram pelagī dētorquet ad undās. 165
 "Quō diversus abīs?" iterum "Pete saxa, Menoetē!"

wooded hills sweeping round parallel to the coast. Such hills would make a sounding-board or 'amplifier.'

151-155. *primis . . . undis*: abl. of the route (§ 159); the waves are 'first' because the leader is cleaving his way through them. *quem . . . cōnsequitur*, but him . . . follows closely. The idea of 'closely' is in *con-* of *cōnsequitur*. *pondere . . . tarda*, (slow =) slowed by, etc.; see §§ 160, 215. *pīnus = nāvis pīnea*; see § 203. *tenet = dētinet* (§ 221); sc. *eum*. *aequō discrimine*: i.e. from the leaders. *locum . . . superāre priōrem*: the lead is an obstacle to be overcome. *superāre*, master; for syntax see § 179.

156. *habet*: sc. *priōrem locum*. *victam*: sc. *eam = Pristim*.

157-158. *iūctis . . . frontibus* is a modal abl., and can so be joined by *-que* to *ūnā*, an adv.; cf. the use of *et* in i. 694. *longā . . . carinā*: coll. sing., with their long hulls. With *sulcant* sc. *ūnā*, out of 157; throughout their whole length the two vessels are even.

160. *princeps = primus*, leader. *me-*

diō . . . in gurgite, at the midpoint of the watery course; see note on *sum-mā . . . undā*, i. 127.

162. *mihi*: dat. of interest (§ 131), to my hurt. *dexter* = an adv., to the right. Menoetes was making a wide turn which was taking the vessel far from the rock, to the right. In the Circus the chariots sought to keep as close as possible to the turning-posts.

163. *amā*: we say 'hug.' *stringat sine*: for constr. see note on *sinite . . . revisam*, ii. 669. The position of *sine*, after the subj., makes the constr. easy; let the oars graze . . . , let (them), etc.

164-165. *caeca . . . saxa*: Menoetes is afraid that unseen reefs may run out a distance from the visible rock (127-128). *pelagī . . . undās*: i.e. the waters to the right; *pelagus* denotes open water, 'the high seas.' See note on *dexter*, 162.

166. *diversus*, wide of the course, corresponds to *dexter*, 162. *Quō . . . Menoetē!* explains *clāmōre*, 167. *abīs*: *ab-* means 'away from your true course.' *iterum*: join with *revocābat*, 167.

- cum clāmōre Gyās revocābat, et ecce Cloanthum
 respicit instantem tergō et propiōra tenentem.
 Ille inter nāvemque Gyae scopulōsque sonantis
 170 rādit iter laevum interior, subitōque priōrem
 praeterit, et mētīs tenet aequora tūta relictīs.
 Tum vērō exārsit iuvenī dolor ossibus ingēns,
 nec lacrimīs caruēre genae, sēgnemque Menoetēn.
 oblitus decorisque suī sociumque salūtis,
 175 in mare praecipitem puppī dēturbat ab altā;
 ipse gubernāclō rēctor subit, ipse magister
 hortāturque virōs clāvumque ad litora torquet.
 At gravis, ut fundō vix tandem redditus imō est,
 iam senior madidāque fluēns in veste Menoetēs
 180 summa petit scopulī, siccāque in rūpe resēdit.
 Illum et lābentem Teucrī et risēre natantem
 et salsōs rident revomentem pectore flūctūs.
 Hīc laeta extrēmīs spēs est accēnsa duōbus,

168. *propiōra* (sc. *scopulō*), the nearer (shorter) course.

169-171. *nāvemque*: in translating disregard -*que*. *rādit*: used here much as in iii. 700. *interior* gives the result of *inter* . . . *laevum*; it = so as to be closer in. *priōrem*, the leader; cf. *prīnceps*, victor, 160. *mētīs*: contrast the sing., 129. The *mēta* of this race is dangerous, whether there are *caeca* . . . *saxa* (164-165) or not. See note on *saxis* . . . *prōcurrentibus*, 204.

172. *iuvenī*: for case see § 132. *ossibus*: as in i. 660.

173-175. *Menoetēn* . . . *dēturbat* (175): for word-order see § 230. *socium*: gen. pl.; see § 100. The verse means that, in displacing the regular helmsman, Gyas ran the risk of losing both the prize and his ship.

176-177. *subit*, takes under his charge; lit., 'makes his way to.' *clāvum* . . . *torquet*: Vergil is writing loosely here. He means merely that Gyas turns the prow of his boat toward the *scopulus*, as he had ordered

Menoetes to do. The steering-gear of a Roman ship consisted of one or more broad-bladed paddles, not of a rudder proper. The steering-paddle was called *clāvus*; see 852.

178. *gravis*, laboriously, is explained by *iam* . . . *veste*, 179, since he was, etc. *fundō* . . . *imō*: as in ii. 419. *redditus* . . . *est*, was restored, was flung up again.

179. *fluēns*, dripping, streaming; he seemed, so to speak, to be running away.

181-182. *et* . . . *et* . . . *et*: join with the participles. Render freely by *again and again*: *At him again and again the Trojans laughed, as he slipped, as he swam, as he spewed*, etc. *lābentem*, as he slipped (fell). *risēre* . . . *rident*: the repetition hits off the several bursts of laughter. For the touch of humor cf. note on *prōluit*, i. 739. Pleasantry is perfectly in order in this account of games and diversions. *revomentem* . . . *flūctūs*: he is now on the *rūpēs* (180).

Sergestō Mnēstheïque, Gyān superāre morantem.

Sergestus capit ante locum, scopulōque propinquat, 185

nec tōtā tamen ille prior praeëunte carinā,

parte prior; partem rōstrō premit aemula Pristis.

At mediā sociōs incēdēns nāve per ipsōs

hortātur Mnēstheus: "Nunc, nunc īnsurgite rēmīs,

Hectoreī sociī, Trōīae quōs sorte suprēmā 190

dēlēgī comitēs; nunc illās prōmite vīrīs,

nunc animōs, quibus in Gaetūlīs Syrtibus ūsī

Īoniōque marī Maleaeque sequācibus undīs.

Nōn iam prīma petō Mnēstheus, neque vincere certō

(quamquam ō—sed superent, quibus hoc, Neptūne, dedistī);

extrēmōs pudeat rediisse: hoc vincite, cīvēs, 196

et prohibēte nefās." Ollī certāmine summō

184. **Mnēstheī**: for form see §§ 110, 280. At last accounts, 156-158, Mnestheus and Sergestus were racing on even terms. **superāre** depends on *spēs* (183); see § 185.

185. **ante**: adv., at first. **locum**, the (coveted) place, the lead. **scopulō** . . . propinquat: see note on *dexter*, 162.

186. **tōtā** . . . **praeëunte carinā**: the emphasis is on the part., through the passing ahead of his whole hull (i.e. ship's length). **ille** repeats the subject, *Sergestus*; cf. note on *ille*, i. 3. **prior**: sc. *est*.

187. **parte prior**: advers. asynd., but first, etc. **parte** is emphatic, by a part only. **partem**: out of 185 sc. *Sergestī* = *Sergestī nāvis*. **premit**, overlaps.

188. **mediā** . . . **nāve**: a gangway ran between the two sets of oarsmen. The normal place for Mnestheus would be on the *puppis* (cf. 132). His action here is psychologically sound.

190. **Trōīae** . . . **sorte suprēmā**, in the final hour of Troy's doom; lit., 'in Troy's final lot.' At such a time one would choose for his comrades only men tried and true.

192. **ūsī**: sc. *estis*: § 245. The ref. here is perhaps to i. 81-123, esp. i. 111.

193. **Īoniō** . . . **marī**: through this they sailed on their way from Crete to Buthrotum, iii. 190-293 (cf. esp. 211), and again on their way from Buthrotum to Sicily, iii. 506-708 (cf. esp. 671). **sequācibus**, hostile; literally, 'prone to pursue' passing ships, as Scylla pursued ships (iii. 425).

194. **Mnēstheus** (instead of *ego*) contains a certain mixture of pride and humility; he says in effect, 'Victory is not for such as I.' Cf. *Iūnōnis*, i. 48, *Sinōnem*, ii. 79, *Helenō*, iii. 433, *Dīdō*, iv. 308, with notes.

195. **quamquam ō**: sc. 'how I wish I could win,' or the like. The sudden breaking off of the sentence is effective; cf. *quōs ego* —!, i. 135.

196. **hoc vincite**: i.e. at least do better than to come in last. For the language cf. *locum* . . . *superāre priōrem*, 155, with note.

197. **nefās**: i.e. the grievous sin of coming in last. **Ollī**: nom. pl., not dat. sing. (as in i. 254, etc.). See § 103, 1. **certāmine summō**, with one final, supreme effort; lit., 'with (in) highest rivalry.' The abl. is partly modal (§ 158), partly instrumental. Cf. *ingentī mōle*, 118, with note.

- prōcumbunt; vāstīs tremit ictibus aerea puppis,
 subtrahiturque solum; tum crēber anhēlitus artūs
 200 āridaque ōra quatit, sūdor fluit undique rīvīs.
 Attulit ipse virīs optātum cāsus honōrem,
 namque, furēns animī dum prōram ad saxa suburget
 interior, spatiōque subit Sergestus inīquō,
 infēlix saxīs in prōcurrentibus haesit;
 205 concussae cautēs, et acūtō in mūrīce rēmī
 obnīxī crepuēre, inlīsaque prōra pependit.
 Cōnsurgunt nautae, et magnō clāmōre morantur,
 ferrātāsque trudēs et acūtā cuspide contōs
 expediunt, frāctōsque legunt in gurgite rēmōs.
 210 At laetus Mnēstheus successūque ācrior ipsō
 agmine rēmōrum celerī ventisque vocātīs
 prōna petit maria et pelagō dēcurrit apertō.
 Quālis spēluncā subitō commōta columba,

198. *prōcumbunt* (sc. *sē*: § 151), *fling themselves forward*, into (on) the oars. See note on *rēmīs insurgimus*, iii. 207. *tremit*, *is set aquiver* (§ 222). *aerea*, *bronze-bound*. The bronze was only on the prow (cf. *aere*, i. 35); hence *puppis* = *nāvis*.

199-200. *subtrahitur . . . solum*, *the (watery) floor is withdrawn from beneath them*. One who has stood on the platform of a swiftly moving car in a train will appreciate Vergil's words. *crēber*, *ceaseless*; lit., 'repeated,' 'frequent.' *rīvīs*: instr. ablative. Render by *in streams*.

202-204. *furēns animī*: for syntax see § 162. *suburget*, *wrenches*. *interior*: as in 170. *inīquō*, *unfriendly*, and hence *dangerous*. The danger was of his own making; in his eagerness to win he had cut inside Mnēstheus, and so had not left himself sufficient room. *saxīs . . . prōcurrentibus* at last (§ 254) explains *caeca . . . saxa*, 164-165, and *mētīs . . . relictis*, 171. *haesit*, *caught on*; we should say 'was impaled on.' See § 222.

206. *obnīxī*: *freely, striking violently*; lit., 'striving against (the *mūrex*).' *crepuēre*, *cracked*, i.e. broke. *inlīsa*: sc. *mūrīcī*.

207. *Cōnsurgunt . . . morantur*, *They spring up together and tarry (are delayed) with loud shouts*. The thought would naturally be, 'Springing up, the sailors shout loudly at (curse) the delay,' but since the delay, coming at this time of supreme effort, would be the main thought, Vergil's words put the emphasis exactly where it belongs.

210-211. *ācrior*, *more spirited, inspirited*. *agmine*, *movement, play*. Vergil is thinking of the long line of oars moving in unison.

212. *prōna . . . maria*, *the down-sloping waters*, i.e. the waters that ran down to the shore. Cf. *Phrygium cōnscendī nāvibus aequor*, i. 381, with notes. *pelagō . . . apertō*, *across*, etc.; abl. of the route (§ 159). Cf. *caelō . . . apertō*, i. 155. *dēcurrit*: cf. note on *dēmittere*, 29.

213. *Quālis*, *Even as* (cf. iii. 679, iv. 69, iv. 143).

cui domus et dulcēs latebrōsō in pūmice nīdī,
 fertur in arva volāns, plausumque exterrita pinnīs 215
 dat tēctō ingentem, mox āēre lāpsa quiētō
 rādīt iter liquidum celerīs neque commovet ālās,
 sīc Mnēstheus, sīc ipsa fugā secāt ultima Pristīs
 aequora, sīc illam fert impetus ipse volantem,
 et prīmum in scopulō luctantem dēserit altō 220
 Sergestum brevibusque vadīs, frūstrāque vocantem
 auxilia, et frāctīs discentem currere rēmīs;
 inde Gyān ipsamque ingentī mōle Chimaeram
 cōnsequitur; cēdit, quoniam spoliāta magistrō est.
 Sōlus iamque ipsō superest in fine Cloanthus, 225
 quem petit, et summīs adnīxus vīribus urget.
 Tum vērō ingeminat clāmor, cūnctīque sequentem
 īnstīgant studiīs, resonatque fragōribus aethēr.
 Hī proprium decus et partum indignantur honōrem

214-217. **cui domus** (*est*), *that has a home*, etc. **nīdī**: poetically put for 'nestlings'; cf. § 206. **fertur** . . . **volāns**: freely, *is swept by its flight*. **rādīt**: as in 170. The smooth, liquid movement of this verse helps to picture the smooth, easy flight of the dove: § 253. **neque** = *neque tamen*. **neque** . . . **ālās** = 'without, however, moving its swift pinions.'

218-219. **fugā**, *by her swift progress*, balances **volāns**, 215. **ultima** . . . **aequora**: i.e. the home-stretch. The main point of the simile is the swift progress of the startled bird and of the excited ship (oarsmen). There is, however, a flaw in the simile, in that the progress of the oarsmen is voluntary, that of the bird is not. The first startled movements of the dove correspond to the spurt of 197-200. This spurt took the vessel round the rock. The quieter flight of the bird corresponds to the easier, more settled progress of the ship through the *prōna* . . . *maria*, 212. **impetus**, *momentum*. **volantem**, *in swift progress*.

221-222. **brevibus** . . . **vadīs**, *shallow waters*. **frūstrā**: no one would turn his back on victory to go to Sergestus's rescue. **frāctīs** . . . **rēmīs**: another touch of humor; cf. note on *rīsere* . . . *ridēt*, 181-182.

223-224. **ingentī mōle**: as in 118. **spoliāta**, *was robbed*, a fine word here; the loss of the pilot was an outrage against the ship. The words explain, at last (§ 254), **oblītus** . . . **socium** . . . **salūtis**, 174. The captain of a Trojan ship was evidently not as expert in guiding the vessel as its helmsman was. Palinurus was evidently a better helmsman and seaman than Aeneas was; to his judgment Aeneas deferred (12-34, esp. 26-34).

225. **iamque**: placed as in iii. 588.

227. **sequentem**: freely, *the pursuer*.

228. **studiīs**: as in 148. **fragōribus**, *crashes, crashing sounds*, of the cheering.

229-230. **Hī**: the sailors of Cloanthus. **proprium** . . . **nī teneant**, *are indignant . . . should they (by any possibility) not retain* . . . ; we should

- 230 nī teneant vītamque volunt prō laude paciscī,
hōs successus alit: possunt, quia posse videntur.
Et fors aequātis cēpissent praemia rōstrīs,
nī palmās pontō tendēns utrāsque Cloanthus
fūdissetque precēs dīvōsque in vōta vocāset:
- 235 "Dī, quibus imperium est pelagī, quōrum aequora currō,
vōbīs laetus ego hōc candentem in lītre taurum
cōstituam ante ārās, vōtī reus, extaque salsōs
prōiciam in flūctūs, et vīna liquentia fundam."
Dixit, eumque imīs sub flūctibus audiit omnis
- 240 Nēreïdum Phorcīque chorus Panopēaque virgō,
et pater ipse manū magnā Portūnus euntem
impulit; illa Notō citius volucrīque sagittā
ad terram fugit, et portū sē condidit altō.
Tum satus Anchīsā, cūctīs ex mōre vocātis,
- 245 victōrem magnā praecōnis vōce Cloanthum
dēclārat, viridīque advēlat tempora laurō,

say 'are indignant at the mere thought of losing.' For *proprium* cf. *proprium*, i. 73, with note. With *nī teneant* cf. *nī faciat*, i. 58, with note. The unusual word-order in *proprium* . . . *teneant* is meant to emphasize the nouns. See § 236. *paciscī*, to barter; the word means 'to make a covenant' concerning a thing either, as here, to surrender it, or to secure it.

231. *hōs*: the rowers of Mnesteus. With *hōs* . . . *alit* cf. *successū* . . . *ācrior ipsō*, 210. We say, 'Nothing succeeds like success.' *videntur*: sc. *sibi*, they believe, are convinced.

232-234. *fors*, perchance. This adv. use of the noun is due to ellipsis; cf. note on *fors et*, ii. 139, *Forsitan*, ii. 506. *aequātis* . . . *rōstrīs* = *iunctis* . . . *frontibus*, 157-158. *cēpissent*, by its position between *aequātis* and *rōstrīs*, gets the sense of *would have shared*. -*que* . . . -*que*: as in i. 43, etc. in *vōta*: i.e. to hear and so to grant his prayer.

235-238. *aequora currō*: cf. *currimus aequor*, iii. 191, with note. *hōc*, yonder. *vōtī reus*, a prisoner to my vow; sc. 'if I win.' *Reus*=one bound over to appear in court when wanted; it also =one bound in the penalties fixed by a court after conviction. In the latter situation it = *damnātus* (so here), and naturally is used with the constr. of that word, i.e. the genitive. *prōiciam* . . . *fundam*: natural actions, since the bull and the wine belonged to the *Dī* . . . *pelagī*, 235. *liquentia* (from *liqueō*), streaming.

241. *euntem*, in his progress.

242-243. *illa*: the ship. The rhythm of the verse helps to picture the swift movement of the ship; cf. 217 and see § 253. *portū* . . . *altō*, in the deeps of the harbor; see § 214. Cf. *condidimus terrā*, 48, with note.

244. *satus Anchīsā* = *Aenēās*. For the abl. with *satus* cf. ii. 540, iv. 198. *cūctis*: i.e. the full crews of the three ships that have come to harbor.

mūneraque in nāvis ternōs optāre iuvencōs
 vīnaque et argentī magnum dat ferre talentum.
 Ipsis praecipuōs ductōribus addit honōrēs:
 victōrī chlamydem aurātā, quam plūrima circum 250
 purpura maeandrō duplici Meliboea cucurrit
 intextusque puer frondōsā rēgius Īdā
 vėlōcīs iaculō cervōs cursūque fatigat
 ācer, anhelantī similis, quem praepes ab Īdā
 sublimem pedibus rapuit Iovis armiger uncīs; 255
 longaevī palmās nēquiquam ad sīdera tendunt
 custōdēs, saevitque canum lātrātus in aurās.
 At quī deinde locum tenuit virtūte secundum,
 lēvibus huic hāmīs cōnsertam aurōque trīlicem
 lōricam, quam Dēmoleō dētrāxerat ipse 260
 victor apud rapidum Simoēnta sub Īliō altō,
 dōnat habēre virō, decus et tūtāmen in armīs.

247-248. mūnera . . . dat, *suffers them to choose as gifts*, etc. in nāvis: as in 62. optāre . . . ferre: for mood see § 176. talentum: as in 112.

249. Ipsis . . . ductōribus justifies the note on cūctīs, 244.

250-251. plūrima . . . purpura, 'a wealth of purple.' maeandrō duplici: coll. sing., in two winding lines; modal ablative.

252-255: intextusque (ei = chlamydē), and woven therein. We should expect *et cui intextus*, but see note on *et*, ii. 71. puer . . . rēgius: clearly identified with Ganymedes by *quem praepes*, etc., 254. He was son of Tros, King of Troy. iaculō . . . cursūque: i.e. with strength of arm and speed of foot. ācer: effective by position, a lad all spirit and fire. anhelantī similis: freely, pictured as one panting for breath. quem . . . rapuit, the very lad whom, etc. praepes = an adverb. Īdā corresponds completely to Īdā, 252; the emphasis thus given to it makes *ab Īdā* = from that selfsame Ida. sublimem pedibus: see note on sublimem ālis, iv.

240. Iovis armiger, bearer of Jove's weapons. See § 313. This picture is, of course, entirely distinct from that described in *puer . . . similis*; Ganymedes could hardly have been ācer . . . similis, when he was in the eagle's talons. For Vergil's use of works of art, of various kinds, see notes on i. 296, at the end.

257. saevit, storms furiously; freely, rises savagely. The dogs are barking at the disappearing eagle.

258-262. quī: the antecedent is huic, 259. deinde belongs with dōnat, 262; for its position cf. i. 195. hāmīs . . . trīlicem: cf. iii. 467, with notes. ipse: Aeneas. Īliō: for scansion see § 295. habēre virō gives the purpose of dōnat (see § 174, Note), to possess it as a hero should. virō is dat., and denotes the same person (Mnestheus) as huic, 259, denotes. decus et tūtāmen: in appos. with lōricam, to be his glorious distinction and his bulwark. For the indication of purpose by an appos. expression see note on mūnera . . . dii, i. 636.

- Vix illam famulī Phēgeus Sagarisque ferēbant
multiplicem cōnīxī umerīs: indūtus at ōlim
265 Dēmoleos cursū pālantis Trōas agēbat.
Tertia dōna facit geminōs ex aere lebētas,
cymbiaque argentō perfecta, atque aspera signīs.
Iamque adeō dōnātī omnēs opibusque superbī
pūniceīs ībant ēvīnctī tempora taenīs,
270 cum, saevō ē scopulō multā vix arte revulsus,
āmissis rēmīs, atque ōrdine dēbilis ūnō,
īnrīsam sine honōre ratem Sergestus agēbat.
Quālis saepe viae dēprēnsus in aggere serpēns,
aerea quem oblicum rota trānsiit, aut gravis ictū
275 sēminecem līquit saxō lacerumque viātor,

263-265. *illam . . . multiplicem*, its manifold bulk (§ 214). The ref. is to the row upon row of links in the *lōrica*. *cōnīxī umerīs*, though they strove, etc.; cf. *obnīxae . . . umerīs*, iv. 406. *pālantis*: proleptic (§ 211), in roving (blind) flight. The clause *indūtus . . . agēbat* brings out the superior physical prowess of the heroic warriors (see note on *ingēns*, i. 99) and so glorifies Aeneas, who conquered such a champion. The emphatic word of 265 is *cursū*, *swiftly*.

266-267. *lebētas*: in iii. 466 *Dōdō-naei lebētes* are gifts. *aspera signīs*: i.e. embossed. The figures stand well out from the *lebētes*. The first prize receives eight lines of description, 250-257, the second seven, 259-265, the third two, 266-267, i.e. the amount of description is proportional to the importance of the feats, and the value of the prizes.

268. *Iam . . . cum* (270): as in iii. 135-137.

269. *ībant* = *abībant*. *ēvīnctī tempora*: for constr. see §§ 148, 149. *taenīs* stands for *taeniīs* (unmetrical); this is a rare contraction in first declension nouns in *-ia*. See § 119. The ref. is to wreaths of laurel adorned with ribbons; cf. *corōnae*, 110.

270-272. *multā . . . revulsus*, wrenched with difficulty, spite of all their skill. *multā . . . arte*: abl. abs., though their skill was great. *revulsus . . . Sergestus* (272): the word-order is similar to that seen in § 230. *ōrdine . . . ūnō*, crippled in one whole array (of oars). *ōrdine* is abl. of specification. By itself *ōrdō* merely = 'arrangement.' Here it must = the whole arrangement of oars on one side (contrast 120); otherwise the simile in 273-281 would be ludicrously extravagant. *īnrīsam*: far more effective than *īnrīsus* (metrically possible) would have been. *agēbat* is conative impf.; see note on *nē . . . arcēret*, i. 299-300.

273-275. *Quālis*: as in 213. *viae . . . aggere*, on some mounded highway; cf. *tumulū . . . aggere*, 44, with note. Roman roads were built up above the level of the ground on either side of them. *aerea*: i.e. with bronze tire. *oblicum . . . trānsiit*, across whose body has passed. *oblicum* = an adv.; it is really superfluous. For spelling see note on *secuntur*, i. 185. *gravis ictū*, mighty of stroke; literally, 'heavy in respect of the blow' he strikes. *gravī ictū* would have been simpler, but unmetrical.

nēquiquam longōs fugiēns dat corpore tortūs,
 parte ferōx, ārdēnsque oculis, et sībila colla
 arduus attollēns; pars vulnere clauda retentat
 nīxantem nōdis sēque in sua membra plicantem:
 tālī rēmigiō nāvis sē tarda movēbat;

280

vēla facit tamen, et plēnīs subit ōstia vēlīs.
 Sergestum Aenēās prōmissō mūnere dōnat,
 servātam ob nāvem laetus sociōsque reductōs;
 ollī serva datur, operum haud ignāra Minervae,
 Cressa genus, Pholoë, geminīque sub ūbere nātī.

285

Hōc pius Aenēās missō certāmine tendit
 grāmineum in campum, quem collibus undique curvis
 cingēbant silvae, mediāque in valle theātrī
 circus erat, quō sē multīs cum milibus hērōs

276-279. *longōs . . . dat . . . tortūs*: with these words our expressions 'give a start,' 'give a wriggle,' have been well compared; cf., too, § 223. *fugiēns*: conative (see note on *agēbat*, 272). *parte*, in half his body; abl. of specification. For this sense of *pars* cf. iv. 374. *arduus attollēns*: for constr. see § 213, at the end. *pars*, the other half. *nīxantem nōdis*, working its way onward with its coils. *nīxantem* is used much as *nītēns* is in ii. 380; see note there.

280. *tālī*: i.e. as badly crippled, as ineffectual. *tarda* in sense and in position in the verse balances *clauda*, 278.

281. *vēla facit* (*spreads*) = *vēla dat ventis*. *plēnīs . . . vēlīs*: cf. *plēnō . . . vēlō*, i. 400. The repetition *vēla . . . vēlīs* makes the verse mean, 'Sails she tries, and with sails does what she can not do with oars.'

282-283. *prōmissō mūnere*: Vergil is telling us indirectly (§ 254) that Aeneas had promised a prize to every competitor. *meritae . . . palmae*, 70, does not prove this, as some maintain; coming in last in a race is hardly a case of *merita palma*. *servātam . . . reductōs*: cf. *reducīs . . . relātām*, i.

390, with notes. The emphasis is on the participles, *the saving of the ship and the bringing back of*, etc. (§ 214).

284-285. *datur*: for scansion see § 276. *Minervae*: Minerva was goddess of handicrafts in general, but esp. of weaving, spinning, and embroidery. *sub*, clinging to.

286-361. The foot race is next. Nisus leads till by accident he falls. Though he loses the victory himself, he helps his friend Euryalus to win.

286-289. *missō*, dispatched, completed. *Missiō* or *missus* was the technical term for a 'turn' or 'event' at games held in Rome. *collibus . . . silvae*: an inverted way (§ 225) of saying 'winding hills, forest-crowned, girdled,' etc. *collibus* is instr. ablative. *theātrī circus*: for case of *theātrī* see § 122. The Roman theater was semi-circular in shape; the seats rose in almost unbroken line from the lowest to the highest level, i.e. there were no balconies. A valley surrounded by hills might well, therefore, be called 'a theater-like vale.' See also note on *silvis . . . coruscīs*, i. 164. *sē . . . tulit* (290), made his way.

- 290 consessum in medium tulit, exstrūctōque resēdit.
 Hic, quī forte velint rapidō contendere cursū
 invitat pretiis animōs, et praemia pōnit.
 Undique conveniunt Teucrī mixtīque Sicānī,
 Nīsus et Euryalus prīmī,
 295 Euryalus fōrmā insignis viridīque iuventā,
 Nīsus amōre piō puerī, quōs deinde secūtus
 rēgius ēgrediā Priamī dē stirpe Diōrēs;
 hunc Salius simul et Patrōn, quōrum alter Acarnān,
 alter ab Arcadiō Tegeaeae sanguine gentis;
 300 tum duo Trīnacrīi iuvenēs, Helymus Panopēsque,
 adsuētī silvīs, comitēs seniōris Acestae;
 multī praetereā, quōs fāma obscūra recondit.
 Aenēās quibus in mediīs sic deinde locūtus:
 “Accipite haec animīs, laetāsque advertite mentīs.
 305 Nēmō ex hōc numerō mihi nōn dōnātus abibit.
 Gnōsia bīna dabō lēvātō lūcida ferrō
 spīcula caelātamque argentō ferre bipennem;
 omnibus hic erit ūnus honōs. Trēs praemia prīmī
 accipient, flāvāque caput nectentur olivā.
 310 Prīmus ecum phalerīs insignem victor habētō,

290. exstrūctō, on a throne; lit., ‘on something raised.’ For the pf. pass. part. as noun see § 216, 1.

291-292. quī . . . velint = *sī quī velint, should any wish*. See note on *quī . . . quī*, 67. **pōnit** = *prōponit* (§ 221), *proffers, offers*.

293. mixtī: sc. *cum eis*.

295. insignis, made conspicuous.

296. amōre: join with *insignis*, to be supplied out of 295. **piō**, pure, honest. **puerī**: Euryalus.

301. adsuētī, trained (to), used (to); lit., ‘habituated (with).’ **silvīs**: instr. ablative. They were thus good runners; cf. the picture in *vēlōcīs . . . fatigat*, 253, and in *spūmantis . . . prementem*, i. 324.

302. recondit, whom rumor (men’s talk) hides in darkness. *obscura* is a transferred epithet (§ 212); *fāma* is so called because the men with whom it is for the moment dealing are obscure.

305-309. Nēmō . . . abibit: Vergil is now more explicit; see note on *prōmissō mūnere*, 282. **nōn dōnātus**, unrewarded. **Gnōsia**: i.e. Cretan. The Cretans were famous archers. **dabō . . . ferre**: cf. *optāre . . . dat ferre talentum*, 247-248, with note. **caelātam**: probably on the wooden handle. **hic**: here a heavy syllable (§ 258), as often in verse. **praemia**, special prizes. **prīmī**, leaders, winners. **flāvā**: the leaves of the olive are yellowish green. **caput nectentur**: for constr. see § 149.

alter Amāzoniam pharetram plēnamque sagittīs
Thrēiciīs, lātō quam circum amplectitur aurō
balteus, et teretī subnectit fibula gemmā,
tertius Argolicā hāc galeā contentus abītō.”

Haec ubi dicta, locum capiunt, signōque repente 315
corripiunt spatia audītō, limenque relincunt,
effūsī nimbō similēs; simul ultima signant.

Primus abīt, longēque ante omnia corpora Nīsus
ēmicat, et ventīs et fulminis ōcior ālis;
proximus huic, longō sed proximus intervallō, 320
īnsequitur Salius; spatiō post deinde relictō
tertius Euryalus;

Euryalumque Helymus sequitur, quō deinde sub ipsō
ecce volat calcemque terit iam calce Diōrēs,

311-313. *alter*, the second; the word is often so used in a series involving *primus* (cf. 310), *tertius* (cf. 314), etc. **Amāzoniam . . . Thrēiciīs**: localization (§ 208): the weapons are the best of their kind. The Thracians were famous archers, as the Cretans were (see note on *Gnōsia*, 306). **lātō . . . aurō balteus**: for constr. cf. *lātō . . . hastilia ferrō*, i. 313, with note. The belt was probably merely embossed with gold; Vergil's language is extravagant. **teretī . . . gemmā**: instr. abl.; in some way the gem acts as a clasp to hold the buckle in place.

314. *Argolicā*: i.e. captured from the Greeks, as the *lōrica* was, 260-261. Vergil does not tell us when or how the *galea* was captured.

315-317. *locum*: coll. singular. *corripiunt spatia*: cf. *campum corripuere*, 144-145. *spatia* merely = the course; *spatium* would be unmetrical here. *limen* = *carcere*, 145, and *finibus*, 139. *effūsī*: cf. *effūsī carcere*, 145. *nimbō*, raindrops; see § 201. The point of the comparison is the number of contestants: this would be most impressive at the start when they were still

well grouped together. **ultima signant** (sc. *oculis*), they mark (make distinct) the last stretch, i.e. they make the home stretch distinct (stand out) by fixing their eyes firmly on it.

318-321. *abit*, gets away. **omnia = cetera. corpora**: how good a word this is here one may understand by visualizing a foot race in which there are many contestants. **fulminis . . . ālis**: on coins the thunderbolt is often pictured with wings. **proximus . . . proximus**: *proximus* means far less than *secundus* (cf. *sequor*), which = 'following close on the heels of the first.' The thought here is, 'Salius is next, but next in this case means little.' Note the spondee in the fifth foot, in a word of four syllables (§ 265). **īnsequitur**, pursues (*him*), presses close upon (*him*).

323-324. **quō . . . ipsō**: in translating begin a new sentence, and disregard *ipsō*: Close upon him. **sub**, close behind. **volat**: for the position of the subject *Diorēs* see § 235. **calcem . . . calce**: loosely used for *pedem* . . . *pede*. **iam**, presently, marks still closer approach.

- 325 incumbēns umerō, spatia et sī plūra supersint,
trānseat ēlāpsus prior, ambiguumve relinquat.
Iamque ferē spatiō extrēmō fessique sub ipsam
finem adventābant, lēvī cum sanguine Nīsus
lābitur infēlix, caesīs ut forte iuvenēis
- 330 fūsus humum viridisque super madefēcerat herbās:
hīc iuvenis iam victor ovāns vēstigia pressō
haud tenuit titubāta solō, sed prōnus in ipsō
concidit immundōque fimō sacrōque cruōre,
nōn tamen Euryali, nōn ille oblitus amōrum,
- 335 nam sēsē opposuit Saliō per lūbrica surgēns;
ille autem spissā iacuit revolūtus harēnā.
Ēmicat Euryalus, et, mūnere victor amīcī,
prima tenet, plausūque volat fremitūque secundō;

325-326. *incumbēns umerō*, grazing his shoulder; lit., 'flinging himself on,' etc. (§ 151). *sī . . . supersint*, . . . *relinquat* (326), *should a longer stretch remain, he would*, etc. Vergil writes from the point of view of a spectator who is considering the possibilities of the yet unfinished race. Cf. the hist. pres. in 318-324. Had Vergil's point of view been that of a mere reporter, he would have used the pluperfect subjunctive. *ēlāpsus prior*, by slipping to the front; see § 213, at the end. *ambiguumve relinquat*, or at least would leave an uncertainty concerning the winner.

327-330. *fessī* suggests that there was little prospect now, barring accident, of a change in the order of the runners. *fessī* = an adv., *weariedly*, and so may be joined by *et* to the adv. expression *ferē . . . extrēmō*; cf. the use of *et*, i. 694. *ipsam finem*: for the gender cf. ii. 554. *lēvī*: it is easy to see how 'polished' can = 'slippery.' *cum . . . lābitur*: a *cum-inversum* clause; see note on *cum . . . sēcum* (*ait*), i. 36-37. *ut*: freely, *where*. Strictly, *ut* denotes a comparison. Vergil's expression is far from good: *he slips, precisely as, if so chanced, blood had soaked*. *fūsus*: sc. *sanguis*.

super madefēcerat, and had soaked the ground . . . over which it flowed.

331-333. *hīc*, then. *victor* is pred. to *ovāns*, exulting as, etc. *pressō . . . solō*: freely, when he trod the spot. *titubāta*: a dep. part. of *titubō*, with pres. force, *reeling*; see § 186, and note on *crētus*, ii. 74. *-que . . . -que*: as in i. 43. In translating disregard the first *-que*.

334. *nōn . . . amōrum*, yet not forgetful, no, not *HE*, of, etc.

336. autem: i.e. in his turn. *spissā . . . harēnā*: Vergil has in mind the sand floor (*harēna*, arena) of the circus or amphitheater at Rome, closely packed and pounded down to afford a better flooring. In view of 287 the words can hardly be called happy here. *spissā* has point in that a fall on a firm floor would be apt to disable a man, esp. when he was going at top speed. *iacuit*, lay prostrate, suggests the result, not the process, 'was laid low' (see § 222).

337. Euryalus: for scansion see § 276.

338. prima: as in 194. *plausū . . . secundō*: for case see § 161. *plausū* implies the clapping of hands. For the applause given to the 'unsportsmanlike act of Nisus cf. note on *Ulixēs*, ii. 44.

post Helymus subit, et, nunc tertia palma, Diōrēs.

Hic tōtum caveae consessum ingentis et ōra 340

prima patrum magnīs Salius clāmōribus implet,
ēreptumque dolō reddī sibi poscit honōrem.

Tūtātur favor Euryalum, lacrimaeque decōrae,
grātior et pulchrō veniēns in corpore virtūs;
adiuvat et magnā prōclāmat vōce Diōrēs, 345

quī subiit palmae frūstrāque ad praemia vēnit
ultima, sī primī Saliō reddantur honōrēs.

Tum pater Aenēās "Vestra," inquit, "mūnera vōbīs
certa manent, puerī, et palmam movet ōrdine nēmō;
mē liceat cāsūs miserārī īnsontis amīcī." 350

Sic fātus, tergum Gaetūlī immāne leōnis
dat Saliō, villis onerōsum atque unguibus aureīs.

Hic Nisus "Sī tanta," inquit, "sunt praemia victīs,
et tē lāpsōrum miseret, quae mūnera Nīsō
digna dabis, primam meruī quī laude corōnam, 355
nī mē, quae Salium, fortūna inimīca tulisset?";

339. palma, prize, for 'prize-winner.'

340-341. caveae, the ring, the arena.

Vergil has in mind the same image as he had when he wrote *spīssā* . . . *harēnā*, 336. So in *ōra prima patrum*, the gazing sires in front, as the words have been well rendered, he is thinking of the fact that in Rome the seats nearest the stage of the theater or nearest the arena were allotted to the senators, the *patrēs*. Vergil's words, which lit. = 'the first faces of the sires,' are at once correct and striking to one who visualizes in fact or in picture a great crowd at a contest.

342. sibi: join both with *ēreptum* and with *reddī*.

343-345. favor, the popular support. grātior: to be joined with *veniēns*, as *arduus* is joined with *attollēs*, 278; see note there. *veniēns*, that shows itself; lit., 'coming forward,' 'presenting itself.' *prōclāmat*, lodges an appeal, a technical sense often borne by this verb. *Diōrēs*: for position see § 235.

346. palmae: sc. *ultimae*, out of *ultima*, 347. For meaning cf. *palma*, 339. *frūstrā*: join with both verbs.

347. sī . . . reddantur, should, etc.

350. mē: subject of *miserārī*, let it be permissible for me, etc. *Liceat mihi*, with inf., is commoner.

352. aureīs, gilded; for scansion see § 281.

354-356. lāpsōrum, of those who have tumbled. There seems to be a touch of humor here, as in *frāctīs* . . . *rēmīs*, 222; see note there. There is a humorous conceit, too, in *Nīsō*, as a substitute for *mihi*. Nisus hints playfully that Nisus is 'some great one' and deserving of a large prize. See note on *Mnēstheus*, 194. *meruī*: we ought to have *meruit*, since the antecedent is *Nīsō*. The first person, however, is natural enough, since *Nīsō* really = *mihi*. For the mood of *meruī* see note on *impulerat*, ii. 55. *tulisset*, had undone me; cf. *hic* . . . *tulit*, ii. 554-555, with notes.

- et simul hīs dictīs faciem ostentābat et ūdō
 turpia membra fimō. Rīsīt pater optimus ollī,
 et clipeum efferrī iussit, Didymāonis artīs,
 360 Neptūnī sacrō Danaīs dē poste refixum;
 hōc iuvenem ēgregium praestantī mūnere dōnat.

- Post ubi cōfectī cursūs et dōna perēgit,
 "Nunc, sī cui virtūs animusque in pectore praesēns,
 adsit, et ēvinctīs attollat bracchia palmīs."
 365 Sic ait, et geminum pugnae prōpōnit honōrem,
 victōrī vėlātum aurō vittisque iuvenum,
 ēnsem atque insignem galeam sōlācia victō.
 Nec mora: continuō vāstīs cum vīribus effert
 ōra Darēs, magnōque virum sē murmure tollit,
 370 sōlus quī Paridem solitus contendere contrā,
 idemque ad tumulum, quō maximus occubat Hector,
 victōrem Būtēn, immānī corpore quī sē
 Bebryciā veniēns Amycī dē gente ferēbat,

357-361. *simul* is here a prep., = *simul cum*. This use belongs to poetry and to post-Vergilian prose. **Rīsīt:** Aeneas sees the humor of the situation (cf. note on *Nīsō*, 354). *ollī* (= *illī*: § 103, 1), *on him*, is a loose dat. of interest (§ 131); it lit. = 'for him,' 'for his good.' *artīs*, *the skillful workmanship*. **Danaīs:** dat. of the agent, = *ā Danaīs* (§ 133). **refixum**, *unfastened*. There is no hint concerning the location of the temple of Neptune or of the way in which the shield came into Aeneas's hands. The shield is a fine shield, a worthy present to the gods; besides, it has a history. **ēgregium praestantī:** juxtaposition of like ideas (§ 239, 1); the lad deserves the prize, fine as it is. **dōnat:** contrast the construction in 260-262.

362-366. Aeneas calls for volunteers to engage in a boxing match. Only one, the Trojan Dares, appears.

362-364. *cōfecti*: sc. *sunt*. *cursūs*: we might say *trials of speed*. *perēgit*:

sc. *Aenēās*. **praesēns**, *ever-present, ready, resolute*. **ēvinctīs**: i.e. with the caestus (69).

365-367. *geminum . . . honōrem* = *duōs . . . honōrēs*. **prōpōnit** justifies the note on *pōnit*, 292. **vėlātum**, *decked*, fits *vittis* better than it does *aurō*. The gold was, doubtless, on the horns; the horns of victims were often gilded. **sōlācia**: we talk of 'consolation prizes.'

368-374. *Nec mora (est)*: cf. *haud mora*, 140, with note. **effert**: sc. out of the crowd. **ōra**, *his face*, is far more picturesque than *sē* would be. The word makes us think of Dares as coming forward, with head held high, in the pride of his strength. **vīrum**: as in 148. For constr. of *magnō . . . murmure* cf. *plausū . . . secundō*, 338, with note. **idem**: as in iii. 158. **quō** = *in quō*, an extreme instance of the use seen in § 155. **victōrem**, *peerless, champion*. For the word-order in *victōrem Būtēn . . . perculit* (374) see § 230. **immānī corpore . . . ferēbat**, *with giant*

perculit, et fulvā moribundum extendit harēnā;
 tālis prīma Darēs caput altum in proelia tollit, 375
 ostenditque umerōs lātōs, alternaque iactat
 braccia prōtendēns, et verberat ictibus aurās.
 Quaeritur huic alius; nec quisquam ex agmine tantō
 audet adire virum manibusque inducere caestūs.
 Ergō, alacris cūctōsque putāns excēdere palmā, 380
 Aenēae stetit ante pedēs, nec plūra morātus
 tum laevā taurum cornū tenet, atque ita fatur:
 “Nāte deā, sī nēmō audet sē crēdere pugnae,
 quae finis standī? Quō mē decet usque tenērī?
 Dūcere dōna iubē.” Cūctī simul ōre fremēbant 385
 Dardanidae reddique virō prōmissa iubēbant.

Hic gravis Entellum dictis castigat Acestēs,
 proximus ut viridante torō cōnsēderat herbae:
 “Entelle, hērōum quondam fortissime frūstrā,
 tantane tam patiēns nūllō certāmine tollī 390

bulk strode onward, when he came, etc. immānī corpore is modal abl. with *sē* . . . *ferēbat*; cf. *ingentī mōle*, 118, *vāstis* . . . *viribus effert*, 368, *quam* . . . *armīs*, iv. 11, with notes. *veniēns* . . . *gente* combines two ideas: (1) that of the lineage of Butes, (2) that of the place whence he came. In (1) *veniēns* = ‘springing,’ in (2) it has its usual sense. (2) is the dominant idea. Render by *as he came from Bebrycia*, *from the line (family) of Amycus*. *Bebryciā*: adj., of course.

375-377. *tālis* . . . *tollit*, *so fine a figure is Dares as, etc.* *alterna* . . . *aurās*: he puts himself into the most approved pugilistic attitudes.

378. *huic*: freely, *to meet him*.

380-381. *alacris*: here masc., for the usual *alacer*. *excēdere palmā*, *were withdrawing from the prize*, i.e. were letting the prize go by default. *nec* . . . *morātus*, *and without more delay*. For case of *plūra* see § 146.

384-386. *finis*: fem., as in 328. *Quō* . . . *usque*: note the tmesis: § 238.

tenērī = *dētīnērī* (§ 221). *Dūcere* = *Abdūcere* (§ 221); sc. *mē* as subject. *dōnā* . . . *prōmissā*: for scansion see note on *mihī*, i. 77. *Cūctī* . . . *Dardanidae*: as in i. 559-560.

387-484. Urged on by Acestes, Entellus, an aged Sicilian boxing champion, at length comes forward. In the fight Entellus prevails, and Aeneas stops the contest.

387-388. *gravis*: freely, *a man of weight and force*. Cf. *pietāte gravem ac meritis* . . . *virum*, i. 151, with note. *dictis*: Vergil had no need to add an adj. to *dictis*; the *dicta* of a *vir gravis* will be *dicta gravia et sevēra*. *ut*: used much as in 329; see note there. The thought is that his rebuke was entirely natural in view of his place beside Entellus. For 388 we should use a parenthesis, ‘he had taken a seat, if so chanced,’ etc.

389-390. *frūstrā*: i.e. if you allow this prize to go by default. *nūllō certāmine*: we should say *without a contest*. For syntax see § 161.

dōna sinēs? Ubi nunc nōbīs deus ille magister
nēquiquam memorātus Eryx? Ubi fāma per omnem
Trīnācriam et spolia illa tuīs pendentia tēctīs?"

- Ille sub haec: "Nōn laudis amor nec glōria cessit
395 pulsa metū, sed enim gelidus tardante senectā
sanguis hebet, frīgēntque effētae in corpore vīrēs.
Sī mihi, quae quondam fuerat quāque improbus iste
exsultat fidēs, sī nunc foret illa iuventās,
haud equidem pretiō inductus pulchrōque iuvenco
400 vēnissem, nec dōna moror." Sic deinde locūtus
in medium geminōs immānī pondere caestūs
prōiēcit, quibus ācer Eryx in proelia suētus
ferre manum dūrōque intendere brachia tergō.
Obstipuēre animī; tantōrum ingentia septem
405 terga boum plumbō insūtō ferrōque rigēbant.

391-393. Ubi . . . nōbīs (est) . . . ?
Of what avail to us is . . . ?; i.e. 'What
has become of . . . ?'; lit., 'Where
exists for us . . . ?' nōbīs is dat. of in-
terest (§ 131). nēquiquam = frūstrā,
389. memorātus (sc. tibi) lit. =
'spoken of,' etc., but the speaker's
scorn gives it the force of much her-
alded. fāma: a prose writer would add
vulgāta, 'spread far and wide.' per . . .
Trīnācriam: Entellus was a Sicilian.
His place by Acestes, 387-388, shows
that. spolia . . . tēctīs: cf. barbaricō
. . . superbī, ii. 504, with notes.

394-396. sub, immediately after.
glōria: briefly put for glōriae amor or
cupidō. sed enim: as in i. 19. geli-
dus . . . vīrēs: the parallelism (§ 251)
brings out finely the pathetic way in
which a one-time champion contrasts
his present with his former state.
gelidus . . . senectā, (chill =) chilled,
sluggish with age. tardante (eum = san-
guinem) senectā is an abl. abs., equiva-
lent to a causal clause.

397-398. Sī mihi . . . illa iuventās,
If I had, . . . if I had NOW the glo-
rious strength, etc. With illa cf. illō,
ii. 274, with note. fuerat: sc. mihi.

quā . . . fidēs, in reliance on which
. . . exults. For the abl. with fidēs
see note on rēbus, i. 452. improbus
iste, yonder braggart; see notes on im-
proba, ii. 80, and on dēfēnsōribus istīs,
ii. 521. sī, if, I say, repeats Sī, 397.

400. moror, heed, regard; cf. nec mē
. . . morātur, ii. 287, and see moror in
Vocabulary.

402-403. quibus may be (1) instr.
abl. with in proelia . . . ferre manum,
which virtually = pugnāre, or (2) instr.
abl. with ācer, in sense of 'inspired,'
'made full of courage' (see, then,
§§ 160, 215). ferre manum suggests two
ideas: (1) that of the expression cōn-
ferre manum, used of fighting at close
quarters, (2) the actual thrusting for-
ward of the hands which constitutes
the essence of boxing and prize-fight-
ing; cf. alterna . . . prōtendēs, 376-
377. suētus: sc. erat. dūrō . . . tergō:
cf. intendit . . . locum sertis, iv. 506,
with note. We should have expected
quōrumque dūrō . . . tergō (suētus
erat), but see note on et, ii. 71.

404. tantōrum = tantōrum quanta fu-
ērunt; it may be rendered by mon-
strous, huge.

Ante omnīs stupet ipse Darēs longēque recūsāt,
magnanimusque Anchīsiadēs et pondus et ipsa
hūc illūc vinclōrum immēnsa volūmina versat.

Tum senior tālis referēbat pectore vōcēs:

“Quid sī quis caestūs ipsiūs et Herculis arma
vīdisset tristemque hōc ipsō in litore pugnam? 410

Haec germānus Eryx quondam tuus arma gerēbat
(sanguine cernis adhūc sparsōque infecta cerebrō),
hīs magnum Alcīdēn contrā stetit, hīs ego suētus,
dum melior vīrīs sanguis dabat, aemula necdum 415
temporibus geminis cānēbat sparsa senectūs.

Sed sī nostra Darēs haec Trōiūs arma recūsāt,
idque piō sedet Aenēae, probat auctor Acestēs,
aequēmus pugnās. Erycis tibi terga remittō
(solve metūs), et tū Trōiānōs exue caestūs.” 420

406. *longē . . . recūsāt*: sc. *pugnā*; he refuses combat, and backs away from his adversary.

407-408. *pondus . . . versat*, feels (tests) the weight and turns over and over, etc. Aeneas himself is deeply impressed by the terrible nature of Entellus's *caestūs*. *vinclōrum* = *caestūs*, 401; the gauntlets are called *vincla* because they closely envelop the hands.

409. *senior, aged champion*, Entellus; cf. 395-396.

411. *tristem, terrible*; in the fight referred to by Entellus Eryx was slain by Hercules.

412. *tuus, your countryman*. Entellus is addressing Aeneas. With *germānus* cf. *Nec litora . . . frāterna*, 23-24, with notes.

414. *hīs*: instr. abl., with their help. *hīs . . . suētus*: sc. *fuī*, and cf. *adsuētī silvīs*, 301.

415-416. *aemula . . . senectūs*, and *jealous old age was not yet sprinkled white and hoar over*, etc. Cf. in general *quibus . . . vīrēs*, ii. 638-639. *aemula* is the emphatic word of the sentence (note its position before the

conj.: § 236); it gives the cause of *cānēbat*. Old age is the jealous rival of youth, ever seeking to do it harm.

417-420. *recūsāt* (*refuses* =) *refuses to face*. Cf. *recūsāt*, 406 (the word is used there, however, without expressed object). *id*: i.e. opposition to the Sicilian *caestūs*. *id* is subject of *sedet*, object of *probat*. *piō*: Entellus courteously gives Aeneas his characteristic epithet. *sedet*, is the settled view, virtually = *placet*. Cf. ii. 660. *auctor*, as surety; cf. 17, with note. *auctor* is full of deference to Acestes and so corresponds to *piō*. *pugnās*: the sing. would be unmetrical here. *tibi . . . remittō*, I surrender to you, i.e. 'out of deference to you, I waive my right to use'; this is said to Dares. *tū . . . caestūs*: these words suggest indirectly (§ 254) that the fighting is to be done with *caestūs* lighter even than those Dares had at first worn. In the fact that each contestant, normally, was free to use such *caestūs* as he pleased we have another difference between ancient and modern sportsmanship; see 334-338, with note on *plausū . . . secundō*, 338.

Haec fātus, duplicem ex umerīs reiēcit amictum,
et magnōs membrōrum artūs, magna ossa lacertōsque
exuit, atque ingēns mediā cōsistit harēnā.

- Tum satus Anchisā caestūs pater extulit aequōs,
425 et paribus palmās ambōrum innexuit armīs.
Cōstitit in digitōs extemplō arrēctus uterque,
bracchiaque ad superās interritus extulit aurās.
Abdūxere retrō longē capita ardua ab ictū,
immiscentque manūs manibus, pugnamque lacesunt,
430 ille pedum melior mōtū frētusque iuventā,
hic membrīs et mōle valēns, sed tarda trementī
genua labant, vāstōs quatit aeger anhēlitus artūs.
Multa virī nēquiquam inter sē vulnera iactant,
multa cavō laterī ingeminant, et pectora vāstōs
435 dant sonitūs, erratque aurīs et tempora circum
crēbra manus, dūrō crepitant sub vulnere mālae.

422. For the hypermetric verse see § 291.

423. *exuit, stripped, laid bare.* The proper object of *exuō* is a word denoting the garment, etc., removed; with our passage cf. *exūtās vinclis* . . . *palmās*, ii. 153, *exūta pedem*, iv. 518. Of course to lay off one's garments is to strip (bare) one's body.

424. *satus Anchisā*: cf. 244. *pater* suggests Aeneas's care for his countryman Dares; cf. note on *navitis pater*, 130. *aequōs*: at once equally matched in weight, etc., and lighter than those originally worn by the champions; see note on *tū* . . . *caestūs*, 420.

426. *Cōstitit* (from *cōsistō*), *took his stand*; sc. *sē* (§ 151). *in digitōs* . . . *arrēctus, uplifted (rising) upon his toes*, to secure the greatest possible reach.

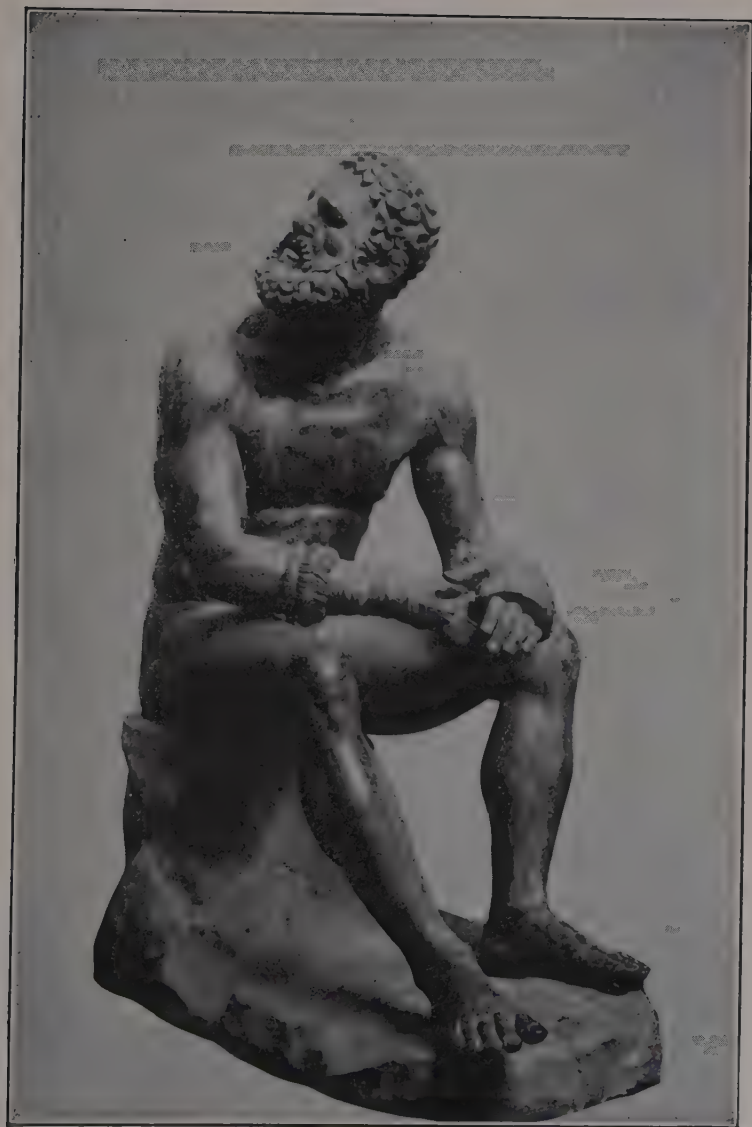
427. *extulit, raised high (aloft)*; for the force of *ex-* see note on *ēlisam*, iii. 567. Contrast the sense of *extulit*, 424.

429. They spar at first; each feints, seeking to induce the other to lead.

430-431. *ille . . . hic, the one . . . the other*; the words point at the combatants (see note on *Ille*, 90). *mōtū, agility, nimbleness, speed*. Boxers and prizefighters still lay great stress on 'footwork.' *trementī* (sc. *eī*): dat. of interest; see § 132.

432. *genua*: for scansion see § 273. *aeger, labored*; lit., 'sick,' in the sense of 'sickenings,' 'exhausting.' With *vāstōs* . . . *artūs* cf. *crēber* . . . *quatit*, 199-200.

433-436. *vulnera, deadly blows*; cf. *infestō vulnere*, ii. 529. *laterī, ribs. ingeminant, plant*; lit., 'heap up.' The verb is here virtually a verb of giving, and so is used with the dat. *laterī*. We may explain the dat. also by § 138. *auris*: in statues of boxers which have come down from classical times the ears are often represented as bruised and misshapen. *crēbra manus*: cf. *crēbris* . . . *bipennibus*, ii. 627. Render by *the frequent hand*, or by *again and again the hand*. *vulnere*: cf. *vulnera*, 433. In 433 the plural, in 436 the singular is metrically convenient.



A BOXER

Stat gravis Entellus, nīsūque immōtus eōdem
 corpore tēla modo atque oculis vigilantibus exit;
 ille, velut celsam oppugnat quī mōlibus urbem,
 aut montāna sedet circum castella sub armīs, 440
 nunc hōs, nunc illōs aditūs omnemque pererrat
 arte locum, et variīs adsuitibus inritus urget.
 Ostendit dextram insurgēns Entellus, et altē
 extulit: ille ictum venientem ā vertice vēlōx
 praevīdit, celerīque ēlāpsus corpore cessit; 445
 Entellus vīrīs in ventum effūdit, et ultrō
 ipse gravis graviterque ad terram pondere vāstō
 concidit, ut quondam cava concidit aut Erymanthō
 aut Īdā in magnā rādicibus ēruta pīnus.
 Cōnsurgunt studiīs Teucrī et Trīnacia pūbēs; 450
 it clāmor caelō, prīmusque accurrit Acestēs
 aequaevumque ab humō miserāns attollit amicum.
 At nōn tardātus cāsū neque territus hērōs

437-438. *gravis*, a massive figure. *nīsū*: a good term for the position of a boxer whose every sinew is strained to the utmost. *corpore . . . modo*: i.e. by merely bending his body; cf. Cicero, *Cat.* I. 15, *tuās petitiōnēs* ('thrusts,' 'lunges,') . . . *corpore effūgī*. *tēla*, a strong expression for *ictūs*, as are *vulnera*, 433, *vulnere*, 436. *exit*, escapes; for the acc. with a verb compounded with *ex*-see § 145. Render 438 by *parries the flying strokes with his body only and*, etc.

439. *ille*: Dares. *velut . . . quī*, as one who. Neither with the Latin word *velut* nor with its English equivalent, *as*, is a verb needed. *mōlibus*, massive towers, huge ramparts; abl. of spec. with *celsam*, or instr. abl. with *celsam*, in the sense of 'uplifted high' (see, then, §§ 160, 215).

441-442. *pererrat* is adapted to the nearest object. See note on *legunt*, i. 426. Dares 'tries' every approach and 'circles round' every point.

443-445. *insurgēns* (*ēī* = *dextrae*): i.e. to give his blow greater force. Cf. *in digitōs . . . arrēctus*, 426. Entellus now assumes the offensive. *extulit*: as in 427. *ille*, the other. *ā vertice*, from above; cf. i. 114. Note *ictum* here after *tēla*, 438, *vulnere*, 436, and *vulnera*, 433. *ēlāpsus*, slipping out of range (of the *ictus*). *cessit*, gave way, before the blow, instead of standing his ground, as Entellus had done, 437-438. With *corpore cessit* cf. note on *corpore . . . modo*, 438.

446-449. *ultrō ipse*: i.e. without any exertion on the part of his opponent. *gravis* and *graviter* may be coupled by *-que*, since *gravis* is really adverbial in sense. In translating disregard *-que*: a heavy mass, fell heavily, etc. *quondam*: as in ii. 367, ii. 416. *cava*: i.e. old, as Entellus is. *Erymanthō*: note the simple abl. beside *Īdā in magnā*, 449. See § 155.

451. *caelō*: for case see § 134.

453. *cāsū*: here in lit. sense, *fall*.

- 455 *ācrior ad pugnam redit ac vim suscitāt ira:*
 tum pudor incendit vīrīs et cōnschia virtūs,
 praecipitemque Darēn ārdēns agit aequore tōtō,
 nunc dextrā ingemināns ictūs, nunc ille sinistrā.
 Nec mora nec requiēs; quam multā grandine nimbi
 culminibus crepitant, sic dēnsīs ictibus hērōs
 460 crēber utrāque manū pulsat versatque Darēta.
 Tum pater Aenēās prōcēdere longius irās
 et saevire animīs Entellum haud passus acerbīs,
 sed finem imposuit pugnae fessumque Darēta
 ēripuit, mulcēns dictīs, ac tālia fatur:
 465 “Infēlix, quae tanta animum dēmentia cēpit?
 Nōn vīrīs aliās conversa quae nūmina sentīs?
 Cēde deō.” Dixitque et proelia vōce dirēmit.
 Ast illum fidī aequālēs genua aegra trahentem
 iactantemque utrōque caput crassumque cruōrem
 470 ōre ēiectantem mixtōsque in sanguine dentīs
 dūcunt ad nāvis, galeamque ēnsemque vocātī

454. *vim*, *violence*, as in i. 4, i. 69, etc.; ‘strength’ is *vīrēs*.

455-457. *tum*, *moreover*. *pudor*, *sense of honor, self-respect*. See Vocabulary, and cf. note on *pudor*, iv. 27. The word denotes Entellus’s regard for his teacher and for his own high reputation (391-393). *cōnschia virtūs*, *conscious prowess*, = *virtūs suarum virium cōnschia*, or the like. For the latter form cf. *mēns sibi cōnschia rēctī*, i. 604, with notes. We should say ‘consciousness of prowess.’ *Darēn*: for form see § 108. *aequore*, *the plain*. By itself *aequor* (cf. *aecus*, *aequa*, *aecum*) simply = ‘the level,’ though it commonly denotes the levels of the great deep. *ingemināns ictūs*: cf. *multa . . . ingeminant*, 434. *ille*: as in 334. Render by *look you, mark you*.

458-460. *quam multā* is balanced by *sic dēnsīs*, 459, with *blows as thick and many as the hailstones (are) with which the storm-clouds*, etc. *dēnsīs ic-*

tibus . . . crēber: cf. *crēber . . . procellis Africus*, i. 85-86, with note. *versat*: i.e. makes him spin round as a top spins. *Darēta*: for the form see § 111.

461. *irās*: sc. *eius* = *Entellī*.

465. *quae . . . cēpit?*: cf. *quae . . . insānia . . . ?*, ii. 42.

466-467. *Nōn aliās (esse) . . . conversa (esse) . . . sentīs?*, *Are you not aware that the strength is now different (is another’s) . . . ?*, etc. *nūmina*, *the powers divine*, i.e. the favor of the powers divine. The deities that had always helped Dares (for his success see 370-374) have now deserted him. *deō*, *heaven* (cf. iv. 440). Aeneas’s words make it possible for Dares to withdraw gracefully from the contest.

471-472. *galeamque ēnsemque*: for these prizes see 367. The *-que* attached to *galeam* introduces the clause *galeam . . . accipiunt*. *vocātī* = *revo-*

accipiunt, palmam Entellō taurumque relincunt.

Hic, victor, superāns animīs, taurōque superbus,
 "Nāte deā vōsque haec," inquit, "cognōscite, Teucrī,
 et mihi quae fuerint iuvenālī in corpore virēs,
 et quā servētis revocātum ā morte Darēta."

475

Dixit, et adversī contrā stetit ōra iuvencī,
 quī dōnum astābat pugnae, dūrōsque reductā
 librāvit dextrā media inter cornua caestūs,
 arduus, effrāctōque inlīsīt in ossa cerebrō;
 sternitur, exanimisque tremēns prōcumbit humī bōs.

480

Ille super tālīs effundit pectore vōcēs:

"Hanc tibi, Eryx, meliōrem animam prō morte Darētis
 persolvō; hīc victor caestūs artemque repōnō."

Prōtinus Aenēās celerī certāre sagittā
 invitat quī forte velint, et praemia pōnit,

485

cātī ā nāvibus. **palmam:** cf. *palmae*, 111. **taurum:** see 366.

473-476. *superāns*, *exultant*; the literal idea is that of overleaping all proper bounds. *superbus*, *glorying in*; properly, 'made proud by,' *ēlātus*. See § 215. **haec:** with this word 475-476 are in apposition. **et . . . et** = both . . . and. With the use of *et . . . et* in an appositional expression cf. 63. For like use of *-que . . . -que* see note on iv. 526.

477. *adversī* strengthens *contrā . . . ōra*. In translating omit it, or else render by *full before the face*, etc.

478-480. *dōnum . . . pugnae:* cf. *pugnae . . . honōrem*, 365. *reductā*, *drawing back*. Somewhat similar is *adductis . . . lacertis*, 141. *librāvit*, *swung up and down*, as a means of giving fullest force to his blow. *arduus*, *towering high*, i.e. rising to his full height. Cf. *insurgēns*, 443, with note.

481. *prōcumbit . . . bōs:* for the monosyllabic ending of the verse see § 296, at the end.

483. *Eryx:* Entellus's address to Eryx is explained by 391-393.

meliōrem . . . Darētis: Entellus speaks contemptuously: to his mind a bullock is a better offering than a champion as easily vanquished as Dares was vanquished. For this tone we have been prepared by *superāns*, etc., 473, by 410-417, esp. the coarse verse, 413, and by 474-476.

484. *persolvō:* Entellus looks on Eryx as a deified patron of boxing, and as his helper in the recent combat. *artem*, *my craft*, *my profession*, as boxer. *repōnō*, *I lay aside*: cf. note on *fixit*, i. 248.

485-544. An archery contest follows. In this, the mark is a dove tied by its feet to a mast. Hippocoön's arrow lodges in the mast, Mnestheus cuts the cord, Eurytion kills the dove. Acestes, having no mark at which to aim, shoots into the air. His arrow bursts into flame.

485-486. *certāre . . . invitat:* for inf. see § 182. *quī . . . velint* = *sī quī forte velint*, *should any, perchance, so wish*. Cf. *quī forte velint*, 291. *praemia pōnit:* as in 292. Cf. *prōpōnit honōrem*, 365.

- ingentīque manū mālum dē nāve Seresti
 ērigit, et volucrum trāiectō in fūne columbam,
 quō tendant ferrum, mālō suspendit ab altō.
- 490 Convēnēre virī, dēiectamque aerea sortem
 accēpit galea; et primus clāmōre secundō
 Hyrtacidae ante omnīs exit locus Hippocoontis,
 quem modo nāvālī Mnēstheus certāmine victor
 cōnsequitur, viridī Mnēstheus ēvīnctus olivā;
 495 tertius Eurytiōn, tuus, ō clārissime, frāter,
 Pandare, quī quondam, iussus cōfundere foedus,
 in mediōs tēlum torsistī primus Achivōs;
 extrēmus galeāque imā subsēdit Acestēs,
 ausus et ipse manū iuvenum temptare labōrem.
- 500 Tum validīs flexōs incurvant vīribus arcūs

487-489. *ingentī . . . manū*: cf. note on *ingēns*, i. 99. These words hint (§ 254) that the *mālus* is *ingēns*. *trāiectō in fūne*: literally, *in the midst of a cord passed across (around) (its body)*. *in* finely pictures the bird fast in the encircling coils of the *fūnis* which ties it to the mast. *quō . . . ferrum*: a purpose clause, *at which they are to strive*, etc. *quō* = *in quam*; *quō* often thus = *in* with accusative. *ferrum* = *sagittās*.

490-492. *Convēnēre*: for form see § 115. *virī*, the champions. *dēiectam*, as they fell; lit., 'as they were thrown down' (into the helmet). *sortem*: coll. singular. The lots (cf. note on *sorte trahēbat*, i. 508) were shaken in a helmet till one was flung out. The process was then repeated, till the order in which the champions were to shoot was determined. *clāmōre secundō*, amid favoring shouts, i.e. of his friends and supporters; cf. *plausū . . . secundō*, 338, *magnō . . . murmure*, 369. *exit*: sc. ē *galeā*. *locus* is naturally substituted for *sors* because the lot, by leaping forth, gives Hippocoön his place in the order of the shots.

493-494. *modo*, lately; join with *victor*. *victor*: he had come in second (232-243). *olivā*: cf. *flāvā . . . olivā*, 309, with note on *flāvā*.

496. *iussus*: by Minerva. *foedus*: a truce between the Greeks and the Trojans that Paris and Menelaüs might in single combat decide the issue of the war. The elaborate reference to the act of Pandarus (described in *Iliad* IV. 85-147) is disturbing to modern ideas of sportsmanship and fair play (honor). See note on *tū . . . caestūs*, 420.

498. *subsēdit*: it was needless, of course, to cast this out of the helmet. *Acestēs*: briefly put for *sors Acestae*.

499. *ausus . . . ipse*, who had ventured, himself, also (et). *manū*, with his strength of hand (such strength of hand as he still had). The juxtaposition with *iuvenum* (§ 240) gives to *manū* the force of *senī* (or *seniōre*) *manū*. *iuvenum*: for the age of Acestes cf. 73.

500. *flexōs incurvant* = *flectunt et incurvant*; see note on *summersās . . . obrue*, i. 69. The ref. is to the stringing and preliminary testing of the bows.

prō sē quisque virī, et dēprōmunt tēla pharetrīs,
 prīmaque per caelum nervō strīdente sagitta
 Hyrtacidae iuvenis volucrīs dīverberat aurās,
 et venit adversique īnfigitur arbore mālī;
 intremuit mālus, timuitque exterrita pinnīs
 āles, et ingentī sonuērunt omnia plausū.

505

Post ācer Mnēstheus adductō cōstitit arcū,
 alta petēns, pariterque oculōs tēlumque tetendit,
 ast ipsam miserandus avem contingere ferrō
 nōn valuit; nōdōs et vincula līnea rūpit,
 quīs innexa pedem mālō pendēbat ab altō:
 illa Notōs atque ātra volāns in nūbila fūgit.

510

Tum rapidus iam dūdum arcū contenta parātō
 tēla tenēns frātreem Eurytiōn in vōta vocāvit,
 iam vacuō laetam caelō speculātus et ālis
 plaudentem nigrā fīgit sub nūbe columbam;

515

501. *prō sē*: i.e. with all his might and main.

504. *venit*, goes (to the mark). *adversī*: cf. *adversī*, 477, with note. *adversī* . . . *arbore mālī* = in the face of the tree-like mast. The expression *arbore mālī* is formed on the analogy of *arbor abietis*, *arbor ficī*, etc., in which the gen. is one of definition (§ 122).

505. *timuit* . . . *pinnīs*: a daring expression; it = *pinnīs timōrem ostendit*.

506. *ingentī* . . . *plausū* (sc. *pinnārum*): cf. *plausum* . . . *ingentem*, 215-216, also said of a *columba*.

507-508. *adductō*, drawn taut; sc. *ad sē*, or *ad pectus*, and cf. *adductis* . . . *lacertis*, 141, *reductā* . . . *dextrā*, 478-479. *petēns*, aiming at. *pariter*, in unison. *oculōs* . . . *tetendit*: cf. *tendant ferrum*, 489, *tendēns* . . . *lūmina*, ii. 405-406.

509-511. *miserandus*: cf. *infelix* applied to Sergestus in 204, to Nisus in 329. *ferrō*: cf. *ferrum*, 489. *nōdōs*, only the knots. *quīs* = *quibus*: § 103, 2.

innexa pedem, fast bound by its foot. Vergil here supplements the account given in 487-489 (§ 254). For case of *pedem* see § 150.

512. *Notōs*: governed by *in*; for the place of the prep. see § 237, at the end.

513-516. *iam dūdum* . . . *tenēns* = *quā iam dūdum tenēbat*. *arcū* . . . *parātō* may be (1) abl. of attendant circumstance (§ 161), or (2) instr. abl. with *contenta*. *contenta*: transferred epithet (§ 212); it was the bow that was 'strained.' *frātreem*: Pandarus; see 495-497, with notes on 496. Eurytion deifies his brother and makes him a patron saint of archery; cf. note on *persolvō*, 484. *in vōta*: as in 234. *iam*: join with *laetam*. *vacuō*: there is apparently nothing to hinder its escape. *ālis plaudentem*: i.e. with joy, not as in 505-506. The bird dies just as its escape seems certain. *nigrā* . . . *sub nūbe* repeats *ātra* . . . *in nūbila*, 512. The black clouds formed a background against which the lighter colored bird stood out in sharp relief, and so made a better target.

- dēcidit exanimis, vītamque reliquit in astrīs
 aetheriīs, fixamque refert dēlāpsa sagittam.
 Āmissā sōlus palmā superābat Acestēs,
 520 quī tamen āeriās tēlum contorsit in aurās
 ostentāns artemque patēr arcumque sonantem.
 Hīc oculis subitum obicitur magnōque futūrum
 auguriō mōnstrum (docuit post exitus ingēns,
 sēraque terrificī cecinērunt ōmina vātēs),
 525 namque volāns liquidīs in nūbibus ārsit harundō,
 signāvitque viam flammīs, tenuisque recessit
 cōnsūmpta in ventōs, caelō ceu saepe refīxa
 trānscurrunt crīnemque volantia sīdera dūcunt.
 Attonitīs haesēre animīs, superōsque precāti
 530 Trīnacrīi Teucrīque virī; nec maximus ōmen

517-518. *vītam* . . . *aetheriīs*: cf. *in ventōs vīta recessit*, iv. 705, with note. *fixam*: sc. *in corpore*. *refert*: sc. *ad terram*.

519-521. *superābat* = *supererat*, *remanēbat*. *tamen*: i.e. though he no longer had a definite mark at which to aim. *patēr* probably refers to Acestes's age (cf. *ipse* . . . *labōrem*, 499) and means 'in spite of his years.' To get the effect of the word, and of its position near *artem* render by *displaying at once his veteran skill and*, etc. For scansion see § 275; for position cf. § 233. *sonantem*: it took skill and strength to make a bow-string twang loudly.

522-524. *Hīc* . . . *obicitur*: cf. *Hīc aliud* . . . *obicitur*, ii. 199-200. *magnō* . . . *auguriō*: dat. of purpose; sc. *eis* = *Trōiānīs* = *Rōmānīs*. That the omen was a good omen is proved by 529-540. In ii. 681-691 the flame that played about the head of Ascanius was a good omen. *docuit*: as object sc. *id*, referring back to the thought of *magnō* . . . *mōnstrum*. Note the sharp adverb. asynd. here. *post*: emphatic, *however, it was not till later*

days. *ingēns*, *marvelous*. *sēra* is adv., balancing *post*, 523, *it was not till late that*, etc. Seers in all ages have, on the basis of later events, interpreted omens long after the omens were granted. *cecinerunt*, *interpreted*; lit., 'prophesied,' i.e. set forth their significant character. What later event Vergil had in mind here we have no means of determining.

525. *ārsit*, *burst into flames*.

526-528. *signāvit* . . . *flammīs*: cf. *signantem* . . . *viās*, ii. 696. *tenuis* . . . *in ventōs*: cf. *tenuis* . . . *in aurās*, ii. 791. *refīxa*, *loosened*. The ancients represented the stars as nailed, so to say, to the sky; cf. *axem* . . . *stellis ārdentibus aptum*, iv. 482. *trānscurrunt*: sc. *caelum*. *crīnem*: the Romans often called a comet a *stella crīnīta*. See the word *comet* in a dictionary. *sīdera*: for position see § 235.

529-532. *haesēre*, *they clung*, i.e. to their places. *precāti*: sc. *sunt*. *nec* . . . *abnuit*: as usual, Aeneas, *dux Trōiānōrum*, is the first to act. The Romans welcomed a good omen, such as this (see note on *magnō* . . . *auguriū*, 522-523). They hoped thereby to

abnuīt Aenēās, sed laetum amplexus Acestēn
mūneribus cumulat magnīs, ac tālia fātur:

“Sūme, pater, nam tē voluit rēx magnus Olympi
tālibus auspiciis exsortem dūcere honōrem;
ipsius Anchisae longaevī hoc mūnus habēbis,
crātēra impressum signīs, quem Thrācius ōlim
Anchisae genitōrī in magnō mūnere Cisseus
ferre suī dederat monumentum et pignus amōris.”

535

Sic fātus, cingit viridantī tempora laurō,
et primum ante omnīs victōrem appellat Acestēn.
Nec bonus Eurytiōn praelātō invīdit honōrī,
quamvis sōlus avem caelō dēiēcit ab altō;
proximus ingreditur dōnīs quī vincula rūpit,
extrēmus volucrī quī fixit harundine mālum.

540

At pater Aenēās, nōndum certāmine missō,
custōdem ad sēsē comitemque impūbis Iūli
Ēpytidēn vocat, et fidam sic fātur ad aurem:

545

secure to themselves all the good of which the omen gave promise. With a corresponding thought they refused or deprecated evil omens. *laetum*, *joyous*, too. Acestes, too, saw good in the omen. *mūneribus . . . magnīs*: the gifts are made to Acestes because through his act the favorable omen had come.

533-534. *Sūme*: sc. *ea* = *magna mūnera*. *exsortem . . . honōrem*, draw a special prize. When spoils of battle, etc., were distributed by lot, a few choice objects were exempted from the distribution and presented to the commander in chief. To such objects the Romans applied the adj. *exsors*, literally, 'having no part in (=standing outside of) the general allotment.'

535-538. *Anchisae . . . mūnus*: i.e. as a gift from, etc. *signīs*: as in 267. *in*, as part of; literally, 'in the midst of.' *ferre . . . dederat*: cf. *dat ferre talentum*, 248, with notes. *suī*: objective gen. with *monumentum* (§130).

540. *primum*: masculine. *Prīmus . . . ante omnīs* occurred in ii. 40.

541-542. *bonus*, kindly, good-tempered. *praelātō*: sc. *suō honōrī*. The main thought is in the part. (§ 214): lit., ' . . . the preferring of Acestes's honor to his own.' *Nec . . . honōrī* = *Nor does Eurytion take it amiss that the honor of Acestes is set above his own*. *quamvis . . . dēiēcit*: in classical times *quamvis* is rarely joined with the indic.; the use becomes common later.

544. *fixit* = *trānsfixit* (§ 221).

545-603. Ascanius and other boys perform elaborate equestrian maneuvers.

545-547. *certāmine missō*: as in 286. Render *nōndum . . . missō* by *even before the contest*, etc. *custōdem*: cf. *custōdēs*, 257. *fidam . . . aurem*: because the equestrian maneuvers that follow are to be a surprise. Such surprises were common in the games at Rome.

- "Vāde age, et Ascaniō, sī iam puerile parātum
 agmen habet sēcum, cursūsque instrūxit equōrum,
 550 dūcat avō turmās, et sēsē ostendat in armis,
 dīc," ait. Ipse omnem longō dēcēdere circō
 infūsum populum et campōs iubet esse patentīs.
 Incēdunt puerī, pariterque ante ōra parentum
 frēnātīs lūcent in equīs, quōs omnis euntīs
 555 Trīnaciae mīrāta fremit Trōiaequē iuventūs.
 Omnibus in mōrem tōnsā coma pressa corōnā;
 cornea bīna ferunt praefixa hastilia ferrō,
 pars lēvis umerō pharetrās; it pectore summō
 flexilis obtortī per collum circulus aurī.
 560 Trēs equitum numerō turmae, ternique vagantur

548-551. Ascaniō: join with *dīc*, 551. For word-order see § 230. Either Ascanius had not been present at the games, or, far more probably, he (and the other boys) had slipped out unnoticed. See § 254. *cursūs*... *instrūxit*, has marshaled the evolutions; cf. *instruere exercitum*, *aciem*, or *classem*. *dūcat*... *ostendat*... *dīc*: for constr. cf. *dīc*... *properet*... *dūcat*, iv. 635-636, with notes. *avō*: Anchises; for case see note on *Iovī*, iii. 279. *omnem*, everywhere, or, from all parts (cf. ii. 604, ii. 624, etc.). *circō*: as in 289.

552. *infūsum* = *quī* (in *circum*) *sē infūderat*, i.e. during the boxing-match and the archery trial, which required little room. Render freely by *crowding*. *patentis*: i.e. cleared of spectators.

553-555. *pariter*, in perfect alignment. *frēnātīs* suggests the thought of spirited steeds and fine horsemanship; *close-reined* will give the effect. In iv. 41, *infrēnī*, the opposite word, was a compliment to the Numidians. *lūcent*: they are 'the observed of all observers.' *quōs*: see note on *quem*, i. 64. *mīrāta fremit*: freely, greets with admiring cries.

556-558. Omnibus... *coma* (*est*), All have their locks, etc. in *mōrem*: Vergil is emphasizing the antiquity of this sport; cf. note on *patriās*, iii. 281, and § 73. *tōnsā*, close-clipped, i.e. trim, beautiful, the opposite of *horrentī*, i. 165. See note there. *pressa*: we should say 'crowned,' or the like. *ferunt*: as subject sc. *pars*, to balance *pars*, 558. *pectore summō*: for case see § 159; the chain goes round and over the breast. Vergil is thinking of the *torquīs*, a twisted circlet of gold (cf. *obtortī*, 559) frequently worn by Romans as a military decoration. To the winning and wearing of such a decoration the Romans traced the great name *Torquātus*.

560. *Trēs*... *ternī* (= *trēs*): cf. *septem*... *septēna*, 85. With *Trēs*... *numerō* cf. *Bīna*... *numerō*, 61-62, with note. *vagantur*, move to and fro. The word properly suggests aimless wandering, and so is (apparently) not in keeping with *cursūs*... *instrūxit*, 549. But, to a spectator, intricate maneuvers, carefully planned and perfectly executed, often seem, at least for a time, wholly aimless, a meaningless maze.

ductōrēs; puerī bis sēnī quemque secūti
 agmine partitō fulgent paribusque magistrīs.
 Ūna aciēs iuvenum dūcit quam parvus ovantem
 nōmen avī referēns Priamus, tua clāra, Politē,
 prōgeniēs, auctūra Italōs, quem Thrācius albis
 portat ecus bicolor maculīs, vēstigia primī
 alba pedis frontemque ostentāns arduus albam;
 alter Atys, genus unde Atiī dūxere Latīnī,
 parvus Atys puerōque puer dilēctus Iūlō;
 extrēmus fōrmāque ante omnīs pulcher Iūlus
 Sīdoniō est invectus equō, quem candida Didō
 esse suī dederat monumentum et pignus amōris.
 Cētera Trīnaciis pūbēs seniōris Acestae
 fertur equīs.

565

570

561-562. bis sēnī: cf. *Bis dēnīs*, i. 381, with note. **quemque:** sc. *ducem*. **agmine . . . magistrīs,** they gleam with parted columns and with captains equally matched. *agmine* is coll. sing.; *partitō* = *aequātō*, and so is properly balanced by *aequīs*. The lads make a brave show as they move, parted into equal columns, and commanded alike. *fulgent* = *lūcent*, 554; so *magistrīs* = *ductōrēs*, 561, with the further thought that each *ductor* had trained his own followers. Thirty-six lads enter; they are formed at first in three companies, of 12 each; each company has a captain-trainer.

563-567. Ūna . . . iuvenum, The first line is a line, etc. **ovantem** belongs, in logic, with *iuvenum*; for its position see note on *ignōtum*, ii. 59. **referēns,** who reproduces. Cf. *quī tē . . . referret*, iv. 329, with note. **Politē:** for his fate see ii. 526-532. **auctūra Italōs,** destined to increase Italy's hosts. See note on *futūrae*, i. 712. For the thought cf. 116-123, esp. 117, with notes. **quem . . . ecus:** in translating begin a new sentence, and keep the word-order: *He is borne (rides on)*, etc. **albis . . . bicolor maculīs,** dappled

with (by) spots of white. **vēstigia . . . pedis . . . ostentāns,** displaying white the steps of its pasterns, a very elaborate (§ 225), or, rather, distorted way of saying, 'displaying white pasterns as it stepped.' *pedis* is a coll. sing., and *primī* = 'the first (front) part of' (see note on *summā* . . . *undā*, i. 127). **ostentāns arduus:** for constr. cf. *arduous attollēns*, 278, with note. Translate *ostentāns* here a second time, *displaying high*; *frontem . . . albam* = 'displaying its white forehead, held proudly upward.'

568. alter: sc. *ductor est*, out of *dūcit*, 563. **alter** = *secundus*, as in 311. **Latīnī,** true sons of Latium. This verse is a compliment to Augustus, whose mother belonged to the *Gēns Atia*. She was the daughter of Julia, sister of Caesar.

569. puerō . . . dilēctus: the friendship of Iūlus and Atys prefigures the later union of the *Gēns Iūlia* and the *Gēns Atia* through the adoption of Octavianus by Julius Caesar (§ 3).

572. esse . . . amōris: cf. 538, with notes. 556-574 describe the appearance of the riders as they enter the circus, 553.

- 575 Excipiunt plausū pavidōs, gaudentque tuentēs
Dardanidae, veterumque agnōscunt ōra parentum.
Postquam omnem laetī cōnsessum oculōsque suōrum
lūstrāvēre in equīs, signum clāmōre parātīs
Ēpytidēs longē dedit, insonuitque flagellō.
- 580 Ollī discurrēre parēs, atque agmina ternī
dīductīs solvēre chorīs, rūsusque vocātī
convertēre viās, infestaque tēla tulēre;
inde aliōs ineunt cursūs aliōsque recursūs,
adversī spatiīs, alternōsque orbibus orbīs
- 585 impediunt, pugnaeque cient simulācra sub armīs,
et nunc terga fugā nūdant, nunc spīcula vertunt
infēnsī, factā pariter nunc pāce feruntur.
Ut quondam Crētā fertur Labyrinthus in altā

575-576. pavidōs: freely, *the anxious lads*; they are nervous, afraid of failure before such a company. With *pavidus* cf. *pavor*, 138. **veterum . . . parentum**, *their sires for generations*. The lads are true Trojans; their very faces show that. **agnōscunt:** sc. *in eis*.

577-579. laetī: i.e. on account of the welcome accorded them. **lūstrāvēre**, *had paraded before*; lit., 'had traversed.' **Ēpytidēs:** general trainer and supervisor of the 36 lads.

580-581. Ollī: as in 197. **discurrēre:** the prefix = *asunder*, to right and to left. **parēs**, *in equal divisions*, 18 on a side. **agmina . . . chorīs**, *by drawing their groups (chorīs) asunder, they parted their columns, three leaders now on each side*. **ternī**, *three on each side*, is proleptic (§ 211); it gives the effect of the evolution described in *discurrēre . . . chorīs*. The word badly dislocates the passage, because (1) it is vague in itself, (2) forces *Ollī* (580) to bear two different senses. At first *Ollī* refers to all 36 lads; later it refers only to the three subcaptains on each side. Only by splitting the companies into halves could Epytides have on each side three persons who could

themselves, or under his direction, *agmina dīductīs solvere chorīs*. **vocātī = revocātī** (§ 221), *recalled* (from their forward movement). Sc. *ab Ēpytidē*, comparing 578-579.

582. convertēre viās, *changed their progress(es)*, i.e. changed the direction of their movements. **rūsus . . . viās** means that the lads changed back to their original formation (see note on 562). **infesta . . . tulēre**, with *leveled weapons they charged full tilt*, at an imaginary foe.

583-587. cursūs, *marches*. **recursūs**, *countermarches*. **adversī spatiīs**, *confronting one another*; lit., 'confronted in positions' (sc. *inter sē*). **alternōs** = an adv., *alternately*; first one side, then the other, takes the lead. **orbibus . . . impediunt**, *they intersect their circling movements with (new) evolutions*. **pugnae . . . simulācra**, *mimic battles*; for *cient* cf. *bella cient*, i. 541. **sub armīs**: freely, *with the help of their arms*. **vertunt:** sc. *inter sē*, 'against one another.' **pariter:** i.e. *side by side*.

588. fertur: render by a parenthetical expression—*so men say*. **altā:** Crete was a land of mountains.

parietibus textum caecis iter ancipitemque
 mille viis habuisse dolum, quā signa sequendī 590
 falleret indēprēnsus et inremeābilis error,
 haud aliō Teucrum nātī vēstigia cursū
 impediunt, texuntque fugās et proelia lūdō,
 delphīnum similēs quī per maria ūmida nandō
 Carpathium Libycumque secant, lūduntque per undās. 595
 Hunc mōrem cursūs atque haec certāmina prīmus
 Ascanius, Longam mūrīs cum cingeret Albam,
 rettulit, et priscōs docuit celebrāre Latīnōs,
 quō puer ipse modō, sēcum quō Trōia pūbēs;
 Albānī docuēre suōs; hinc maxima porrō 600
 accēpit Rōma et patrium servāvit honōrem,

589-591. parietibus: for scansion see § 273. **textum**, *fashioned*; lit., 'woven.' Vergil has in mind an *iter*, formed of paths between interwoven, interlacing walls. Since such an *iter* would be no true *iter*, *parietibus* . . . *iter* involves oxymoron; see note on *via* . . . *in via*, iii. 383. **caecis**: there were no openings by which one could get his bearings. **viis**, *passages*; instr. abl. with *ancipitem*, which gives the result, *intricate*, not the process, 'rendered intricate'; see §§ 160, 215. **dolum**, *a maze*; lit., 'a cheat,' 'a deception.' **quā**, *where*; the rel. clause expresses result, *such that there*, etc. **signa sequendī**: freely, *marks by which to follow* (the right course). **falleret**, *baffled, mocked*. **indēprēnsus**, *unsolvable*. **Dēprehendō** often = 'to understand.' Adjectives compounded of the neg. *in-* and a pf. pass. part. often = adjectives in *-bilis*; so *invictus* = 'invincible' rather than 'unconquered.' **error**, *error-causing (misleading) maze*; see § 202.

592-594. haud aliō . . . cursū, *with courses as intricate (as these)*. **vēstigia . . . impediunt**, *interweave their movements*; cf. *orbibus . . . impediunt*, 584-585. **lūdō**: modal abl., *playfully*. The word recalls *pugnae . . . simulācra*, 585. **delphīnum similēs**: in old Latin *similis*

was regularly construed with the gen.; later both gen. and dat. were used, the latter finally predominating. **nandō**: freely, *as they swim*. For constr. cf. note on *tālia fandō*, ii. 6. The comparison of the equestrian movements with the gambols of the dolphins brings out the vigor and the liveliness of the maneuvers, just as the comparison with the labyrinth (588-591) emphasizes their intricacy. The Roman poets were much interested in dolphins; cf. viii. 673-674, esp. *aestum . . . secābant*, 674.

595. Carpathium: sc. mare.

596. Hunc . . . cursūs: freely, *Such evolutions as a fixed and settled custom*; cf. *Hunc . . . mōrem sacrōrum*, iii. 408, and iii. 280-281, with notes on *celebrāmus* and on *patriās*.

597. Longam . . . Albam: cf. i. 268-271.

598-599. rettulit, *revived*. **priscōs . . . Latīnōs**: for them see note on *genus . . . Rōmae*, i. 6-7. **quō . . . pūbēs**: *sc. modō celebrāvīt*.

600-601. hinc = ab Albānīs. honōrem: the sport is so called because it was celebrated, on this occasion at least, to honor a given individual; see note on *avo*, 550. Render by *observance*, and cf. *honōs* = 'sacrifice,' i. 49.

Trōiaque nunc puerī, Trōiānum dīcitur agmen.

Hāc celebrāta tenus sānctō certāmina patrī.

Hic primum Fortūna fidem mūtāta novāvit.

605 Dum variis tumulō referunt sollemnia lūdis,

Īrim dē caelō misit Sātūrnīa Iūnō

Īliacam ad classem, ventōsque adspirat euntī,

multa movēns, ne dum anticū saturāta dolōrem.

Illa viam celerāns per mille colōribus arcum,

610 nūllī vīsa, citō dēcurrit trāmite virgō.

Cōspicit ingentem concursum, et litora lūstrat,

dēsertōsque videt portūs classemque relictam.

At procul in sōlā sēcŕētae Trōades actā

āmissum Anchīsēn flēbant, cūnctaeque profundum

615 pontum aspectābant flentēs. Heu, tot vada fessīs

602. puerī: briefly put for *the games the lads celebrate*; see § 201. **Sc. dīcuntur** with *puerī*. **dīcitur:** the subject is *agmen*: *their columns are called Trojan*. In this verse we must supply *nunc Rōmae*. The point of 596-602 is that certain equestrian sports, called *Lūdus Trōiānus*, introduced by Sulla and revived by Caesar and Augustus, were believed to have a Trojan origin; see § 73. Vergil is, of course, complimenting Augustus in particular.

603. Hāc . . . tenus: see § 238. **celebrāta:** sc. *ab Aenēā sunt*.

604-608. To the Trojan women, who, gathered on the shore by the ships, are mourning for Anchises, Juno sends Iris. Iris induces them to set fire to the ships.

604. fidem, loyalty, to the Trojans. **novāvit:** the context gives the force of *changed for the worse*.

605-608. referunt, are bearing (i.e. 'paying'), is here a verb of giving and so is construed with the dative. **lūdis:** instr. abl., *by way of, etc., through the medium of, etc.* **Īrim:** cf. iv. 694-702. **euntī (eī), as she went.** For the winds as helpers of a divine messenger cf. iv. 223, with note on *pinnīs*. **multa**

movēns: as in iii. 34. **saturāta, having fed fat, having sated,** is a dep. participle. For the thought cf. i. 25-28.

609-610. Illa . . . virgō, She . . . the maiden goddess. mille colōribus, thousand-hued; abl. of characteristic. See note on *praestantī corpore*, i. 71. **nūllī vīsa, seen by no eye.** For constr. cf. *neque cernitur ūllī*, i. 440, with note on *ūllī*. **trāmite:** abl. of the route: § 159. With this join *citō* as a transferred epithet (§ 212); it is the goddess, not the way, that is swift.

611-612. litora . . . portūs . . . classem: sc. *dēserta* or *relicta* with *litora*. We have a threefold description, most effective, of the empty strand and harbor, a sharp contrast to the *ingēns concursus*.

613-616. sōlā . . . actā, lonely part of the strand; see note on *summā . . . undā*, i. 127. **sēcŕētae, apart;** cf. *sēcŕēta*, used of the house of Anchises, ii. 299. **āmissum . . . flentēs:** why the women were thus mourning Anchises, far from the place of the games, Vergil does not say. We may infer (§ 254) that all the women were together, performing part of the rites in honor of Anchises, as all the men were

et tantum superesse maris!, vōx omnibus ūna.
 Urbem ōrant; taedet pelagī perferre labōrem.
 Ergō inter mediās sēsē haud ignāra nocendī
 conicit, et faciemque deae vestemque repōnit;
 fit Beroë, Tmariī coniūnx longaeva Doryclī,
 cui genus et quondam nōmen nātique fuissent,
 ac sic Dardanidum mediam sē mātribus infert.
 "Ō miserae, quās nōn manus," inquit, "Achāica bellō
 trāxerit ad lētum patriae sub moenibus! Ō gēns
 infēlix, cui tē exitiō Fortūna reservat?"
 Septima post Trōiae excidium iam vertitur aestās,
 cum freta, cum terrās omnīs, tot inhospita saxa
 sīderaque ēmēnsae ferimur, dum per mare magnum
 Ītaliā sequimur fugientem, et volvimur undīs.

620

625

performing, either as participants, or as spectators, through the games, their share in the rites. *cūctae* by itself need denote only all the women on the strand, whether they included all the women in the Trojan company or not. But see note on *sōla*, 651. *tot vada . . . superesse . . .!*, *alas that so many waters . . . yet remain!*, etc. For the inf. see § 173. *vōx*: pred. to *est*, to be supplied; the subject is the clause *Heu, tot . . . maris!*

617. *Urbem ōrant*: sc. *deōs*; cf. note on *Ō . . . surgunt!*, i. 437. *taedet (eās) . . . labōrem*: cf. *taedet caeli convexa tuērī*, iv. 451, with note.

619. *conicit*: sc. *Īris*. For scan-sion see note on *disice*, i. 70. *faciem . . . repōnit*: she does what Venus did, i. 315-320, and Cupid, i. 689-690.

620. In connection with this verse see note on *Rhoetēia*, 646.

621-622. *cui*: the antecedent is *Beroë*. *genus, distinguished forebears*. *Genus* is used, as English family often is, of high lineage. *fuissent*: subj. in O. O., giving the thought which prompts Iris to come to Beroë; *cui . . . fuissent* thus = *quod eī . . . fuissent*. Render by remembering how once she

had, etc. The discontent of a woman like Beroë with present conditions would seem to the others perfectly natural. *sic, in this guise*. *mātribus* = *in matrēs*; see § 138.

623-624. *quās . . . trāxerit, since, etc.* For the thought cf. i. 94-96, and iii. 321-324, esp. *hostilem ad tumultum Trōiae sub moenibus altis iussa mori. ad lētum . . . moenibus*: in i. 94-101 Aeneas himself describes such a death as preferable to death at sea.

626-629. *Septima . . . aestās*: cf. i. 755-756. *aestās* is hardly reconcilable with iv. 193, iv. 309. *cum . . . cum*: as in iii. 646; see note there. *freta . . . terrās*: join with *ferimur*; cf. § 144. *tot . . . ēmēnsae*: freely, *having grazed so many rocks and sailed under so many stars*. *saxa* refers to the danger, *sidera* to the length of the way. *ferimur, we have been moving*. Since 626 virtually = *septem (per) annōs* with *ferimur*, we have in 626-628 the same constr. as in *tot annōs . . . gerō*, i. 47-48. *Ītaliā . . . fugientem*: cf. *arva . . . Ausoniae semper cēdentia retrō*, iii. 496. *sequimur . . . volvimur, we have been pursuing, etc.* See note on *ferimur*, 628.

- 630 Hic Erycis finēs frāternī atque hospes Acestēs:
 quis prohibet mūrōs iacere et dare cīvibus urbem?
 Ō patria, et raptī nēquiquam ex hoste Penātēs,
 nūllane iam Trōiae dicentur moenia? Nusquam
 Hectoreōs amnis, Xanthum et Simoēnta, vidēbō?
- 635 Quīn agite, et mēcum infaustās exūrite puppīs!
 Nam mihi Cassandrae per somnum vātis imāgō
 ārdentis dare vīsa facēs: 'Hic quaerite Trōiam,
 hic domus est,' inquit, 'vōbīs.' Iam tempus agī rēs,
 nec tantīs mora prōdigiīs. Ēn quattuor ārae
- 640 Neptūnō; deus ipse facēs animumque ministrat."
 Haec memorāns, prima infēnsūm vī corripit ignem,
 sublātāque procul dextrā cōnixa coruscat
 et iacit. Arrēctae mentēs stupefactaque corda
 Īliadum. Hic ūna ē multīs, quae maxima nātū,

631. *mūrōs iacere*: cf. the common expression *fundāmenta iacere*. Sc. *eum* = *Aenēās* as subject of *iacere*. The failure to name Aeneas specifically is psychologically sound; critics are apt to be (actually or apparently) vague. *cīvibus*: i.e. those who are ready and willing to people a city. *urbem*: cf. 617.

632-635. *raptī . . . Penātēs*: cf. *raptōs . . . Penātīs*, i. 378. *nēquiquam*: i.e. if they are never to find a home. *ex hoste*, out of the hosts of the foe. *iam*, any longer, hereafter. *moenia* is both subject and predicate to *dicentur*. *Hectoreōs*: i.e. those that Hector, truest of Trojans, loved. 633-634 = 'Am I—are you—not to be as fortunate as Helenus has been?' See iii. 349-351. *Quīn agite*: cf. *Quīn morere*, iv. 547, with note. *infaustās*: it is the ships that make prolonged wanderings possible.

636-637. *Nam . . . facēs*: there is ellipsis again (see note on *nam*, i. 731): (*I suggest the burning of the ships*), because the semblance of Cassandra, etc. In view of ii. 345-346 and iii. 182-187,

which show so clearly that the Trojans had, in Troy, habitually disregarded Cassandra's warnings, the use of her name here, and the fact that the women do not at once rebuff the speaker who bases her appeal on that name show, better than anything else could, the state of mind of the women.

638-639. *agī rēs*: render by *for action*. The prodigy consists of the dream of 636-638. *prōdigiīs* (sc. *est*, belongs to): poss. dative. We should say, 'nor does so great a marvel brook delay.' For the pl. see §§ 189-190.

640. *Neptūnō*: for constr. cf. *avō*, 550, with note. We may assume that the sacrifice to Neptune had been meant to win a favorable voyage on to Italy! *facēs . . . ministrat*: cf. *furor arma ministrat*, i. 150. *animum*: i.e. the spirit required for the deed.

641-645. *prima*: as in i. 24. *infēnsūm . . . ignem*: cf. *infandōs . . . ignīs*, i. 525. *procul*, far back; join with *sublātā*. *cōnixa*: freely, with fullest effort. *maxima nātū* (sc. *est*): such a person,

Pyrgō, tot Priamī nātōrum rēgia nūtrix: 645

"Nōn Beroë vōbīs, nōn haec Rhoetēia, mātṛēs,
est Doryclī coniūnx; divīnī signa decōris
ārdentisque notāte oculōs. Quī spīritus illī,
quī vultus vōcisque sonus vel gressus euntī!
Ipsa egomet dūdum Beroēn digressa reliquī, 650
aegram, indignantem, tālī quod sōla careret
mūnere nec meritōs Anchīsae inferret honōrēs."

Haec effāta.

At mātṛēs primō ancipitēs oculisque malignīs
ambiguae spectāre ratīs miserum inter amōrem 655
praesentis terrae fātisque vocantia rēgna,
cūm dea sē paribus per caelum sustulit ālis,
ingentemque fugā secuit sub nūbibus arcum.
Tum vērō attonitae mōnstrīs āctaeque furōre

of high birth (*rēgia*), and with the wide experience of years, is fittingly made to take the initiative among the women. *tot . . . nātōrum*: see note on *nurūs*, ii. 501.

646-649. *Nōn . . . vōbīs . . . est*, *You have not here*, etc. *Rhoetēia* throws some light on *Tmarī* . . . *Doryclī*, 620. *Beroë* herself was a true Trojan by birth. But how she became wife of *Tmarius* . . . *Doryclus* (620), a man who came from Epirus, in the far northwestern part of Greece, Vergil does not say. *divīnī . . . notāte*: cf. note on *nec . . . sonat*, i. 328. *spīritus*, fire. *sonus . . . gressus*: for stress laid on a deity's voice cf. *nec vōx hominem sonat*, i. 328; for emphasis on a deity's movement cf. *incēdō*, i. 46, *incessū*, i. 405. *euntī*, as she moves.

650-652. *dūdum*: as in ii. 726. *Beroēn . . . reliquī*, *parting from Beroë*, left her. *tālī . . . careret*: Pyrgo is indirectly quoting Beroë's words. *sōla* throws light at last (§ 254) on 613-615, and shows that *cūnctae* in 614 meant all the women in the Trojan

company. *mūnere*, ceremony; the word was used esp. of funeral honors.

654-656. *At . . . rēgna* (656) means that, in spite of the appeal of Pyrgo (644-652), the women could not bring themselves to act. *oculisque*: -que really unites *ancipitēs* and *ambiguae*. *ambiguae*, *wavering*. *spectāre*: historical inf. (§ 172). *miserum . . . amōrem*: any *amor* that kept the Trojans from Italy was *miser*. Join *miserum* . . . *rēgna* with *ambiguae*. *fātis* = *fātōrum vōcibus* and is instr. ablative. *rēgna*: briefly put for *their feelings toward the realms*, etc. The *rēgna* are, of course, those of Italy.

657-658. *cum dea . . . arcum*: a *cum-inversum* clause; see note on *cum . . . sēcum* (*ait*), i. 36-37. *arcum*: cf. *per mille colōribus arcum*, 609. With *secuit* . . . *arcum* cf. *Carpathium . . . secant*, 595. *arcum*, however, is acc. of effect: § 143. *Iris descended nullī visa*, 610; she goes off visibly and in a way to give the clearest proof of her divinity. Cf. the mode of Venus's departure, i. 402-405.

- 660 *conclāmant, rapiuntque focis penetrālibus ignem;*
pars spoliant ārās, frondem ac virgulta facēsque
coniciunt. Furit immissis Vulcānus habēnis
trānstra per et rēmōs et pictās abiete puppīs.
Nūntius Anchisae ad tumulum cuneōsque theātrī
- 665 *incēnsās perfert nāvis Eumēlus, et ipsi*
respiciunt ātrō in nimbō volitāre favillam.
Prīmus et Ascanius, cursūs ut laetus equestrīs
dūcēbat, sīc ācer equō turbāta petivīt
castra, nec exanimēs possunt retinēre magistrī.
- 670 "Quis furor iste novus? Quō nunc, quō tenditis," inquit,
 "heu! miserae cīvēs? Nōn hostem inimīcaque castra
 Argivum, vestrās spēs ūritis. Ēn, ego vester
 Ascanius!" Galeam ante pedēs prōiēcīt, inānem,

660-663. rapiunt: sc. *pars*, to balance *pars*, 661; *they catch up, some of them, fire, etc.* **penetrālibus:** cf. *adytis . . . penetrālibus*, ii. 297. The hearths are in adjoining houses. *ārās*: for these see 639. **coniciunt:** sc. *in nāvis*. The women fling the *frondēs*, etc., upon the ships, and then set fire to the *frondēs*, etc. For scansion see note on *disce*, i. 70. **immissis . . . habēnis**, with *loosened reins*, i.e. at full speed; modal ablative. The fire is compared with racing steeds. When driving at highest speed the ancient charioteer evidently kept a slack rein. Cf. *immissis . . . iugis*, 146-147. The practice in modern driving races is quite different. **Vulcānus = ignis**; see § 207. **pictās . . . puppīs**, the *painted firwood sterns*. *abiete* is abl. of material without *ex*, a poetic use (see note on *pendentibus*, i. 166). For scansion cf. *parietibus*, 589, and see § 273.

664-699. All efforts to extinguish the flames are useless, till, in answer to the prayer of Aeneas, Jupiter sends a great shower of rain.

664-666. *Nūntius . . . Eumēlus*: for word-order see § 230. Who Eumelus

was, or how he became aware of the fire Vergil does not say. Eumelus does not appear again in the Aeneid. **cuneōs . . . theātrī**: cf. *theātrī circus*, 288-289, *tōtum caveae cōnsestum ingentis*, 340, already used of the site of the games. **respiciunt**, *turning round*, see. The subject is to be got out of *cuneōs*, 664. **nimbō**: here a smoke-cloud.

667-669. ut . . . sic: cf. the use of *ut* in 329, 388. **magistrī**: attendants with functions like those of Epytides, who is called *custōs* and *comes Iūli*, 546. Vergil does well to make some one who is on horseback speed to chide the women, and to check their activities.

670-671. Quō . . . tenditis . . . ?, *What is the aim, what is the aim, NOW, of your straining efforts . . . ? cīvēs, fellow-citizens*. Ascanius seeks to remind the women that they have as deep an interest in the fleet as he himself has.

672. vestrās spēs: sharp advers. asyndeton. Ascanius thinks of the ships as the only means of getting to the land where, all alike, when in their sober senses, yearn to be (cf. *vocantia rēgna*, 656).

673-674. Galeam . . . indūtus:

quā lūdō indūtus belli simulācra ciēbat.

Accelerat simul Aenēās, simul agmina Teucrum.

675

Ast illae dīversa metū per litora passim
diffugiunt, silvāsque et sīcubi concava fūrtilm
saxa petunt; piget inceptī lūcisque, suōsque
mūtatae agnōscunt, excussaue pectore Iūnō est.

Sed nōn idcircō flammae atque incendia vīrīs

680

indomitās posuēre; ūdō sub rōbore vīvit
stuppa, vomēns tardum fūmum, lentusque carīnās
ēst vapor, et tōtō dēscendit corpore pestis,
nec vīrēs hērōum infūsaue flūmina prōsunt.

Tum pius Aenēās umerīs abscondere vestem

685

auxiliōque vocāre deōs et tendere palmās:

“Iuppiter omnipotēns, sī nōndum exōsus ad ūnum

Trōiānōs, sī quid pietās antīqua labōrēs

respicit hūmānōs, dā flammam ēvādere classī

nunc, pater, et tenuīs Teucrum rēs ēripi lētō,

690

vel tū, quod superest, infestō fulmine mortī,

Ascanius seems to think that the women do not recognize him and so will not heed him; hence he removes his helmet. The description in 556 and 576 clearly shows that, when the lads first appeared, they did not wear their helmets; it was important that, as they paraded around the *cōnsessus* (577), they should be recognized. In 673-674, Vergil is telling us indirectly (§ 254) that, before the *pugnae simulācra* began (585), the lads had put on their helmets.

678. piget: sc. *eās*; cf. note on *pertaesum* . . . *fuisset*, iv. 18. **suōs:** i.e. their true friends. Iris had pretended to be their helper, 630-640.

679. Iūnō: i.e. Juno's influence.

681-683. indomitās, invincible; see note on *indēprēnsus*, 591. **posuēre = deposuēre** (§ 221). **vīvit stuppa:** i.e. the fire in the tow or calking still lives. **lentus, smoldering;** properly 'sluggish,' and so equivalent to *tardus*.

carīnās, hulls, frames. ēst: as in iv. 66. **tōtō . . . corpore** (sc. *nāvium*): the abl. here may be (1) abl. of extent of space (cf. *perpetuā* . . . *iuventā*, iv. 32, with note on *perpetuā*), or (2) abl. of route (§ 159).

686. auxiliō (sibi): dat. of purpose (§ 135), = *ut sibi auxiliō sint*. The infinitives in 685-686 are historical (§ 172).

687-690. exōsus: an adj. used sometimes, as here, in act. sense with forms of *sum* expressed or implied, sometimes in pass. sense, as the equivalent of a pf. pass. participle. *exōsus* (es) is in effect a dep. verb, *hast come to hate*. **pietās antīqua (tua), the tender mercy that once was yours.** Cf. ii. 536, and *pia nūmina*, iv. 382, with note on *pia*. **respicit = adhūc respicit.** **tenuīs . . . rēs, the slender fortunes.**

691. vel, or, if you please. quod superest: sc. *ē Teucrōrum rēbus*.

- sī mereor, dēmitte, tuāque hīc obrue dextrā.”
 Vix haec ēdiderat, cum effūsīs imbribus ātra
 tempestās sine mōre furit, tonitrūque tremēscunt
 695 ardua terrārum et campī; ruit aethere tōtō
 turbidus imber aquā dēnsisque nigerrimus Austris,
 implenturque super puppēs, sēmiusta madēscunt
 rōbora, restinctus dōnec vapor omnis, et omnēs
 quattuor āmissis servātae ā peste carīnae.
 700 At pater Aenēās, cāsū concussus acerbō,
 nunc hūc ingentīs, nunc illūc pectore cūrās
 mūtābat versāns, Siculisne resīderet arvīs,
 oblītus fātōrum, Italāsne capesseret ōrās.
 Tum senior Nautēs, ūnum Tritōnia Pallas
 705 quem docuit, multāque īnsignem reddidit arte
 (hāc respōnsa dabat, vel quae portenderet īra
 magna deum vel quae fātōrum posceret ōrdō),
 isque hīs Aenēān sōlātus vōcibus īnfīt:

692. mereor: Aeneas completely identifies himself with his people; his deserts are theirs, as theirs are his.

694-699. sine mōre, with unwonted violence; literally, ‘unprecedentedly.’ **ardua . . . et campī, the hills and the plains.** **ardua terrārum:** for gen. with neuter adj. used as a noun see § 217. **turbidus, murky, swollen.** **super = dēsuper.** **sēmiusta:** for scansion see § 282. **quattuor:** i.e. only four.

700-778. Aeneas is in doubt whether to go on to Italy, or to stay in Sicily, but the seer Nautes and a vision from Anchises both bid him press on. He founds a city then in Sicily, leaves some of his people there, and sets sail.

702-703. mūtābat, was varying, was shifting, i.e. was entertaining one cūra, ‘anxious thought,’ after another. versāns, twisting them. With nunc . . . versāns cf. iv. 285-286, iv. 630. **Siculisne . . . Italāsne:** note the emphatic places of the adjectives; they are also

metrical equivalents. For *-ne . . . -ne* cf. i. 308, with note.

704-708. senior, aged. Nautes has two claims upon Aeneas’s attention: (1) his age and experience, (2) his special gift of divination, due to the favor of Pallas. **ūnum, preëminently.** In such connections as this Vergil usually attaches *ūnus* to some expression of comparison; cf. i. 15, ii. 426. **multā . . . arte, rich skill in prophecy.** The nature of the *ars* is shown by 706-707. **hāc:** sc. *arte*. **dabat:** the impf. denotes a settled habit. **portenderet . . . posceret:** subj. in questions dependent on *respōnsa dabat*, which really = *respōnsis ostendēbat*. **portenderet . . . deum** refers to sudden emergencies and marvels like the present. **ōrdō, the settled order.** **isque:** these words spoil the constr., since they leave *Nautēs*, 704, without a verb; omit them in translation. **sōlātus, comforting;** see § 186.

"Nāte deā, quō Fāta trahunt retrahuntque, sequāmur:
 quidquid erit, superanda omnis fortūna ferendō est. 710
 Est tibi Dardanius dīvināe stirpis Acestēs;
 hunc cape cōsiliis socium et coniunge volentem:
 huic trāde, āmissis superant quī nāvibus et quōs
 pertaesum magnī inceptī rērumque tuārum est,
 longaevōsque senēs, ac fessās aequore mātērēs, 715
 et quidquid tēcum invalidum metuēnsque pericli est
 dēlige, et hīs habeant terrīs sine moenia fessi;
 urbem appellābunt permissō nōmine Acestam."

Tālibus incēnsus dictīs seniōris amīci,
 tum vērō in cūrās animō didūcitur omnīs. 720
 Et nox ātra polum bīgīs subvecta tenēbat;
 vīsa dehinc caelō faciēs dēlāpsa parentis
 Anchisae subitō tālis effundere vōcēs:

709-710. quō . . . sequāmur: cf. 22-23. quidquid . . . est: a famous verse. To this day resignation is an Italian trait, embodied in the cry *pazienza* (=Latin *patientia*).

711-718. Est tibi: i.e. is at your service, is ready to your needs. dīvināe stirpis is explained by *Trōia* . . . genuit, 38-39. cōsiliis: dat. of interest (§ 131), with personification, to help your plan, so to speak. volentem in effect = *nōn enim recūsābit*. Render *coniunge volentem* by join him thereto with his consent. superant = *supersunt*, are left over, are supernumeraries. quōs pertaesum . . . est: cf. *piget* . . . *lūcis*, 678, with note. quidquid: the neut. is broader in sense than either the masc. or the fem. would be; cf. *quidquid* . . . *Dardaniae*, i. 601-602. See also note on *Varium* . . . *mūtābile*, iv. 569. metuēns . . . pericli: for constr. cf. *servantissimus aequi*, ii. 427, with note. habeant . . . sine: cf. notes on *stringat sine*, 163, *sinite* . . . *revisam*, ii. 669. fessi: i.e. since they are too weary to travel further. permissō nōmine: sc. *eīs ā tē*,

or, perhaps, *ab Acestā*. Acestam: Vergil is thinking of a Sicilian town called usually Egesta, or Segesta, which tradition connected with Troy.

720. in . . . omnis, is rent asunder in (to) every anxious thought. We speak of a person as 'torn by conflicting emotions.' Aeneas's hesitancy here is like his despair in i. 92-101. In spite of all the prophecies that have bidden him go on to Italy, and have assured him of his safe arrival there (§ 86), Aeneas has not as yet firm faith in his destiny. He is still an imperfect Aeneas, not yet fully fitted for his great task in Italy.

721-722. bīgīs subvecta has been neatly rendered by *car-borne*. caelō . . . dēlāpsa: the 'semblance of Anchises' comes to Aeneas as a vision from Jupiter (726); hence it comes from heaven. The actual shade of Anchises is in the underworld. For Anchises as divine, and so possessed of knowledge of the future, cf. *divinī* . . . *parentis*, 47 (with note on *divinī*), *sācte parēns*, 80, both said of Anchises. For structure of 721-723 see § 249.

- “Nāte, mihī vītā quondam, dum vīta manēbat,
 725 cāre magis, nāte Īliacīs exercite fātīs,
 imperiō Iovis hūc veniō, quī classibus ignem
 dēpulit, et caelō tandem miserātus ab altō est.
 Cōnsiliīs pārē quae nunc pulcherrima Nautēs
 730 dat senior; lēctōs iuvenēs, fortissima corda,
 dēfer in Ītaliā; gēns dūra atque aspera cultū
 dēbellanda tibi Latiō est. Dītis tamen ante
 infernās accēde domōs, et Avena per alta
 congressūs pete, nāte, meōs, nōn mē impia namque
 Tartara habent, trīstēs umbrae, sed amoena piōrum
 735 concilia Ēlysiumque colō. Hūc casta Sibylla
 nigrārū multō pecudum tē sanguine dūcet.
 Tum genus omne tuum et quae dentur moenia discēs.
 Iamque valē; torquet mediōs nox ūmida cursūs,
 et mē saevus equīs Oriēns adflāvit anhelīs.”
 740 Dixerat, et tenuīs fūgit ceu fūmus in aurās.
 Aenēās “Quō deinde ruis, quō prōripis,” inquit,

725. nāte . . . fātīs: Anchises used these words to Aeneas in iii. 182.

728-729. pulcherrima belongs logically with cōnsiliīs; for its position see note on ignōtum, ii. 59. senior: very emphatic by position. Render by out of the wisdom of his years. See note on senior, 704.

730-731. gēns . . . Latiō est: with this prophecy cf. i. 263-266, iii. 539-540, with notes. For gēns dūra . . . cultū see § 67, at the end. ante, first of all, i.e. before you undertake this war in Italy.

732-736. Avena . . . alta: i.e. through the deep entrance to the underworld. meōs, with me. namque: for position see § 236. trīstēs umbrae is in appos. with Tartara; we should say, 'the land of the sorrowing shades.' colō. Hūc: for the hiatus see § 292. colō = I cherish; freely, enjoy to the full. Hūc = To those places. nigrārū: for the color cf. nigrantis terga

iuvenēs, 97. multō . . . sanguine: instr. abl., with the help of, etc. multō implies that the sacrifice is to be large.

738. torquet . . . cursūs: freely, is wheeling her chariot in midcourse. The expression is inaccurate: (1) torquet currum would be more exact; (2) though the words ought, in themselves, to denote midnight, it is clear from 739 that they refer rather to time near the dawn.

739. mē . . . anhelīs: i.e. I must depart. So in Hamlet the ghost departs when he scents the morning air. The Dawn is saevus because Dawn parts Anchises from his son. Vergil dwells at such length on the time for another reason. The Greeks and the Romans trusted dreams and visions that came after midnight. Cf. note on portā . . . eburnā, vi. 898.

741-742. deinde, then, i.e. so soon after speaking. The language is much condensed. Strictly, Aeneas means,

"quem fugis, aut quis tē nostris complexibus arcet?"

Haec memorāns, cinerem et sōpītōs suscitāt ignis,
Pergameumque Larem et cānae penetrālīa Vestae
farre piō et plēnā supplex venerātur acerrā.

745

Extēplō sociōs prīmumque arcessit Acestēn,
et Iovis imperium et cārī praecepta parentis
ēdocet, et quae nunc animō sententia cōnstet.

Haud mora cōsiliis, nec iussa recūsāt Acestēs.

Trānscribunt urbī mātērēs, populumque volentem
dēpōnunt, animōs nīl magnae laudis egentis.

750

Ipsī trānstra novant, flammisque ambēsa repōnunt
rōbora nāvigiis, aptant rēmōsque rudentisque,
exiguī numerō, sed bellō vīvida virtūs.

Intereā Aenēās urbem dēsīgnat arātrō,

755

sortiturque domōs; hoc Īlium et haec loca Trōiam

'You speak, then (*deinde*) at once depart. Whither are you hastening?' *prōripis*: sc. *tē*: § 151. *nostris complexibus*: cf. *congressūs . . . meōs*, 733.

743. *sōpītōs . . . ignis*: the *slumbering fires* (lit., 'the fires that had been put to sleep') are those of his own hearth, by which stood the images of the Lar, the Penates, etc. (§§ 331-333).

744. *cānae . . . Vestae*: cf. *cāna Fides*, i. 292, with note on *cāna*. In 743-745, as in iii. 176-178, Aeneas makes a sacrifice after a vision from heaven.

748. *quae . . . cōnstet*, *what is now the firm-set purpose of his heart*. It is characteristic of Aeneas, in Books I-VI especially, that, slow as he is to reach a decision either on the basis of his own reflection and his own knowledge (700-703), or on the basis of advice, however good, given to him, too, by one of special experience and special powers (704-720), he never refuses to obey what he *knows* to be the divine will.

749. *cōsiliis (eius)*: dat. of in-

terest (disadvantage) with *mora (est)*; cf. *nec tantis mora prōdigiis*, 639.

750-751. *Trānscribunt*: freely, *enroll*; lit., 'transfer' names from the roll of those who are to press on to Italy to that of those who are to stay in Sicily. The subject is *Aenēās et Acestēs*. *urbī*: see 717-718. *volentem = quī sic vult*. *dēpōnunt* combines the idea of disembarking and that of casting aside. *nīl . . . egentis*, *that feel no need of*.

752. *Ipsī*: i.e. those who are made of sterner stuff, the real Trojans; cf. note on *ipsius*, i. 114. *repōnunt*, *restore*, is here a verb of giving, and so is used with the dative *nāvigiis*.

753-754. *rudentisque*: for the hypermetrical *-que* cf. 422 and see § 291. *bellō*: dat. of purpose (§ 135). For the meaning see note on *gēns . . . Latīō est*, 730-731. *virtūs*, *manhood*, for 'a manly company.'

755-756. *urbem . . . arātrō*: a practice common in later days at the establishment of cities and colonies. *Īlium . . . Trōiam*: so Helenus, iii. 302, iii. 349-351, used the old names.

- esse iubet. Gaudet rēgnō Trōiānus Acestēs,
indicitque forum, et patribus dat iūra vocātis.
Tum vicīna astris Erycīnō in vertice sēdēs
760 fundātur Venerī Īdalīae, tumulōque sacer dōs
ac lūcus lātē sacer additur Anchīsēō.
- Iamque diēs epulāta novem gēns omnis, et ārīs
factus honōs; placidī strāvērunt aequora ventī,
crēber et adspirāns rūrsus vocat Auster in altum.
765 Exoritur prōcurva ingēns per litora flētus;
complexī inter sē noctemque diemque morantur.
Ipsae iam mātērēs, ipsī quibus aspera quondam
vīsa maris faciēs et nōn tolerābile nōmen
īre volunt omnemque fugae perferre labōrem.
- 770 Quōs bonus Aenēās dictīs sōlātur amīcis,
et cōnsanguineō lacrimāns commendat Acestae.
Trīs Erycī vitulōs et Tempestātibus agnam
caedere deinde iubet solvīque ex ōrdine fūnem.
Ipse, caput tōnsae foliis ēvinctus olivae,
775 stāns procul in prōrā pateram tenet, extaque salsōs

757-758. rēgnō: i.e. in his sov-
ereignty over the new city. Trōiānus
gives the reason for his joy; he sees a
new Troy arising. *indicit . . . forum*,
proclaims a court, i.e. establishes a
court and proclaims a time for its ses-
sions. *dat*, *prescribes*. Vergil has in
mind the Senate (*patribus*) of his own
time, which was practically controlled
by Augustus. With 755-758 cf. in
general i. 423-426, said of the founda-
tion of Carthage.

759-760. sēdēs . . . Īdalīae: the
temple of Venus on Mt. Eryx was very
famous. For Venus's connection with
Idalium and Cyprus see i. 681, i. 415-
417. *tumulō*: the priest is to care for
the *tumulus* and to perform sacrifices
there.

762-764. epulāta: sc. *est*. placidī
. . . ventī: cf. *placāta . . . maria*, iii.
69-70, with note. crēber . . . adspi-

rāns: for constr. cf. *lēnis crepitāns
auster*, iii. 70, with note. crēber =
freshly, steadily.

766. complexī, *embracing* (§ 186).
morantur is here tr.; cf. *annōs dē-
moror*, ii. 647-648. They make the time
linger by crowding so much into it.

771. cōnsanguineō is an important
word; the relation of Acestes to those
whom Aeneas is leaving will insure
to them proper care.

772-773. Tempestātibus: for sacri-
fices to the winds cf. iii. 120. *caedere*
. . . solvī: for the shift from act. to
pass. voice cf. iii. 60-61, with note on
līnguī. As subject sc. *suōs*, 'his people.'
caedī would be metrical. *ex ōrdine*, *in
due course*, i.e. after the sacrifice.

774-775. tōnsae . . . olivae: cf.
tōnsā . . . corōnā, 556, with note
on *tōnsā*. *procul*, at a distance (from
the others), *apart*.



NEPTUNE

prōicit in flūctūs, ac vīna liquentia fundit.
Prōsequitur surgēns ā puppī ventus euntis;
certātīm socii feriunt mare et aequora verrunt.

At Venus intereā Neptūnum, exercita cūrīs,
adloquitur, tālisque effundit pectore questūs:

780

"Iūnōnis gravis ira nec exsaturābile pectus
cōgunt mē, Neptūne, precēs dēscendere in omnīs,
quam nec longa diēs pietās nec mītigat ūlla,
nec Iovis imperiō Fātisque infrācta quiēscit.

Nōn mediā dē gente Phrygum exēdisse nefandis
urbem odiis satis est nec poenam trāxe per omnem;
rēliquiās Trōiae, cinerēs atque ossa perēemptae,
insequitur. Causās tantī sciat illa furōris.

785

Iipse mihī nūper Libycis tū testis in undīs
quam mōlem subitō excierit; maria omnia caelō
miscuit, Aeoliis nēquiquam frēta procellis,
in rēgnīs hoc ausa tuīs.

790

Per scelus ecce etiam Trōiānis mātribus āctis
exussit foedē puppīs, et classe subēgit

776-778. With 776 cf. 238. 777 = iii. 130. 778 = iii. 290.

779-826. Venus begs Neptune to bring Aeneas safely to the Tiber; this Neptune promises. Neptune rides over the waves, quieting them as he goes.

781. *nec exsaturābile*, her insatiable. Cf. *needum anticum saturata dolorem*, 608, said by Vergil himself of Juno.

782-784. *dēscendere in*, to stoop to. *quam* = *eam* (i.e. *Iūnōnem*) *enim*. *longa diēs* = *vetustās*. *pietās* . . . *ūlla*, any measure of devotion to duty. In going on to Italy, in obedience to the oft-expressed will of the gods, Aeneas was surely *pious*. Cf. *pious Aenēas*, iv. 393, with note. *infrācta quiēscit*, is bent (subdued) and brought to rest.

785-786. *mediā* . . . *exēdisse* . . . *urbem*: Venus uses strong language. She thinks of the *gens Phrygum* as a

kind of body or animate being, whose vital organs consist of the *urbs*. Juno is not content though she has eaten the very heart out of this body. *mediā* . . . *gente Phrygum*, out of the vitals of the Phrygian race. *trāxe*: as object sc. *eōs* or *civīs*, out of *urbem*. For form of *trāxe* see § 116.

787-788. *perēemptae* (sc. *Trōiae*), of the poor dead city. *sciat illa*, let her know, i.e. I leave it to her to know. The implication is that Juno is no better able to explain her conduct than any one else is.

791. *Aeoliis*: the ref. is to the storm of i. 81-156. With 790-792 cf. i. 133-141. *nēquiquam*: Venus means that of course Juno knew that she could not keep Aeneas from Italy. See note on *sī* . . . *sī*, 798.

792. *hoc*: here by itself a heavy syllable (§ 258); an uncommon usage.

794. *subēgit* = *coēgit*; sc. *Aenēan*.

- 795 *āmissā sociōs ignōtae linquere terrae.*
 Quod superest, *ōrō*, liceat dare tūta per undās
vēla tibi, liceat Laurentem attingere Thybrim,
sī concessa petō, *sī dant ea moenia Parcae.*"
 Tum Sāturnius haec domitor maris ēdidit alti:
 800 "Fās omne est, Cytherēa, meis tē fidere rēgnis,
 unde genus dūcis. Meruī quoque; saepe furōrēs
 compressī et rabiem tantam caelique marisque.
 Nec minor in terrīs (Xanthum Simoēntaque testor)
 Aenēae mihi cūra tuī. Cum Trōia Achillēs
 805 exanimāta sequēns impingeret agmina mūrīs,
 mīlia multa daret lētō, gementque replētī
 amnēs, nec reperire viam atque ēvolvere posset
 in mare sē Xanthus, Pēlidāe tunc ego fortī
 congressum Aenēān nec dīs nec vīribus aequīs
 810 nūbe cavā rapuī, cuperem cum vertere ab imō
 strūcta meis manibus periūrae moenia Trōiae.
 Nunc quoque mēns eadem perstat mihi; pelle timōrem.

795. *ignōtae* is an exaggeration; those who are to stay behind in Sicily are to be with friends (Acestes and his Trojans). Note the exaggeration in 794. *terrae*: dat. with *linquere*, which here = *trādere* or *dēdere*.

796-797. *Quod superest*: as in 691. The clause also = a dat. with *liceat*: 'let the remnant (of the Trojans) be permitted.' *dare tūta . . . vēla tibi*: i.e. safely to traverse thy waters. A natural variation from the common *dare vēla ventis* would be *dare vēla mari*. Venus goes further; remembering that Neptune is god of the sea she substitutes *tibi* for *mari*.

798. *sī . . . sī*: the condition is a condition in form only; Neptune and Venus both know that Aeneas must reach Italy. *ea moenia*, that city, i.e. the city implied in the ref. to the Tiber.

801. *unde . . . dūcis* = *inde enim*, etc. Venus was said to have risen from the foam of the sea near Cythera;

hence *Cytherēa*, 800, is a specially fitting title here. *Meruī*: sc. as object 'your faith in me.'

804. *Cum* is to be taken with all the verbs through 807.

806. *replētī*, overflowing, choked, with the slain. Cf. the account of the Simois, i. 100-101.

808-811. *Pēlidāe . . . rapuī* (810), then, when Aeneas had joined battle with . . . , though neither his gods nor his strength were a match (for his foe), I hurried him off, etc. See *Iliad* XX. 158-352. *aequīs* belongs also with *dīs* (§ 234). The whole expression is an abl. abs. which = an advers. clause; the sense is, 'though not in himself, or in the divine aid on which he could rely, a match for him.' *cum*, although. *strūcta . . . manibus*: cf. note on *Neptūnus*, ii. 610. *periūrae*: because it failed to pay according to promise for the building of the walls. In iii. 248 the Harpy Celaeno calls the Trojans *Lāomedontiadae*; see note there.

Tūtus quōs optās portūs accēdet Avernī.

Ūnus erit tantum, āmissum quem gurgite quaerēs;
ūnum prō multīs dabitur caput."

815

His ubi laeta deae permulsit pectora dictīs,
iungit equōs aurō genitor, spūmantiaque addit
frēna ferīs, manibusque omnīs effundit habēnās.

Caeruleō per summa levis volat aequora currū:

subsidunt undae, tumidumque sub axe tonantī
sternitur aequor aquis; fugiunt vāstō aethere nimbi.

820

Tum variae comitum faciēs, immānia cētē,

et senior Glaucī chorus, Īnōusque Palaemōn,

Trītōnesque citī, Phorcīque exercitus omnis;

laeva tenet Thetis, et Melitē, Panopēaque virgō,

825

Nīsaē, Spīōque, Thaliaque, Cymodocēque.

Hic patris Aenēae suspēnsam blanda vicissim

gaudia pertemptant mentem; iubet ōcius omnīs

attollī mālōs, intendī bracchia vēlīs.

Ūnā omnēs fēcēre pedem, pariterque sinistrōs,

830

813-815. *portūs . . . Avernī*: the harbor of Cumae, near which was a fabled entrance to the underworld. *āmissum quem, whom, a lost comrade. caput, life, soul.*

816-818. *laeta*: proleptic (§ 211), giving the result of *permulsit*, soothed into joyousness. *aurō* here = *aureō iugō. addit, puts on.* In compounds *dō* constantly = 'put,' 'place,' rather than 'give.' *effundit habēnās*: cf. *immissis . . . habēnis*, 662, with note, and *classī . . . immitit habēnās*, vi. 1.

820-821. *tumidum . . . aquis*, the swelling sea is laid to rest through (the smoothing of) its waters; *aquīs* is instr. ablative. With 817-821 cf. i. 147-156; in both passages Neptune quiets the waves by riding over them.

822. *comitum*, of his train; sc. *Neptūnī. cētē*: a Greek neuter plural (§ 101).

825. *laeva*: neut. pl.; *laeva tenet* = on the left are. We may infer (§ 254) that the creatures mentioned in 823-

824 are on Neptune's right. With 822-826 cf. 239-241.

827-871. The god of sleep, after trying in vain to persuade Palinurus to quit his post, throws him into a deep slumber and flings him into the sea. Aeneas, aroused by the roar of the surf on the rocks of the Sirens, takes the place of Palinurus.

828-829. *gaudia . . . mentem*: cf. *tacitum . . . pectus*, i. 502. *intendī . . . vēlīs*: cf. *intendere . . . tergō*, 403, with note on *dūrō . . . tergō*.

830. *fēcēre pedem*, worked the sheets; *pedem* is a coll. sing., and = *ruidentis*, iii. 267. See note there. With the whole expression cf. *vēla faciūt*, 281. Sc. *nunc* before *sinistrōs* and note that the emphatic words in 830-831 are *Ūnā . . . pariter . . . ūnā*. The ships are not running full before the wind, with their square sails drawn taut, and set at right angles with the hull; the ships are tacking, catching the wind now with the right, now with the left half of the sail.

- nunc dextrōs solvēre sinūs, ūnā ardua torquent
cornua dētorquentque; ferunt sua flāmina classem.
Prīnceps ante omnīs dēnsūm Palinūrus agēbat
agmen; ad hunc aliī cursum contendere iussī.
- 835 Iamque ferē mediam caelī nox ūmida mētā
contigerat (placidā laxābant mēbra quiēte,
sub rēmīs fūsī per dūra sedilia, nautae),
cum levis aetheriīs dēlāpsus Somnus ab astrīs
āēra dīmōvit tenebrōsum, et dispulit umbrās,
- 840 tē, Palinūre, petēns, tibi somnia tristia portāns
īnsontī, puppīque deus cōnsēdit in altā,
Phorbantī similis, funditque hās ōre loquēlās:
“Īasidē Palinūre, ferunt ipsa aequora classem;
aequātae spīrant aerae; datur hōra quiētī:
- 845 pōne caput, fessōsque oculōs fūrāre labōrī;
ipse ego paulisper prō tē tua mūnera inībō.”
Cui vix attollēns Palinūrus lūmina fātur:
“Mēne salis placidī vultum flūctūsque quiētōs
ignōrāre iubēs? Mēne huic cōnfīdere mōnstrō?

831-832. *solvēre sinūs*, loosened the bellying folds, i.e. let the sails loose till they swelled in bellying folds. *sinūs* is acc. of effect (§ 140). Cf. *solvite vēla*, iv. 574; for *sinūs* cf. iii. 455. *torquent . . . dētorquent* = *torquent nunc hūc, nunc illūc*. When the right *sinūs* are filled, the *cornū* on that side is pointed toward the bow, that on the other side toward the stern. *cornua*: as in iii. 549.

834. *ad*, according to, in unison with, a common meaning. *aliī*: *cēteri* would have been more exact.

835-837. *mediam caelī . . . mētā*: cf. *mētās . . . Pachynē*, iii. 429, with note. Nox rides in a chariot (721), and so the figurative language from the chariot race is very appropriate. *fūsī*: as in i. 214.

838-839. *cum . . . dīmōvit*: a *cum-inversum* clause; see note on *cum . . . sēcum* (ait), i. 36-37. *dīmōvit . . . dis-*

pulit: i.e. by flying through the *āēr* and the *umbrae*.

841-842. *īnsontī*, though you were innocent (had done no wrong). *deus* suggests the final result; before a god a mortal like Palinurus is powerless. The word thus adds to the pathos of the passage. *Phorbantī*: an unknown Trojan, but plainly an intimate friend of Palinurus.

844-845. *aequātae*, evenly. *datur*: i.e. is appointed for. *fūrāre* is a picturesque substitute for *ēripi*, and so is used with the dat. *labōrī*; see note on *silicī*, i. 174.

846. This verse shows that Phorbus (842) was well known to Palinurus as a skillful sailor. *mūnera*, tasks.

847-849. *vix attollēns . . . lūmina*: a stereotyped expression for 'giving scant heed.' *ignōrāre*: i.e. to forget what I know about. *huic . . . mōnstrō*, this strange and treacherous power.

Aenēan crēdam (quid enim?) fallācibus aurīs,
 et caeli totiēns dēceptus fraude serēni?"
 Tālia dicta dabat, clāvumque adfixus et haerēns
 nusquam āmittēbāt, oculōsque sub astra tenēbat.
 Ecce deus rānum Lēthaeō rōre madentem
 vīque sopōrātum Stygiā super utraque quassat
 tempora, cūctantique natantia lūmina solvit.
 Vix primōs inopīna quiēs laxāverat artūs,
 et super incumbēns cum puppis parte revulsā
 cumque gubernāclō liquidās prōiēcit in undās
 praecipitem, ac sociōs nēquiquam saepe vocantem;
 ipse volāns tenuis sē sustulit āles ad aurās.
 Currit iter tūtum nōn sētius aequore classis,
 prōmissisque patris Neptūnī interrīta fertur.

850-851. crēdam . . . ?: deliberative question, *Am I to intrust . . . ?*, or, *would you have ME intrust Aeneas . . . ?* **quid enim?**: *enim* = indeed, as in i. 19. With *quid* sc. *crēdam*, subjunctive of obligation or propriety (see note on *Quid . . . dicam . . . ?*, iv. 43.) Render by *why, indeed (pray), (should I intrust him)?* Since a negative answer is implied, *quid enim?* negatives the main question, *Aenēan crēdam*, etc., even before that question is fully stated. **et . . . dēceptus**, and that, too, though I have been cheated. Cf. *et dōna ferentis*, ii. 49, with note.

852-853. adfixus . . . haerēns . . . āmittēbāt, fastened firmly to the steering-paddle, and clinging to it, he never for a moment let it go. With *adfixus* and *haerēns* sc. *eī* = *clāvō*. **nusquam**: we should expect *numquam*. The close connection, however, between 'at no time' and 'in no place' is seen in *Nusquam aberō*, ii. 620. **āmittēbāt**: for scansion see § 275. **sub . . . tenēbat** together = *kept . . . upturned toward*.

855-856. sopōrātum, *slumberous*, a transferred epithet (§ 212). The verb *sopōrō* is usually employed of

making persons drowsy. **cūctantia** (sc. *eī*): i.e. though he struggles against the power of the branch. **natantia** is proleptic (§ 211), *till they swim*. **solvit**: cf. *solvuntur*, i. 92, with note.

857-858. Vix . . . et: see §§ 220, 250. Render by *Almost before the unexpected sleep had, . . . the (god), flinging himself upon Palinurus*, etc. **primōs** belongs in thought with *laxāverat*, *had begun to loosen*. **incumbēns**: sc. *eī*, and then cf. *Incubūere marī*, i. 84. **revulsā** (*ā deō*), *which, he, the god had wrenched loose*.

859-861. gubernāclō: cf. note on *clāvum . . . torquet*, 177. *clāvum . . . āmittēbāt*, 852-853, shows why the steering-paddle goes down with *Palinurus*. **prōiēcit**: the subject is to be got from *deus*, 854. **praecipitem**, *falling headlong*. **sustulit āles**: juxtaposition of effect and cause (§ 241). Though *āles* is a noun, render by *raised himself aloft (by) on his pinions*.

862-863. iter: acc. of effect with *currit* (§ 144). **nōn sētius**: sc. *quam antea*. **prōmissis**: see 812-815. **interrita**: a picturesque substitute for *sine periclō*.

Iamque adeō scopulōs Sīrēnum advecta subībat,
 865 difficilis quondam, multōrumque ossibus albōs
 (tum rauca adsiduō longē sale saxa sonābant),
 cum pater āmissō fluitantem errāre magistrō
 sēnsit, et ipse ratem nocturnis rēxit in undīs,
 multa gemēns, cāsūque animum concussus amīcī:
 870 "Ō nimium caelō et pelagō cōnfīse serēnō,
 nūdus in ignōtā, Palinūre, iacēbis harēnā."

864-866. *advecta*, sailing onward;
 § 186. *quondam*: as in iii. 704; see
 note there. *rauca* . . . *sonābant*: it is
 this sound that wakes Aeneas, 867-
 868. *sonābant*, were booming.

867-868. *cum* . . . *sēnsit*: a *cum-*
inversum clause; see note on *cum* . . .
sēcum (ait), i. 36-37. *fluitantem er-*
rāre, was drifting and straying aim-
 lessly. *errāre*: as subject *sc. ratem*
 from the next verse. *magistrō*: as in
 i. 115. *et* = *itaque* (§ 219). *rēxit*: in
 161 the noun *rēctor* = 'pilot.'

870-871. Ō . . . cōnfīse . . . nūdus
 . . . harēnā, O *Palinurus*, since you
 trusted too much . . . , you will lie,
Palinurus, etc. Aeneas is speaking.
 He is of course ignorant of the facts.
 But, mortal-like, he believes the worst,
 even of a tried friend. *nūdus* suggests
 the thought of lack of burial. Even
 to be buried in a strange land was a
 sorrow; to lie there unburied was
 infinitely worse. *ignōtā*: in vi. 381, we
 learn that the place is to bear, forever,
 the name of *Palinurus*; see notes there.

LIBER SEXTUS

Sic fatur lacrimāns, classīque immittit habēnās,
 et tandem Euboicis Cūmārum adlābitur ōris.
 Obvertunt pelagō prōrās; tum dente tenācī
 ancora fundābat nāvīs, et litora curvae
 praetexunt puppēs. Iuvenum manus ēmicat ārdēns 5
 lītus in Hesperium; quaerit pars sēmina flammae
 abstrūsa in vēnīs silicis, pars dēnsa ferārum
 tēcta rapit silvās, inventaque flūmina mōnstrat.
 At pius Aenēās arcīs, quibus altus Apollō
 praesidet, horrendaeque procul sēcrēta Sibyllae, 10
 antrum immāne, petit, magnam cui mentem animumque

1-44. Aeneas reaches Cumae and visits the Temple of Apollo, to see the Sibyl. The Temple is described.

1-2. classī . . . habēnās: cf. *omnīs effundit habēnās*, v. 818, with note. Euboicis: Cumae was a colony from Chalcis in Euboea.

3. Obvertunt . . . prōrās: see note on *puppēs*, iii. 277. tenācī, close gripping.

4. fundābat, grounded. The anchors gave the *fundus*, or solid bottom (land), on which the ships usually rested when they were not in motion (see note on *subducere*, i. 551). The ships are not beached here, because Aeneas plans but a short stay. The impf. in *fundābat* denotes repetition; *ancora* is a coll. singular.

5. praetexunt: the ships are to the shore what the fringe is to a garment. ēmicat ārdēns, flashes forth, all aglow.

6-8. quaerit . . . silicis: cf. *silicī* . . . *Achātēs*, i. 174, and see § 224. pars . . . pars = *aliū . . . aliū*. dēnsa . . . tēcta: appos. to *silvās*, implying that the search for wood (*rapit silvās*) and water (*inventa . . . mōnstrat*) is felt to be dangerous. See note on *stabula* . . .

ferārum, 179. The appos. regularly follows the noun it explains; here it properly precedes, since it bears on both the matters mentioned in 8. rapit silvās, pillage the woods, i.e. gather firewood. For the elaborate language see §§ 224-225. inventa . . . mōnstrat, when they find waters, point them out (to their comrades). Cf. the mention of water in a similar connection, i. 167.

9-10. pius, true, as ever, to duty. altus = an adv., on high. Apollō praesidet: cf. *Geticis quī praesidet arvīs*, iii. 35. procul sēcrēta: freely, the abode, distant, sequestered; lit., 'the dwellings, set apart, at a distance.' For *sēcrēta* as noun see § 216, 1.

11. cui: render by *of the Sibyl, into whose being*. For case of *cui* see § 138. mentem, intelligence, understanding, i.e. power to know the future. animum, emotion; the exaltation produced by the inspiration. This exaltation was thought of by the ancients as madness. Cf. *spōnsae . . . furentis*, ii. 345, said of Cassandra (see note there on *furentis*).

Dēlius inspirat vātēs, aperitque futūra.

Iam subeunt Triviae lūcōs atque aurea tēcta.

- Daedalus, ut fāma est, fugiēns Mīnōia rēgna,
 15 praepetibus pinnis ausus sē crēdere caelō,
 Insuētum per iter gelidās ēnāvit ad arctōs,
 Chalcidicāque levis tandem super adstitit arce.
 Redditus hīs primum terrīs tibi, Phoebe, sacrāvit
 rēmigium ālārum, posuitque immānia templa.
 20 In foribus lētum Androgeō: tum pendere poenās
 Cecropidae iussī (miserum!) septēna quotannis
 corpora nātōrum; stat ductis sortibus urna.
 Contrā ēlāta marī respondet Gnōsia tellūs;

12. *Dēlius*, the Lord of Delos. *vātēs*: appos. to *Dēlius*. In *inspirat vātēs* there is juxtaposition of effect and cause (§ 241), *breathed by his prophetic power*. For position of *vātēs* cf. that of *dea*, i. 412; see note there.

13. *Iam*, Presently. *altus* (9), *procul sēcrēta* (10), and *Iam* strengthen one another. The performance of duty (cf. *pius*, 9) has required no slight effort. *subeunt*: sc. *Aenēās et comitēs*. *Triviae* = *Diānae*: § 318. As sister of Apollo and goddess of the underworld which Aeneas is soon to visit, she is appropriately named here. In fact, in 13 and 35, Vergil tells us, indirectly (§ 254), that the temple is a temple in honor both of Apollo and of Diana. See note on *templum*, 69. *lūcōs*: in front of the *tēcta*; cf. *laurus*, iii. 91, with note on *limina* . . . *dei*. *aurea*, gilded. We are to think, probably, of a temple whose roof was covered with bronze tiles, gilded. The roof of this kind on the Temple of Jupiter Capitolinus in Rome was famous in Vergil's day and later.

15-17. *pinnis*: instr. abl., *with the help of*, etc. *ēnāvit*: cf. *trānat*, iv. 245, used of Mercury's flight. The poets often describe the air as 'liquid.' *Chalcidicā*: see note on *Euboicis*, 2. *adstitit*: as in i. 301.

18-19. *Redditus* . . . *terrīs*, Since these were the lands to which, etc. *sacrāvit* . . . *templa*: he was grateful to Apollo for welcoming him. He was, besides, through with his wings; hence he dedicates them. See note on *fixit*, i. 248, and cf. the act of Entellus, v. 483-484. *rēmigium ālārum*: as in i. 301. *templa* = *tēcta*, 13.

20-22. *Androgeō*: gen.; a Greek form. See *Androgeōs* (2) in Vocabulary. With *lētum* and *Cecropidae* sc. *est, sunt, is (are) graven*. *tum* (*besides*) . . . *urna*: a second picture. *poenās*: i.e. for the murder of Androgeos. *Cecropidae (sunt) iussī*, the sons and daughters of Cecrops are pictured, under orders to pay, etc. *miserum!*: cf. *infandum!*, i. 251, with note. *nātōrum* here = *puerōrum*, children; the Athenians surrendered to the Cretans seven lads, seven maidens yearly. *ductis sortibus*, with the lots already drawn (*therefrom*); abl. of attendant circumstance (§ 161). The sculptor has seized the most pathetic moment, that at which the roll of victims is known.

23. *Contrā*: i.e. on the other half of the *forēs*. *ēlāta marī*: cf. *Crētā* . . . *altā*, v. 588. *ēlāta* = *uplifted from*, towering out of. *respondet*: i.e. to the first pair of pictures. *Gnōsia*: Minos

hīc crūdēlis amor taurī, suppostaque fūrtō
 Pāsīphaë, mixtumque genus, prōlēsque bifōrmis 25
 Mīnōtaurus inest, Veneris monumenta nefandae,
 hīc labor ille domūs et inextricābilis error,
 magnum rēgīnae sed enim miserātus amōrem
 Daedalus ipse dolōs tēctī ambāgīsque resolvit,
 caeca regēns filō vēstīgia. Tū quoque magnam 30
 partem opere in tantō, sineret dolor, Īcare, habērēs;
 his cōnātus erat cāsūs effingere in aurō,
 bis patriae cecidēre manūs. Quīn prōtinus omnia
 perlegerent oculīs, nī iam praemissus Achātēs

is said to have lived at Gnosus. For the extraordinary discoveries at Gnosus (Cnossus), which go far to support the ancient stories about Minos, see *The Encyclopaedia Britannica*, eleventh edition, under "Cnossus," VI. 573-574, and under "Crete," VII. 424-426.

24-26. *crūdēlis*, cruel, tragic, in its causes and in its results. See *Pāsīphaë* in Vocabulary. *supposta* (sc. *ē* = *taurō*), mated with him. *mixtum* . . . *bifōrmis*: parallelism (§ 251), a creature of dual nature, and a child of double form. The Minotaur was part man, part bull. For the Minotaur and the Labyrinth see Gayley (§ 362), pages 246, 252-253, 256, 523, 525. *Veneris* = *amōris*; see § 207. We may also render *Veneris* . . . *nefandae* by *Venus's savagery*; see, then, § 214.

27. *ille*, that famous (cf. i. 617, ii. 274). *domūs*: gen. of definition (§ 122); *labor* . . . *domūs* = *that house so laboriously wrought*. The ref. is to the labyrinth, for which see v. 588-591, with notes.

28-31. *rēgīnae*: Ariadne, daughter of Minos. She fell in love with Theseus, one of the *septēna* . . . *nātōrum* (21-22), and, aided by Daedalus, enabled him to thread his way through the labyrinth and kill the Minotaur. *sed enim*: as in i. 19. For its position see § 236. *ipse* . . .

resolvit: he had built it and so knew how to solve its puzzles. *caeca*, blind, groping (i.e. had they been left to themselves). *vēstīgia*: i.e. of Theseus. *sineret dolor*, did grief suffer it. Vergil uses the impf. here because, in his sympathy with the events he is describing, he fancies himself as standing beside Aeneas and viewing the carvings. See note on *sī* . . . *supersint*, . . . *relinquat*, v. 325-326. Note the omission of *sī* here, which occurs occasionally in poetry. We may also say that *sineret* . . . , *habērēs* is in O. O., representing, then, *sinat* . . . *habeat* of O. R. ('let grief permit [=if grief should permit], you would have'). If this view is right, there is no ellipsis of *sī*. For the apostrophe *Tū* . . . *habērēs* as evidence of increasing emotion cf. i. 555, ii. 56, ii. 429, iii. 119, with notes.

32. *cōnātus erat*: sc. *Daedalus*. Vergil is telling us indirectly (§ 254) that all the pictures were by Daedalus. *cāsūs*: sc. *tuōs*.

33. *patriae* . . . *manūs*, his hands, the hands of a father. *Quīn*, Nay, more, or, Verily. See i. 279, iii. 403.

34. *perlegerent* . . . *adforet* (35): for the tenses see note on *sineret dolor*, 31. *adforet*, however, really = *advēnisset* (§ 222). *iam*, by this time; join with *adforet* (35).

- 35 adforet atque unā Phoebī Triviaeque sacerdōs,
 Dēiphobē Glaucī, fātur quae tālia rēgī:
 "Nōn hoc ista sibī tempus spectācula poscit;
 nunc grege dē intāctō septem mactāre iuvencōs
 praestiterit, totidem lēctās dē mōre bidentis."
 40 Tālibus adfāta Aenēān (nec sacra morantur
 iussa virī), Teucrōs vocat alta in templa sacerdōs.
 Excisum Euboicae latus ingēns rūpis in antrum,
 quō lātī dūcunt aditūs centumī, ōstia centum,
 unde ruunt totidem vōcēs, respōnsa Sibyllae.
 45 Ventum erat ad limen, cum virgō "Poscere fāta
 tempus" ait, "deus, ecce, deus!" Cui tālia fantī
 ante forīs subitō nōn vultus, nōn color ūnus,
 nōn cōmptae mānsēre comae, sed pectus anhēlum,
 et rabiē fera corda tument, maiorque vidērī

35-36. Phoebī . . . sacerdōs: cf. note on *Triviae*, 13. Dēiphobē Glaucī = Dēiphobē, filiā Glaucī. Cf. *Āiācis Ollei*, i. 41, with note. rēgī: Aeneas.

37-39. hoc: scan as in v. 792. ista, such; lit., 'those with which you are now concerned' (see note on *istī* . . . lētō, ii. 661). intāctō: i.e. by the yoke. Only such animals could be sacrificed. praestiterit may be (1) cond. subjunctive, *it would be better*, or (2) fut. pf. indic., *it will be better* (lit., 'it will have proved to be better'; see note on *fuert quodcumque*, ii. 77). In either event, the tense, one implying finished action, expresses urgency. lēctās . . . bidentis: cf. iv. 57.

41. iussa, enjoined, prescribed.

42-44. Excisum (*est*, or *erat*) . . . in: i.e. cut out so as to form. The antrum is the *adytum*, 'holy of holies,' of the temple. Euboicae: cf. *Euboicis*, 2, with note. latus, side, face. quō = *in quod*. aditūs, passages, from the body or nave of the temple. centum: as in i. 416. There is a hill at Cumae, of volcanic origin, pierced by numerous passages. ōstia, openings: par-

allelism (§ 251). totidem vōcēs: the sound of the respōnsa is divided into a hundred utterances, as it passes through the aditūs, and the ōstia. respōnsa Sibyllae in effect = a temporal clause, *cum respōnsa dat Sibylla*, with *ruunt*. Verses 43-44 describe what regularly happens when the Sibyl prophesies; they do not tell what is happening at this moment.

45-76. Aeneas prays for an end to his wanderings and for a home in Italy.

45-48. Ventum erat, *They had come*; cf. *ventum* (*est*), iv. 151, with notes. limen: i.e. of the antrum, 42. fāta, 'utterances of the fates,' oracles. deus: sc. *est*, or *adest*. Cui . . . fantī . . . ūnus, *As she talked before . . . , suddenly her look was not the same*, etc. forīs: the doors on the limen, 45. ūnus = *idem*; nōn . . . ūnus (sc. *erat*) = *sē mūtāvit*. cōmptae, in their ordered array, is in the pred. with mānsēre; for the thought cf. note on *resolvit*, iii. 370. anhēlum (*est*), *is heaving*.

49-50. rabiē . . . tument, *through the frenzy (of inspiration) her heart*

nec mortāle sonāns, adflāta est nūmine quandō
iam propiōre deī. "Cessās in vōta precēsque,
Trōs," ait, "Aenēā, cessās? Neque enim ante dehīscēt
attonitae magna ōra domūs." Et tālia fāta
conticuit. Gelidus Teucrīs per dūra cucurrit
ossa tremor, funditque precēs rēx pectore ab imō: 55
"Phoebe, gravīs Trōiae semper miserāte labōrēs,
Dardana quī Paridis dirēxti tēla manūsque
corpus in Aeacidāe, magnās obeuntia terrās
tot maria intrāvī duce tē, penitusque repostās
Massylū gentis, praetentaque Syrtibus arva; 60
iam tandem Ītalīae fugientis prēndimus ōrās:
hāc Trōiāna tenus fuerit fortūna secūta.

swells to wildness. fera is proleptic (§ 211). For the picture cf. *insānam vātem*, iii. 443, with note. *maior . . . vidērī* (sc. *est*): for the inf. see § 184. The Sibyl, under the inspiration, is of more than mortal size; see note on *nōtā . . . imāgō*, ii. 773. *sonāns* (sc. *est*) = *sonat*; cf. *nec vōx hominem sonat*, i. 328. *quandō*, *since*; for position see § 236. *adflāta est . . . deī*, *she felt the breath of the god, of his power divine, by this time nearer at hand*.

51-53. *Cessās in vōta . . . ?*, *Are you a laggard in . . . ?*; lit., 'Are you utterly inactive toward . . . ?' With *Cessās* cf. *cessābit*, i. 672, with note. *in* + acc. is correct here, since *Cessās* = *Num nōn curris?*, 'It can not be that you are not hurrying?' The question = a command, 'Make vows,' etc. *ante*, *else, otherwise*; literally, 'before you make your vows,' etc. *attonitae*, *awe-stricken*: personification. The very temple feels the coming of the god. *ōra* = *ōstia*, 43. *Et*, *And forthwith*; see § 220.

56-60. *gravīs . . . labōrēs*: cf. i. 597. *Dardana . . . Aeacidāe* (58): for the death of Achilles, at the hands of Paris, see Gayley (§ 362), pages

307-308. *dirēxti*: for form see § 116. *obeuntia*, *surrounding*; properly, 'facing,' 'going to meet.' *penitus . . . repostās*, *set far apart* (from other lands). For the form see § 118. *praetenta*: cf. *praetenta sinū . . . insula*, iii. 692.

61-62. *iam tandem*: Vergil often uses *tandem*, in his own narrative, or in the speeches of his characters, to emphasize the length of the Trojan wanderings. For examples see 2, iii. 131. *Ītalīae fugientis*: cf. *Ītaliām . . . fugientem*, v. 629, with note. *fugientis*, *ever fleeing, ever receding*. *prēndimus*: note the change to the pl. from *intrāvī*, 59; Aeneas is thinking now of his comrades too. *hāc . . . secūta*, belongs in thought closely with 56-61; the whole = 'since through your help I am come to Italy at last, help me yet again, by bringing about a change in my fortunes.' For *hāc . . . tenus* see v. 603; here it = *thus far, but no farther*. *fuerit . . . secūta*: subj. of command, *let . . . have followed us*. The perfect tense, unusual in Latin as it would be in English, by willing the completion of the act referred to gives a tone of urgency and earnestness. *fortūna*, *ill-fortune*.

- Vōs quoque Pergameae iam fās est parcere gentī,
 dīque deaeque omnēs, quibus obstitit Īlium et ingēns
 65 glōria Dardaniae. Tūque, ō sānctissima vātēs,
 praescia ventūrī, dā (nōn indēbita poscō
 rēgna meis fātīs) Latiō cōsidere Teucrōs
 errantisque deōs agitātaque nūmina Trōiae.
 Tum Phoebō et Triviae solidō de marmore templum
 70 institutam fēstōsque diēs dē nōmine Phoebī.
 Tē quoque magna manent rēgnīs penetrālia nostrīs,
 hīc ego namque tuās sortīs arcānaque fāta
 dicta meae gentī pōnam, lēctōsque sacrābō,
 alma, virōs. Foliīs tantum nē carmina mandā,
 75 nē turbāta volent rapidīs lūdibria ventīs;
 ipsa canās ōrō.” Finem dedit ōre loquendī.

63-64. *iam*, by this time, at last, quibus . . . *obstitit*, who once found an obstacle in, etc.

66-68. *dā*, grant, suffer. *nōn indēbita*: the litotes (see note on *nōn similī*, i. 136) is tactful. Render by *not unowed to my destinies is the realm for which I ask*. *errantis*, homeless. *agitāta*, storm-tossed.

69-70. *Tum*: i.e. when the prayer of 66-68 shall have been granted. *templum*: Vergil is thinking of the temple built to Apollo by Augustus (§ 21), which contained a statue of Diana (Trivia) beside that of Apollo. *institutam*, I will establish. *fēstōs* . . . *diēs*, festal days after (=called by) the name, etc. Games held annually (after the year 212) in July were known as the *Lūdī Apollinārēs*.

71. *Tē* is an address to the Sibyl. *manent*, await you now. The pres. is highly effective. Aeneas is making vows, to the Sibyl, and to Apollo; he is anticipating the completion of those to the Sibyl, on whose aid he must rely so largely throughout Book VI. *magna* . . . *penetrālia*, a spacious, holy shrine. Vergil is thinking of the reverence accorded to the Sibyl-

line books, which were kept at first in the Temple of Jupiter Capitolinus, later within the base of the statue of Apollo in the temple referred to in 69. See note on *sacrābō* . . . *virōs*, 73-74.

72-74. *sortīs*, oracles. *arcāna* . . . *fāta*, the mysteries of fate; see § 214. *dicta* = *praedicta* (§ 221). *sacrābō* . . . *virōs*: i.e. to guard the *sortēs* and the *fāta*. The ref. is to the commissioners (at first two, in Vergil's time fifteen) in charge of the Sibylline Books (§§ 73, 93). *Foliīs* . . . *mandā*: cf. Helenus's words in iii. 444-452, with notes. *tantum*, only (see *tantus* in Vocabulary). We should express the idea of this word by a parenthetical clause: 'one thing alone I ask—do not,' etc. *nē* . . . *mandā*: see § 170.

75-76. *turbāta*, routed (whirled) from (their proper places). *rapidīs* . . . *ventīs*, as playthings (to be playthings) for, etc. For the use of an appos. to express purpose see note on *mūnere* . . . *dū*, i. 636. For the dat. *ventis* see § 131. *ipsa canās*: cf. iii. 456-457. *canās ōrō*: for constr. see note on *sinite* . . . *revisam*, ii. 669. Note that *ōrō* follows the subj., as *sine* does in *stringat sine*, v. 163. See note there.

At Phoebī nōndum patiēns, immānis in antrō
 bacchātur vātēs, magnum sī pectore possit
 excussisse deum; tantō magis ille fatigat
 ōs rabidum, fera corda domāns, fingitque premendō. 80
 Ōstia iamque domūs patuēre ingentia centum
 sponte suā, vātisque ferunt respōnsa per aurās:
 "Ō tandem magnīs pelagī dēfūcte periclis
 (sed terrae graviōra manent), in rēgna Lavīnī
 Dardanidae venient (mitte hanc dē pectore cūram), 85
 sed nōn et vēnisse volent. Bella, horrida bella,
 et Thybrim multō spūmantem sanguine cernō.
 Nōn Simois tibi nec Xanthus nec Dōrica castra
 dēfuerint; alius Latiō iam partus Achillēs,
 nātus et ipse deā; nec Teucrīs addita Iūnō 90

77-97. The Sibyl warns Aeneas that dire war awaits him in Italy.

77-80. Phoebī nōndum patiēns, *not yet submitting to Phoebus*, i.e. not yet submitting fully to the inspiration. For constr. see note on *servantissimus aequi*, ii. 427. *immānis*, with *giant frenzy*. *sī . . . possit*: cf. *Anthea sī . . . videat*, i. 181-182, with note. Render by *if haply she can*, etc. *rabidum*, *foaming*. *fingit . . . premendō* (sc. *eam*), *by constraining her molds her to his will*. The figure is that of a rider controlling a high-strung steed; cf. *imperio premit*, i. 54.

81-82. *Ōstia . . . centum*: cf. 43. *iam*: as in 63; it = 'by the time the priestess is fully under the inspiration.' *Presently* may serve as a rendering. *patuēre* gives the result, *were open*, not the process, 'were opened,' *patefactae*; see § 222. *vātis . . . aurās*: these words tell us, indirectly (§ 254), that the priestess has passed into the *antrum*, 42.

83-84. *Ō . . . periclis*, *O hero, done at last with the mighty perils*, etc. The apostrophe is a highly effective substitute for *Quamquam . . . dēfūctus es, terrae tamen . . . tē manent*. *tandem*:

see note on *iam tandem*, 61. *graviōra*: sc. *pericula*.

86. *et*, also, belongs with *volent*. *nōn . . . volent* is an example of litotes (see note on *nōn similis*, i. 136). The clause = 'they will have sad reason to regret their coming.' *Bella . . . bella*: cf. the words of Helenus, iii. 458, those of Anchises, iii. 539-540, and those of the spirit of Anchises, v. 730-731, all said of Italy. Aeneas can have no illusions about his reception in Italy.

89. *dēfuerint*: future perfect indicative; cf. notes on *fuertit quodcumque*, ii. 77, and on *praestiterit*, 39. In writing *Simois*, 88, Vergil was thinking of scenes like that in i. 100-101. *partus*: cf. *parta*, ii. 784, with note. *Achillēs*: the ref. is to Turnus (§ 60).

90. *et ipse, himself also*, even as was the first Achilles. *deā*: the nymph Venilia. *Teucrīs addita* = *quae Teucrīs addita est*, *the Teucrians' ever-present burden*; lit., 'who has been imposed on,' etc., of course as foe. For the force of *dō* in compounds see note on *addit*, v. 817. *Additus* is used elsewhere of the vulture that, clinging always to Tityos (see *Tityos* in Vocabulary), fed on his liver.

usquam aberit, cum tū supplex in rēbus egēnīs
quās gentis Italum aut quās nōn ōrāveris urbīs!
Causa malī tantī coniūnx iterum hospita Teucris
externīque iterum thalamī.

- 95 Tū nē cēde malis, sed contrā audentior itō
quam tua tē fortūna sinet. Via prīma salūtis,
quod minimē rēris, Grāiā pandētur ab urbe."

Tālibus ex adytō dictis Cūmaea Sibylla
horrendās canit ambāgīs, antrōque remūgit,
100 obscurīs vērā involvēns; ea frēna furentī
concutit, et stimulōs sub pectore vertit Apollō.
Ut primum cessit furor et rabida ōra quiērunt,
incipit Aenēās hērōs: "Nōn ūlla labōrum,
ō virgō, nova mī faciēs inopīnave surgit;

91-92. *cum* = *quō tempore*, in the days when. We should begin a new sentence, *In those days*, etc. See note on *quem*, i. 64. *quās gentis . . . ōrāveris urbīs!*, to what peoples, . . . to what cities will you not make your appeal! This is a very rhetorical and effective way of saying *omnis gentes Italum et urbīs ōrāveris*. For tense of *ōrāveris* see note on *dēfuerint*, 89.

93-94. *coniūnx*: Lavinia: § 60. *iterum*: the first time Helen was the cause (§ 54). *thalamī*, marriage.

95-96. *Tū nē*, etc. = *Sed tū nē*, etc., But, in spite of all I have said, do not YOU. *nē cēde*: for the form of the prohibition in the second person see § 170. *audentior . . . quam . . . sinet*: a very rhetorical, and very effective, way of saying 'more boldly than might be expected of one so sorely pressed.' *quam*, even than. *tua . . . fortūna* is explained by 62. *sinet*: sc. *tē ire*. *Via*, highway; a fine word here.

97. *quod*: the rel. pronoun; its antecedent is the clause *Via . . . salūtis . . . Grāiā*, etc. Render by *an out-*

come you least expect. *urbe*: Pallanteum, the city of Evander (§ 60).

98-123. Undismayed, Aeneas begs the Sibyl to help him gain audience with the spirit of his father in the underworld.

99-101. *horrendās . . . ambāgīs*, utters in her prophecy shuddering mysteries. *remūgit*, booms, sends booming sounds, well describes the strange sounds made by the Sibyl; cf. *nec mortāle sonāns*, 50, and *mūgire*, iii. 92. *obscurīs*, with (in) mystery. *ea*, such, as in ii. 17; it sums up *Tālibus . . . involvēns*, 98-100. We should say, 'so violently does Apollo shake the reins on her till she raves' (i.e. yields to the frenzy, in other words, becomes fully inspired). *furentī* (sc. *eī*) is dat. of interest (§ 131); it is also proleptic (§ 211). For the figure here cf. 79-80. *stimulōs*: sc. *eōs*, out of *ea*, 100: *such the goads that*, etc.

103-104. *hērōs*: an important word here; he is undismayed. *nova . . . inopīna*: predicates to *surgit*, rises with force of newness or surprise. *faciēs*, guise, form.

omnia praecēpī, atque animō mēcum ante perēgī. 105
 Ūnum ōrō: quandō hīc īfernī iānua rēgis
 dīcitur et tenebrōsa palūs Acheronte refūsō,
 īre ad cōnspectum cārī genitōris et ōra
 contingat; doceās iter, et sacra ōstia pandās.
 Illum ego per flammās et mille sequentia tēla 110
 ēripuī hīs umerīs, mediōque ex hoste recēpī;
 ille meum comitātus iter maria omnia mēcum,
 atque omnīs pelagique minās caelīque ferēbat,
 invalidus, vīrīs ultrā sortemque senectae.
 Quīn ut tē supplex peterem et tua līmina adīrem 115
 īdem ōrāns mandāta dabat. Gnātique patrisque,
 alma, precor, miserēre (potes namque omnia, nec tē
 nēquīquam lūcīs Hecatē praefēcīt Avernīs).
 Sī potuit Mānīs arcessere coniugis Orpheus,
 Thrēiciā frētus citharā fidibusque canōrīs, 120
 sī frātre Pollūx alternā morte redēmit,

105. praecēpī, have anticipated. animō, (with =) in my soul. ante, long ago. perēgī, have traversed, have endured.

106-107. hīc . . . dīcitur, here is the far-famed gateway; lit., 'here is heralded,' etc. īfernī: contrast superis . . . ab ōrīs, ii. 91; see note there. palūs . . . refūsō, the pool formed by Acheron's overflow. Acheronte refūsō is an abl. of char., with the usual adj. force; literally, 'upheaved Acheron's pool.' Acherontis refūsī would be far simpler, but it would be unmetrical. The ref. is to Avernus (Averna), for which see iii. 442, v. 732.

109. contingat (sc. mihi), let it be my good fortune. The subj. here is completely independent of ōrō, 106; cf. note on canās ōrō, 76.

111. hīs umerīs: instr. abl.; we should say 'on,' etc.

112-114. comitātus, accompanying (see § 186). invalidus = quamquam

invalidus erat. vīrīs . . . senectae: i.e. beyond what old age commonly can endure or is required to undergo.

115-118. Quin: as in 33. idem, also, too (cf. iii. 158, iii. 564). ōrāns . . . dabat: freely, made appeals to me and laid injunctions upon me. The impf. implies that the command was often given (§ 254); for one instance see v. 731-737. potes . . . omnia, you are all-powerful. Both in prose and in verse possum is often construed with a neut. acc. (id., plurimum, omnia), which belongs under § 146. nēquīquam: i.e. without giving you substantial powers.

121. frātre: Castor. See Pollux in Vocabulary. alternā morte: freely, by dying in turn with him. The expression is not quite accurate; Vergil is thinking of the result of Pollux's sacrifice, which was that the brothers died alternately. redēmit: sc. ā morte or ab inferis.

itque reditque viam totiēns—quid Thēsea magnum,
quid memorem Alcīdēn? Et mī genus ab Iove summō.”

- Tālibus ōrābat dictīs, ārāsque tenēbat,
125 cum sīc ōrsa loquī vātēs: “Sate sanguine dīvum,
Trōs Anchīsiadē, facilis dēscēnsus Avernō
(noctīs atque diēs patet ātrī iānuā Dītis);
sed revocāre gradum superāsque ēvādere ad aurās,
hoc opus, hic labor est. Paucī, quōs aecus amāvit
130 Iuppiter, aut ārdēns ēvexit ad aethera virtūs,
dis genitī, potuēre. Tenent media omnia silvae,
Cōcēyosque sinū lābēns circumvenit ātrō.
Quod sī tantus amor mentī, sī tanta cupidō

122-123. *itque*: for *-que* see § 219. *viam*: i.e. the way between the two worlds. With *it* . . . *viam* cf. *ire viam*, iv. 468. *totiēns*: i.e. every other day. *quid Thēsea . . . memorem . . . ?*: for the mood and the meaning see note on *Quid . . . dicam . . . ?*, iv. 43. The question forms a pleasing substitute for a third clause with *sī*. Theseus went down alive into the underworld to help his friend Pirithōus carry off Proserpina; Hercules descended to Acheron to bring up the three-headed dog Cerberus. *Et . . . summō* gives the justification for the omitted apodosis to *Sī potuit . . . Alcīdēn?*, 119-123, which would naturally run, ‘why may not *I too* visit the underworld?’ *Et mī* (sc. *est*), *I too have*, etc. All Trojans traced their lineage to Jupiter, through Electra; see note on *genus invīsum*, i. 28.

124-125. The Sibyl replies thus: “To gain entrance to the underworld you must find a certain Golden Bough. But first you must bury a comrade who has died.”

124. *Tālibus . . . tenēbat*: cf. iv. 219, with note.

125. *Sate . . . dīvum*: these words fully recognize the claim set forth by Aeneas in *Et mī . . . summō*, 123.

126. *Avernō* = in *Avernū* (§ 134).

127. *ātrī*, *darksome*. Pluto is described in terms which fit better the realm he rules (§ 212).

128. *sed . . . aurās*: the *dēscēnsus Avernō* is usually accomplished only by those who die. *They* cross the Styx but once; *they* do not return to Earth. Aeneas does not desire to go thus. This verse, in the light of the context, must therefore = ‘but so to descend as to be able to retrace one’s course, *alive*,’ etc.

129-130. *hoc . . . est* = Hamlet’s ‘There’s the rub.’ *hoc* and *hic* both sum up 128; for their genders see note on *hoc*, i. 17. Scan *hoc* as in v. 792. *Paucī*, *Only the few*. *aecus*, *friendly*. *ārdēns . . . virtūs*, *their own glowing worth (manhood)*. *ēvexit ad aethera*: cf. *tollēmus in astra*, iii. 158, with note.

131. *dis genitī*, *sons, too, of the gods*; an important addition. The words recall *Et . . . summō*, 123, *Sate . . . dīvum*, 125. *potuēre*, *have had that power*. Sc. *revocāre . . . aurās*, out of 128. *media*: i.e. between this temple and the underworld.

132. *sinū*, *winding waters*; cf. *maeandrō*, v. 251.

133. *Quod sī*, *But if*; see note on *Quod*, ii. 141. *amor . . . cupidō*: sc. *est tibi*. With these words join the infinitives in 134 (§ 185).

bis Stygiōs innāre lacūs, bis nigra vidēre
 Tartara, et insānō iuvat indulgēre labōrī,
 accipe quae peragenda prius. Latet arbore opacā
 aureus et foliīs et lentō vimine rāmus,
 Iūnōnī infernae dictus sacer; hunc tegit omnis
 lūcus, et obscurīs claudunt convallibus umbrae.
 Sed nōn ante datur tellūris operta subire
 auricomōs quam quī dēcerpserit arbore fētūs.
 Hoc sibi pulchra suum ferrī Prōserpina mūnus
 instituit; primō āvulsō nōn dēficit alter
 aureus, et similī frondēscit virga metallō.
 Ergō altē vēstīgā oculis, et rīte repertum
 carpe manū, namque ipse volēns facilisque sequētur,
 sī tē Fāta vocant; aliter nōn vīribus ūllis
 vincere nec dūrō poteris convellere ferrō.

135

140

145

136-137. peragenda: sc. *sint*; see note on *virīs*, i. 517. We shall see that Aeneas must do two things: (1) he must find a certain Golden Bough (136-148), (2) he must bury a certain comrade (149-153). To effect the crossing and recrossing, *alive*, of the Styx, Aeneas needs three things: (a) divine lineage, (b) *ardēns virtūs*, (c) the favor of Jupiter. The Sibyl has admitted that he has (a); see 125. Aeneas's possession of (b) is taken for granted. If he can do (1), he will prove that he has (c), the favor of Jupiter. *Latet . . . rāmus*: in translating keep the word-order: *Hidden on a tree*, etc. *opacā*, deeply shaded. Thick-clustering branches will make it more difficult to find the Golden Bough. *vimine*: coll. singular.

138-139. Iūnōnī infernae: Proserpina: §§ 314 (at the end), 336. *obscurīs . . . umbrae*, the shading foliage pens it in with (the aid of) the darkened vales, an inversion (§ 225) for *obscurīs claudunt convallēs umbrīs. convallibus* is instr. ablative. Cf. *colibus . . . silvae*, v. 287-288, with note.

140-141. Sed: the thought is, 'Hard as it is to find the Bough, find it you must.' *tellūris operta*, the coverings of earth; lit., 'the covered parts of earth' (see § 217). *quī = quis*, the indefinite pron., found chiefly in immediate connection with *sī, nisi, nē, num*. See note on *Quī . . . fatērī*, iii. 608-609. Verses 140-141 might run, more simply, *Sed nōn ante ūllī datur tellūris . . . quam dēcerpserit*, etc. Translate *quī* by *one*.

142-143. suum . . . mūnus is in the pred., as her own peculiar gift. *instituit = docuit*, has appointed that.

145-146. Ergō: i.e. since the possession of the Bough is so important, and the Bough is not to be found easily. *altē*, on high, with eyes raised aloft. *rīte* belongs with *carpe*, 146, and is explained by *manū*, 146; *pluck it duly*, with your hand alone. *manū* is important, as the explanation of *rīte*; one would naturally think of cutting off a bough *ferrō*. *namque . . . ferrō* (148) = 'for no weapon (ax) is needed,' and explains *carpe manū. volēns facilisque, willing and compliant. sequētur*: sc. *tuam manum*.

- Praetereā iacet exanimū tibi corpus amīcī
 150 (heu! nescīs), tōtamque incestat fūnere classem,
 dum cōnsulta petis, nostrōque in limine pendēs:
 sēdibus hunc refer ante suīs, et conde sepulchrō.
 Dūc nigrās pecudēs; ea prīma piacula suntō.
 Sic dēmum lūcōs Stygis et rēgna invia vīvīs
 155 aspiciēs." Dixit, pressōque obmūtuit ōre.

- Aenēas maestō dēfixus lūmina vultū
 ingreditur, linquēns antrum, caecōsque volūtāt
 ēventūs animō sēcum. Cui fidus Achātēs
 it comes, et paribus cūrīs vēstigia figit.
 160 Multa inter sēsē variō sermōne serēbant,
 quem socium exanimem vātēs, quod corpus humanum

149-152. *Praetereā* in thought introduces *refer* and *conde*, 152, in the sense of 'you must bear . . . and bury,' etc. *tibi*: freely, *mark you* (for case see § 131). On 149-153 as a whole see note on *peragenda*, 136. *tōtam . . . classem* of course includes Aeneas; being defiled, he can hope for no favors from the gods. *incestat*, *is making unholy*. *cōnsulta* = *ōrācula*; properly, 'decrees' (of the Fates about the future). Cf. *senātūs cōsultum*. *refer*, *bear him*. Since the word suggests the idea of 'giving,' 'presenting,' the dat. *sēdibus* may be used with it. *suīs*, *his proper*, that to which he has a right. *conde sepulchrō*: cf. *sepulchrō condimus*, iii. 67-68, *condidimus terrā*, v. 48, with notes.

153-155. *nigrās pecudēs*: these victims have nothing to do with the funeral; they are to help Aeneas gain admission to the underworld. Cf. *nigrārūm . . . pecudum*, v. 736, with note on *nigrārūm*. *Sic* = *Quae sī (or cum) omnia perfeceris*. -*que*, and at once; see § 220. *pressō* = *compressō*.

156-235. At the shore Aeneas finds that Misenus has been drowned; the burial of Misenus follows. Guided by two doves, Aeneas finds the Golden Bough.

156. *dēfixus lūmina*: sc. *in terram*. For constr. see § 148, and the footnote on page 75.

157-158. *antrum* here, as in 77, = *templum* (so much of it as is described in 43-44); in 42 the meaning is different. Aeneas of course had not entered the *adytum*. *caecōs . . . ēventūs*, *mysterious outcomes*, i.e. the explanations, as yet wholly unknown to Aeneas, of the Sibyl's commands, given in 136-148, 149-153. What is to be the outcome of his search for the Golden Bough Aeneas of course does not know. 161-162 show that he does not know to whom the Sibyl referred in 149-153.

159. *paribus cūrīs*, *equally troubled*, is an abl. of char. and so = an adj. (see note on *praestantī corpore*, i. 71); hence the words may be joined by *et* to *comes*, *side by side (with him)*. Cf. the use of *et* in i. 694. *figit*, *plants*; he nails his feet to the ground, so to speak. He is walking slowly and heavily, in deep disquietude.

160. *serēbant*, *exchanged*. See 1. *serō* in Vocabulary.

161-162. *quem . . . diceret*, (*wondering*) *which comrade . . . mentioned (meant) as dead*, etc. *Palinurus*

diceret. Atque illi Misēnum in litore sicco,
ut vērēre, vident indignā morte perēptum,
Misēnum Aeolidē, quō nōn praestantior alter
aere ciēre virōs Mārtemque accendere cantū. 165

Hectoris hic magnī fuerat comes, Hectora circum
et lituō pugnās insignis obibat et hastā;
postquam illum vitā victor spoliāvit Achillēs,
Dardaniō Aenēae sēsē fortissimus hērōs
addiderat socium, nōn inferiōra secūtus. 170

Sed tum, forte cavā dum personat aequora conchā,
dēmēns, et cantū vocat in certāmina divōs,
aemulus exceptum Trītōn, sī crēdere dignum est,
inter saxa virum spūmōsā immerserat undā.

Ergō omnēs magnō circum clāmōre fremēbant,
praecipuē pius Aenēās. Tum iussa Sibyllae,
haud mora, festinant flentēs, āramque sepulcri
congerere arboribus caelōque ēdūcere certant. 175

(cf. v. 833-871) they believed to be dead, but he was barred out here by the Sibyl's cry *heu! nescis*, 150. **Atque:** for meaning see § 220.

164-165. praestantior . . . ciēre: for constr. see § 184. **cantū,** its strains; sc. *aeris*. For Misenus as a trumpeter see iii. 239-240.

166-167. Hectoris . . . Hectora: the repetition, with identical metrical values (§ 300), brings out well the thought that Misenus was found worthy to serve in close connection with Hector. **lituō** = *aere*, 165. **hastā:** Misenus was a fighting man as well as a trumpeter.

169-170. sēsē addiderat, he had attached himself. Cf. *Teucris addita Iūnō*, 90, with note. Mark the sharp difference in tone. **nōn inferiōra,** no meaner standard. 169-170 are a high compliment to Aeneas, by marking him out as a worthy substitute for Hector. For such compliments to Aeneas see notes on i. 486, ii. 320-

321, ii. 453-455 (at the end), iii. 312, iii. 343, iii. 480.

171-174. tum: i.e. at the time of our story, as opposed to the time meant in 164-170. **personat:** transitive, *was making (the waters) ring*. **conchā** is to be taken literally; he defies the sea-gods to equal him on their own instruments. **cantū:** as in 165. **vocat** = *provocat* (§ 221), *challenges*. **exceptum . . . immerserat** = *exciperat et immer-serat*. With *exceptum* cf. *excipit*, iii. 332. **sī . . . est** calls attention to the strangeness of Misenus's fate. In tone it is like 'Can one believe the tale?', or Vergil's *miserābile dictū*.

175-178. circum: sc. *Misēnum, fremēbant, were voicing their grief*. See note on *fremunt*, i. 56. **pius:** he is doing his duty (§ 66) to a friend and close companion (cf. 169-170). **haud mora (est):** as in iii. 207, iii. 548. **āram . . . sepulcri:** freely, *the funeral altar*; for the gen. see § 122. **caelō . . . ēdūcere:** as in ii. 186.

- Ītur in antīquam silvam, stabula alta ferārum;
 180 prōcumbunt piceae, sonat icta secūribus ilex,
 fraxineaeque trabēs cuneīs et fissile rōbur
 scinditur, advolvunt ingentis montibus ornōs.
 Nec nōn Aenēās opera inter tālia prīmus
 hortātur sociōs, paribusque accingitur armīs.
 185 Atque haec ipse suō tristī cum corde volūtāt,
 aspectāns silvam immēnsam, et sīc forte precātur:
 "Sī nunc sē nōbīs ille aureus arbore rāmus
 ostendat nemore in tantō, quandō omnia vērē,
 heu! nimium, dē tē vātēs, Misēne, locūta est!"
 190 Vix ea fātus erat, geminae cum forte columbae
 ipsa sub ōra virī caelō vērēre volantēs,
 et viridī sēdēre solō. Tum maximus hērōs
 māternās agnōscit avīs, laetusque precātur:
 "Este ducēs ō, sī qua via est, cursumque per aurās
 195 dīrigite in lūcōs, ubi pinguem dīves opācat

179. *Ītur*, *Forth they go*; see notes on *discumbitur*, i. 700, and on *Ventum erat*, 45. *stabula . . . ferārum*: cf. *dēnsa ferārum tēcta*, 7-8, and note the ref. again to possible danger from wild beasts.

180. *prōcumbunt* (*sē*: § 151): freely, *fall (down)*; lit., 'down . . . fling themselves.'

181-182. *fissile . . . scinditur*, *is split and cleft asunder*; *fissile* is really proleptic (§ 211). *advolvunt*: sc. *ārae* (dat.) *sepulcrī*, out of 177: *montibus*: abl. of the place from which (§ 152). In 180-182 the shift of numbers in the nouns and of voices in the verbs is largely a matter of metrical convenience.

183-184. *prīmus*, *taking the lead*; cf. *prīma*, i. 24. *accingitur* = *sē accingit*: § 167. *armīs* = *secūribus*, 180.

185-186. *Atque*, *And at the same time*, i.e. even while he was busy with the second task imposed upon him by the Sibyl (see note on *peragenda*, 136),

he is thinking of the first task. *haec* is explained by 187-189. *immēnsam*: an important word; it emphasizes the difficulty of finding the Golden Bough.

187-189. *Si . . . ostendat* expresses a wish, *O that*, etc. The sentence is really cond.; some protasis like 'how welcome the sight would be' is more or less definitely felt. *quandō*: there is ellipsis here: (*I am emboldened to utter this speech*), because all else truthfully, etc. *heu! nimium* belongs with *vērē*; the order gives an effect like *truly, truthfully, (accurately), alas, all too truthfully*.

190-193. *forte* repeats, in sense, meter, and position in the verse, *forte* of 186, and so binds the prayer and its fulfillment closely together. See note on *Sanguine . . . sanguine*, ii. 116-118. *sēdēre*: from *sīdō*. *māternās . . . avīs*: doves were sacred to Venus.

194-195. *cursum*: sc. *vestrum*. *pinguem dīves*: juxtaposition of cause and effect (§ 241), *precious, rich*.

rāmus humum. Tūque ō dubiis nē dēfice rēbus,
 diva parēns." Sic effātus, vēstigia pressit
 observāns quae signa ferant, quō tendere pergant.
 Pāscētēs illae tantum prōdīre volandō
 quantum aciē possent oculi servāre sequentum. 200
 Inde, ubi vērē ad faucis grave olentis Averni,
 tollunt sē celerēs, liquidumque per āera lapsae
 sēdibus optātis geminā super arbore sīdunt,
 discolor unde aurī per rāmōs aura refulsit.
 Quāle solet silvis brūmālī frīgore viscum 205
 fronde virēre novā, quod nōn sua sēminat arbōs,
 et croceō fētū teretis circumdare truncōs,
 tālis erat speciēs aurī frondentis opacā
 ilice, sic lēnī crepitābat brattea ventō.

196. dubiis rēbus (sc. meīs), *my wavering (uncertain) fortunes*. The dat. is one of interest (§ 131). dēfice, *fail not, be not false to*.

199-200. Pāscētēs . . . prōdīre, *As they fed, they flew forward, o'er and o'er, only so far as, etc.* prōdīre volandō, lit., 'made progress by flying.' The infinitive is historical (§ 172). The doves now stop to feed, now fly onward. quantum . . . possent, *as the eyes . . . by their vision could*; subj. of repeated action, a constr. found chiefly in post-classical prose. servāre: a fine expression for *keep in view*. As the doves moved on, Aeneas followed; the doves were always distant only the range of his eye. He was in a wood (186-187); hence quantum . . . sequentum denotes no great distance. sequentum = eōrum quī sequēbantur. Aeneas was not alone (§ 254).

201-204. grave: adv. acc. (§ 146). grave olentis = *noisome*. liquidum . . . āera: cf. the note on enāvit, 16. lapsae, *gliding* (§ 186). sēdibus optātis: abl. abs., *having chosen, etc.* geminā, *twain-natured*. The tree is 'double' because, besides its normal branches, it bears the Golden Bough. discolor:

freely, distinct in hue. aura, gleam, sheen; properly 'breeze,' then anything which exhales from a substance or is given off therefrom. For the confusion between the notions of light and air cf. hoc . . . lūmen, iii. 600, with note.

205-207. Quāle, *even as* (cf. iii. 679, iv. 69, etc.). solet . . . viscum . . . virēre: *freely, the mistletoe blooms, year by year*. brūmālī frīgore: temporal abl., *in the days of winter's cold*. quod . . . arbōs: *freely, whose germ lies not in a tree of its own*. The ancients thought of the mistletoe as an animal product incapable of growth unless its germs had passed through the craw of birds. It is really a parasitic plant, whose seeds are eaten by birds and deposited by them in trees as they rub their beaks on the bark. fētū: *freely, growth*.

209. sic . . . ventō: the thought here ought to have been stated by a participial expression without sic: et lēnī crepitantis brattee ventō. The tinkling of the branch is not really part of the comparison. ventō = instr. abl. with crepitābat (= 'was set tinkling'); see §§ 160, 222.

- 210 Corripit Aenēās extemplō, avidusque refringit
cūctantem, et vātis portat sub tēcta Sibyllae.
Nec minus intereā Mīsēnum in litore Teucrī
flēbant, et cinerī ingrātō suprēma ferēbant.
Principiō pinguem taedis et rōbore sectō
215 ingentem strūxēre pyram, cui frondibus ātrīs
intexunt latera, et fērālīs ante cupressōs
cōstituunt, decorantque super fulgentibus armīs.
Pars calidōs laticēs et aēna undantia flammīs
expediunt, corpusque lavant frigentis et unguunt.
220 Fit gemitus. Tum membra torō dēflēta repōnunt,
purpureāsque super vestīs, vėlāmina nōta.
coniciunt. Pars ingenti subiēre feretrō
(trīste ministerium), et subiectam mōre parentum
āversī tenuēre facem. Congesta cremantur

211. *cūctantem* (sc. *eam*), in spite of its delay. The word has been condemned as inconsistent with *namque . . . sequētur*, 146. It really is a powerful word; to Aeneas, in his eagerness to pluck the Bough so important to him at this time, it would seem to linger, however rapidly it yielded to his grasp. See note on *tandem*, iii. 131. Aeneas has learned at last that he has the third of the three qualifications he needs to gain admission to the underworld and safe return therefrom (see note on *peragenda*, 136). *vātis . . . Sibyllae*: his return, from this second visit to the Sibyl, to the shore, where the ships are, is not described; it is indicated (§ 254) by 232-235.

213. *ingrātō*, *thankless*, incapable of returning thanks for attentions rendered.

214. *pinguem*: i.e. on account of the resin. *rōbore sectō*: cf. *sectā . . . abiete*, ii. 16, *ilice sectā*, iv. 505.

215-216. *ingentem*: the larger the *pyra*, the greater the honor it bestowed; cf. iii. 62-63. *cui . . . latera*,

whose sides (§ 132). *fērālīs . . . cupressōs*: cf. iii. 64, with notes.

218-219. *undantia*: transferred epithet (§ 212); it suits the contents of the *aēna* rather than the vessels themselves. Vergil has boiling water in mind, water that dances as it boils. *frigentis*, of him who is cold in death.

220-225. *Fit gemitus*, *Wailing follows*. *membra . . . repōnunt*: freely, when full lament had been made over his body, they laid it on, etc. *torō*: here the bier. *dēflēta*: the use of the pass. part. here implies a transitive use of *dēflēre*; cf., then, *Mīsēnum . . . flēbant*, 212-213. *nōta* (sc. *Mīsēnō*): freely, his usual; the word is a compliment to Misenus. Vergil is thinking of the part purple (crimson) played in Roman life as a color used only in garments worn by the great (e.g. an emperor), or on great occasions (e.g. a triumph). *ingenti* points to the stature of Misenus; cf. *ingēs*, i. 99, with note. *subiēre*, *stepped beneath*; cf. *subibō*, ii. 708. *subiectam*, (*set*) *beneath*; sc. *pyrae*. *mōre parentum āversī*: see § 73. *āversī*, with faces

tūrea dōna, dapēs, fūsō crātēres olīvō.

225

Postquam conlāpsi cinerēs et flamma quiēvit,
rēliquiās vīnō et bibulam lāvēre favillam,
ossaue lēcta cadō tēxit Corynaeus aēnō.

Īdem ter sociōs pūrā circumtulit undā,
spargēns rōre levī, et rāmō fēlicis olivae

230

lūstrāvitque virōs dīxitque novissima verba.

At pius Aenēas ingentī mōle sepulcrum
impōnit, suaue arma virō, rēmumque tubamque,
monte sub aēriō, quī nunc Mīsēnus ab illō

dīcitur, aeternumque tenet per saecula nōmen.

235

His āctīs, properē exsequitur praecepta Sibyllae.

turned away. **Congesta**, *The high-heaped*. **dapēs**: for offerings to the dead cf. iii. 66-67, iii. 301-305, v. 77-79, v. 92. **fūsō . . . olīvō**: abl. of char., oil-yielding (lit., 'of outpoured oil'). Cf. **merō . . . carchēsia Bacchō**, v. 77. **crātēres**: nom. pl. of a Greek word; for kindred forms see § 101.

226-227. conlāpsi (sunt) cinerēs, the embers had collapsed, = *Postquam ardens corpus in cinerēs conlāpsum est*.

229. Īdem, *He likewise* (cf. 116, iii. 158, iii. 564). **sociōs . . . undā**, circled with, etc., i.e. to purify them (cf. 150). Vergil, thinking that the 'circling' brought purification, ventures to use *circumtulit* as equivalent to *lūstrāvit*; see also §§ 224-225. The natural expression would be *ter circum sociōs pūrā aquam tulit* (or *sociōs aquam circumtulit*). Vergil uses *lūstrāvit* in 231.

230-231. rōre . . . et rāmō: i.e. with (dewy =) light drops scattered by a branch. **fēlicis**, fruitful, i.e. auspicious. **novissima verba**: for these last words see notes on ii. 644. Most of the matters mentioned in 213-231 were regular parts of Roman funerals, at least of the more elaborate.

232-235. At pius Aeneas: see note on *vātis* . . . *Sibyllae*, 211. **ingenti mōle**: the size is an added honor; cf.

note on *ingentem*, 215. **impōnit . . . virō**: i.e. sets over the place where his ashes now lie. **sua**: freely, *his familiar*; the word = *nōta*, 221. **virō**: dat. of interest; in prose we should have a genitive (see § 132). The weapons, the trumpet, the oar symbolize all the phases of Misenus's life as fighter, as trumpeter, and as wanderer after the fall of Troy. **rēmum**: many of Aeneas's comrades, it is clear, themselves row the ships; hence the oar here is typical of the last seven years of Misenus's life. **quī . . . dīcitur (is named)**: the ref. is to the promontory of Misenum on the Campanian coast, northwest of Naples, not far from Cumae. **aeternum** = an adv., *forever*. **nōmen**: it is now called Punta di Miseno.

236-267. Aeneas sacrifices to the gods of the underworld. Hecate comes to open the way to that world, and Aeneas and the Sibyl descend into it. The poet prays the powers of the underworld to suffer him to tell what Aeneas saw.

236. praecepta Sibyllae: the ref. is to 153 (see notes on *nigrās pecudēs*). We infer (§ 254) that a third time Aeneas goes to the Sibyl at the Temple of Apollo and Diana; he had taken the Golden Bough to her there, at 211 (see note on *vātis* . . . *Sibyllae*).

- Spēlunca alta fuit vāstōque immānis hiātū,
 scrūpea, tūta lacū nigrō nemorumque tenebrīs,
 quam super haud ūllae poterant impūne volantēs
 240 tendere iter pinnīs: tālis sēsē hālitus ātrīs
 faucibus effundēns supera ad convexa ferēbat,
 unde locum Grāi dixērunt nōmine Aornon.
 Quattuor hīc prīmum nigrantīs terga iuencōs
 cōstituit, frontīque invergit vīna sacerdotēs,
 245 et summās carpēns media inter cornua saetās
 ignibus impōnit sacrīs, libāmina prīma,
 vōce vocāns Hecatēn, caelōque Erebōque potentem.
 Suppōnunt aliī cultrōs, tepidumque cruōrem
 suscipiunt paterīs. Ipse ātrī velleris agnam
 250 Aenēās mātī Eumenidum magnaēque sorōrī
 ēnse ferit, sterilemque tībī, Prōserpina, vaccam.

237. alta, deep. vāstō . . . hiātū, a giant grot, with yawning throat; abl. of char., huge-throated (see note on *praestantī corpore*, i. 71). Vergil is vague about the location of the *spēlunca*; it was somewhere near Lake Avernus (237-242).

238-241. tūta: the part., *protected, guarded*; cf. *tūtōs*, i. 571. **volantēs = avēs, volucrēs;** cf. note on *venientum*, i. 434. **tālis . . . ferēbat** gives the reason for *quam . . . pinnīs*: so deadly was the exhalation that, etc. This form of parataxis (§ 247) is common even in prose. **convexa, vaults, vaulted heavens.** For the adj. as noun see § 216, 2. **ferēbat, made its way;** sc. *sē*, out of *sēsē*, 240.

243-247. nigrantīs terga, black of frame; for case of *terga* see § 147. **iuencōs** is not inconsistent with *pecudēs* (153), since *pecudēs* = 'victims,' sheep or cattle. **cōstituit:** cf. *taurum . . . ārās*, v. 236-237. **frontī . . . vīna:** cf. *pateram . . . media inter cornua fundit*, iv. 60-61. **sacerdotēs:** for the position of the common subject of the verbs see § 235. **summās:** freely, (of =) from the crown. **carpēns**

. . . impōnit: cf. *nōndum . . . Orcō*, iv. 698-699, and see § 336. **libāmina prīma, as the first fruits of worship.** **Hecatēn . . . potentem:** she had power in heaven as the moon goddess. See also § 318. **-que . . . -que, both . . . and.**

248-251. Suppōnunt: sc. *cervicibus iuencōrum*. **suscipiunt, catch.** For bowls of blood as offerings cf. iii. 66-67, v. 78. **mātī Eumenidum:** Nox. For case of *mātī*, in honor of, etc., see § 131. **sorōrī:** Earth, sister of Nox; both were daughters of Chaos, according to a story differing somewhat from that given in §§ 308-309. **sterilem . . . vaccam:** such an animal, as without life-giving power, is naturally sacrificed to Proserpina. **tībī, Prōserpina:** for the apostrophe as the result of rising emotion, natural when mention is made of Proserpina, mightiest of the deities whom Aeneas must propitiate (142-143) to win entrance to the underworld, see note on *sineret dolor*, 31. Note, too, that *Prōserpinae*, dative, would be unmetrical; cf., then, *tībī . . . Apollo*, iii. 119, with note.

Tum Stygiō rēgi nocturnās incohat ārās,
 et solida impōnit taurōrum viscera flammīs,
 pingue super oleum infundēns ārdentibus extīs.
 Ecce autem primī sub lūmina sōlis et ortūs
 sub pedibus mūgīre solum et iuga coepta movērī
 silvārum, vīsaēque canēs ululāre per umbram,
 adventante deā. "Procul ō, procul este, profānī,"
 conclāmat vātēs, "tōtōque absistite lūcō,
 tuque invāde viam, vāgīnāque ēripe ferrum:
 nunc animīs opus, Aenēā, nunc pectore firmō."
 Tantum effāta, furēns antrō sē immisit apertō;
 ille ducem haud timidīs vādentem passibus aequat.

255

260

Dī, quibus imperium est animārum, umbraeque silentēs,
 et Chaos, et Phlegethōn, loca nocte tacentia lātē,
 sit mihi fās audīta loquī, sit nūmine vestrō
 pandere rēs altā terrā et cāligine mersās.

265

252-254. Stygiō rēgi = *Iovī Stygiō*, iv. 638. nocturnās: as in iv. 303; sacrifices to the gods of the underworld were performed by night. incohat, begins to rear (see incohō in Vocabulary); the sacrifices are interrupted by the coming of Hecate (256-258). solida . . . viscera, the frames entire. In sacrifices to the dī inferī the entire victim was burned. super: the final syllable must be counted heavy (§ 258). No explanation is forthcoming.

255-257. primī belongs in thought with lūmina; prima would have been unmetrical. sub, just before. solum, the earth. Sc. coeptum est, out of coepta (est). iuga . . . silvārum, the wooded ridges; literally, 'the ridges that belong to the woods.' canēs: of Hecate.

258-263. adventante deā, as the goddess drew near, to open the way into the spēlunca, 237. Procul . . . profānī, Depart, depart, etc., a formula common at sacrifices and mysteries; here it is addressed to Aeneas's companions (248-249), who may no longer go with him. lūcō = nemorum, 238. Aeneas and the Sibyl are not yet in

the spēlunca. tū: Aeneas. vāgīnā . . . ferrum: we shall see presently that his sword is of no real use to Aeneas; the warlike attitude which the Sibyl advises serves, however, to keep his courage steadfast. animīs: sc. firmīs, out of firmō. furēns: cf. rabiē . . . tument, 49, furentī, 100, furor, 102, rabida ōra, 102. The coming of Hecate has brought back the prophetic exaltation (frenzy). antrō = spēlunca, 237. apertō, now opened, as the result of Hecate's coming. antrō apertō is abl. of the route (§ 159). aequat, keeps pace with.

265. loca . . . lātē, the broad realms in which the silence of night reigns. nocte is instr. abl., with tacentia, which = kept silent; see §§ 160, 215.

266-267. audīta (sc. mihi): in what follows Vergil professes to rely on tradition. sit (sc. mihi) . . . vestrō, may it be mine through your divine sanction. altā terrā, depths of earth; the emphasis is on the adj. (§ 214). mersās, o'erwhelmed. It is clear from 255 that Aeneas entered the underworld shortly after daybreak.

Ībant obscūrī, sōlā sub nocte, per umbram
 perque domōs Ditis vacuās, et inānia rēgna,
 270 quāle per incertam lūnam sub lūce malignā
 est iter in silvīs, ubi caelum condidit umbrā
 Iuppiter, et rēbus nox abstulit ātra colōrem.
 Vēstibulum ante ipsum primisque in faucibus Orcī
 Lūctus et ultricēs posuēre cubilia Cūrae,
 275 pallentēsque habitant Morbī, tristisque Senectūs,
 et Metus, et malesuāda Famēs, ac turpis Egestās,
 terribilēs vīsū fōrmae, Lētumque Labōsque,
 tum cōnsanguineus Lētī Sopor, et mala mentis
 Gaudia, mortiferumque adversō in limine Bellum,
 280 ferreīque Eumenidum thalamī, et Discordia dēmēns,
 vipereum crīnem vittīs innexa cruentīs.
 In mediō rāmōs annōsaque bracchia pandit
 ulmus opāca, ingēns, quam sēdem Somnia vulgō

268-294. The entrance to the under-world is now described.

268-272. *obscuri*: freely, shrouded (*by*) in gloom (the gloom of the under-world). *sōlā*, lonely. *vacuās* . . . *inānia*: because inhabited only by *umbrae*. *quāle* . . . *iter*: freely, as one goes; lit., 'with such progress as is vouchsafed.' Sc. *tale iter*, in part with *Ībant* (268: § 144, and Note), in part as antecedent of *quāle*. *per* . . . *malignā*: a strained expression, due to the desire to secure a balance, in form at least, to *sōlā* . . . *umbram*, 268. It merely = *incertae lūnae per lūcem malignam*. *malignā*, niggardly. *condidit*, has hidden (lit., 'has put away'). *rēbus* . . . *colōrem*: i.e. all things are alike indistinguishable. Render *rēbus* by the world.

273-277. *Vēstibulum ante ipsum*: as in ii. 469. *primis* . . . *faucibus*, the approach to the jaws; for *primis* = 'the first part of,' see notes on *summā* . . . *undā*, i. 127, and on *primā* . . . *terrā*, i. 541. *ultricēs* . . . *Cūrae*: the stings of conscience, remorse. *Cūrae*,

Agonies. *pallentēs*: the *Morbī* are described in terms of their effects on their victims (§ 212). *turpis*, loathly. *Labōs*, Hardship.

278-279. *cōnsanguineus*: Death and Sleep are often represented as twin brothers. Elsewhere (ii. 253, iv. 522-530) Vergil speaks of sleep as a blessing. Both views are intelligible. A dreamless sleep is a natural type of death, esp. if one assumes that there is no life beyond the grave. *mala* . . . *Gaudia* = *Voluptātēs*, *Sensual Indulgences*. *adversō in limine*, full in the doorway; cf. *adversā*, i. 166, *adversī*, v. 477, with notes.

280-281. *ferreī*: for scansion see § 281. *vipereum* . . . *cruentis*, binding fast her viper locks, etc., or, her viper locks fast bound, etc. See § 148. Cf. note on *facibus* . . . *ātrīs*, iv. 472. 273-281 sum up the various ills that flesh is heir to.

282-283. *In mediō* (*vēstibulō*), deeper in (the *vēstibulum*, 273), beyond. See note on *in foribus*, 286. *opāca*: as in 136. *vulgō*, everywhere, as in iii. 643.

vāna tenēre ferunt, foliisque sub omnibus haerent,
 multaque praetereā variārum mōnstra ferārum 285
 Centauri in foribus stabulant, Scyllaeque bifōrmēs,
 et centumgeminus Briareus, ac bēlua Lernae
 horrendum stridēns, flammisque armāta Chimaera,
 Gorgones, Harpyiaequē, et fōrma tricorporis umbrae.
 Corripit hīc subitā trepidus formidine ferrum 290
 Aenēas, strictamque aciem venientibus offert,
 et, nī docta comes tenuis sine corpore vitās
 admoneat volitāre cavā sub imāgine fōrmae,
 inruat, et frūstrā ferrō dīverberet umbrās.
 Hinc via Tartarei quae fert Acherontis ad undās. 295
 Turbidus hīc caenō vāstāque vorāgine gurgēs
 aestuat, atque omnem Cōcȳtō ērūctat harēnam.

284. ferunt: render by a parenthetical clause, *tradition says*; cf. *audita*, 266. **foliis . . . omnibus:** cf. iv. 181-183, said of the eyes, etc., of Fama. For *haerent* we should have in prose *haerentia*, and *-que* (with *foliis*) would be omitted. See note on *cantūs . . . dedere*, i. 398. The words *foliis . . . omnibus* attest the number of the Somnia.

285-289. variārum . . . ferārum, *strange forms of divers creatures*; for case of *ferārum* see § 122. **in foribus:** these words show that *In mediō*, 282, indicates a point not very far beyond that meant in 273. **bifōrmēs,** *dual-bodied*, is explained by iii. 426-428. **bēlua Lernae:** the Hydra, a great serpent killed by Hercules (see *Lerna* in Vocabulary). **horrendum:** for case see § 142. **Gorgones:** for form cf. *crāteres*, 225, with note. **Harpyiae:** see iii. 212-262. Scan as in iii. 212, 226, 249. **fōrma . . . umbrae:** the ref. is to Geryon, a Spanish giant with three bodies, slain by Hercules. The words emphasize the unsubstantial character of the dwellers in the underworld; cf. 269.

290-291. trepidus, *quiver*. **strictam . . . aciem:** cf. ii. 333-334.

292-294. nī . . . admoneat . . . , inruat: for the constr. and the tenses cf. *sī . . . supersint*, . . . *relinquat*, v. 325-326, with note. **docta, wise;** lit., 'trained,' i.e. in the affairs of the underworld. **cavā . . . fōrmae,** *under the hollow semblance of substance*. **frūstrā:** his experience would have been a counterpart of that with the Harpies, described in iii. 242-243. **dīverberet,** *would have tried to lash asunder*; conative pres. (see note on *nē . . . arcēret*, i. 299-300).

295-336. At Acheron's bank they see Charon ferrying some souls across the stream (the Styx), but driving others from the bank. The Sibyl explains Charon's action.

295-297. Hinc, *From this point*, i.e. after one has passed through the *vēstibulum* and the *faucēs*, 273, and the place meant by *In mediō*, 282, *in foribus*, 286. **vāstā . . . vorāgine,** *deep-gulfed, deep*; abl. of characteristic (see note on *praestantī corpore*, i. 71). The words are joined by *-que* to *Turbidus*; see note on i. 694. **omnem . . . harēnam,** *every grain of sand*. **Cōcȳtō = in Cōcȳtum:** § 134. **harēnam = caenō,** 296.

- Portitor hās horrendus aquās et flūmina servat
 terribilī squālōre Charōn, cui plūrima mentō
 300 cānitiēs inculta iacet, stant lūmina flammā,
 sordidus ex umerīs nōdō dēpendet amictus.
 Ipse ratem contō subigit, vēlisque ministrat,
 et ferrūgineā subvectat corpora cumbā,
 iam senior, sed crūda deō viridisque senectūs.
 305 Hūc omnis turba ad rīpās effūsa ruēbat,
 mātērēs, atque virī, dēfūnctaque corpora vitā
 magnanimum hērōum, puerī innūptaeque puellae,
 impositīque rogīs iuvenēs ante ōra parentum,
 quam multa in silvīs autumnī frīgore prīmō
 310 lāpsa cadunt folia, aut ad terram gurgite ab altō
 quam multae glomerantur avēs, ubi frīgīdus annus
 trāns pontum fugat, et terrīs immittit aprīcīs.
 Stābant ōrantēs prīmī trāsmittere cursum,
 tendēbantque manūs rīpae ulteriōris amōre,

298-301. Portitor, As warder. Charon admits souls to his skiff, or rejects them, as a harbor-master (customs inspector) grants or refuses admission. **horrendus, grisly.** **servat, keeps watch over.** **cui . . . mentō, on whose chin;** cf. *cui . . . latera*, 215-216, with note. **plūrima . . . cānitiēs, a mass of white hair.** **stant . . . flammā, his staring eyes are aflame with fire.** *flammā* is instr. abl. with *stant*, which gives the result, not the process, *arrēctae sunt*; we had *lūminibus . . . arrēctis*, ii. 173. See §§ 160, 222. Charon's eyes are said to be uplifted by the fire that flashes from them. **nōdō:** Charon wears a pilot's costume, a *chlamys* (iii. 484), fastened on his left shoulder by a knot instead of by a brooch (*fibula*, iv. 139).

302. Ipse: i.e. without help, old though he was (304). **ministrat, serves;** sc. *eam = ratem*. **vēlis** is instr. ablative.

304. crūda, fresh, sturdy. *Crūdus* is

applied to things which retain their natural juices, animal or vegetable, and so is opposed to 'dried up,' 'shrivelled.'

305. Hūc = Ad hunc. **effūsa, wildly;** lit., 'pouring out' (sc. *undique*). Cf. *effūsī carcere*, v. 145.

306-307. dēfūncta . . . vitā: cf. *dēfūncte periculis*, 83. **magnanimum:** gen. pl. (§ 100).

308-310. impositi . . . parentum: the Romans saw something peculiarly sad in the death of children before that of their parents. **iuvenēs, men in the prime of life;** see note on *pūbēs . . . tuorum*, i. 399. **quam multa . . . folia, as many in number as the leaves that,** etc. Cf. *quam multā grandine . . . crepitant*, v. 458-459.

313. ōrantēs is construed here after the analogy of *cupientēs*. **cursum,** properly 'passage,' 'progress,' stands here, as the English word *passage* often does, for the medium of passage (here the stream, *gurgēs*, 296).

nāvita sed tristis nunc hōs, nunc accipit illōs, 315
ast aliōs longē summōtōs arcet harēnā.

Aenēās (mīrātus enim mōtusque tumultū)

"Dīc," ait, "ō virgō, quid vult concursus ad amnem,
quidve petunt animae, vel quō discrimine rīpās
hae lincunt, illae rēmīs vada livida verrunt?" 320

Ollī sic breviter fāta est longaeva sacerdos:

"Anchīsā generāte, deum certissima prōlēs,
Cōcȳtī stāgna alta vidēs, Stygiamque palūdem,
dī cuius iūrāre timent et fallere nūmen.

Haec omnis, quam cernis, inops inhumātaque turba est; 325
portitor ille Charōn; hī, quōs vehit unda, sepultī,
nec rīpās datur horrendās et rauca fluenta
trānsportāre prius quam sēdibus ossa quiērunt.

Centum errant annōs, volitantque haec litora circum;
tum dēmum admissī stāgna exoptāta revīsunt." 330

315-316. *nāvita*: old form of *nauta*, = *Portitor*, 298. *tristis* = *horrendus*, 298. *ast*: see § 120. *harēnā*, *strand*, replaces *rīpās*, 305.

317-320. *mīrātus . . . mōtus*: sc. *est* twice. *quid vult* (sc. *sibi*) . . . ? : a common idiom for *what means . . . ?*, *what is the purpose (of) . . . ?* *quō discrimine . . . ?*: instr. abl., *through what distinction*. *vada*: here *waters*. 296 proves that the Styx is not shallow; it also explains *livida*, *dark-hued*. *verrunt* (cf. iii. 290, iii. 668) is hardly appropriate here, where there is no suggestion of vigorous motion. *illae . . . verrunt* tells us, indirectly (§ 254), that the *umbræ* aid Charon to propel the *ratīs* (302).

322-323. *certissima*, *undoubted*. Cf. the Sibyl's words, *Sate sanguine divum*, 125. Through Aeneas's successful quest of the Golden Bough the Sibyl has had further evidence that he is one of the privileged *dis genitī*, 129-131 (see note on *peragenda*, 136).

323. *palūdem*, *marshy flood*. Vergil

shows his love of variety (§ 196) by giving two names in one verse to the same river.

324. *cuius . . . nūmen*, *by whose majesty*. Verbs of swearing are frequently used with an acc. denoting the god or the power by which the oath is taken. *iūrāre . . . et fallere*, *to swear and then to dupe* (that power). If the gods were to dupe the *nūmen*, they would dupe also those to whom they gave the oath by the *nūmen*.

325. *inops*, *poor*; they have no money with which to pay their way across Acheron. Among the Greeks and to some extent among the Romans it was the custom to put a small coin in the mouth of a person just dead, to serve as his fare across the Styx.

327-328. *datur*: sc. *Charontī*. *sēdibus*: as in 152. *quiērunt* (from *quiēs-cō*), *have come to rest*.

329-330. *errant*: i.e. unless they are, meanwhile, properly buried. *revisunt*: for their first visit, and for their banishment then, see 305-316.

Cōstitit Anchīsā satus, et vēstīgia pressit,
 multa putāns, sortemque animī miserātus inīquam.
 Cernit ibi maestōs et mortis honōre carentīs
 Leucaspim, et Lyciae ductōrem classis Orontēn,
 335 quōs simul ā Trōiā ventōsa per aequora vectōs
 obruit Auster, aquā involvēns nāvemque virōsque.

Ecce gubernātor sēsē Palinūrus agēbat,
 quī Libycō nūper cursū, dum sīdera servat,
 exciderat puppī mediīs effūsus in undīs.
 340 Hunc ubi vix multā maestum cognōvit in umbrā,
 sic prior adloquitur: "Quis tē, Palinūre, deōrum
 ēripuit nōbīs, mediōque sub aequore mersit?
 Dic age, namque mihi, fallāx haud ante repertus,
 hōc ūnō respōnsō animum dēlūsit Apollō,
 345 quī fore tē pontō incolumem finisque canēbat
 ventūrum Ausoniōs. Ēn, haec prōmissa fidēs est!"
 Ille autem: "Neque tē Phoebī cortīna fefellit,
 dux Anchīsiadē, nec mē deus aequore mersit,

332. animī: for case see § 162. *inīquam*, *unkind* (not 'unjust'). In 129 *aecus* = 'friendly.'

333-336. maestōs: for the gender see note on *Quōs*, i. 348. **mortis honōre:** the honor that comes to a man as the result of death, the honor of burial (see 177-184, 212-235). **Orontēn:** for his fate see i. 113-119. **quōs . . . vectōs . . . Auster**, who sailed with him from . . . , but were overwhelmed by, etc.

337-339. sēsē . . . agēbat = *ibat*, was passing; cf. *sē . . . ferre* = *ire*, ii. 455-456. **Libycō . . . cursū:** i.e. on their way from Africa, a loose expression, since the fleet was really sailing from Sicily; see v. 827-871. **mediīs . . . in undīs**, out on the open main, in-

creases the pathos, by suggesting the hopelessness of rescue.

340. vix . . . umbrā: for a commentary on these words see 268-272. *vix* here has its basic sense (cf. *vīs*), with an effort.

343-346. fallāx . . . dēlūsit Apollō: in translating keep the word-order: *one whom I ne'er before found . . . cheated my heart, even Apollo's self*. **quī** (= *is enim*). **Ausoniōs:** there is nothing in the *Aeneid* to explain the allusion. The ref. can not be to v. 813-815. There Neptune is speaking to Venus, and Palinurus is not named at all. See in general § 52. **Ēn:** see note on i. 461.

347-348. cortīna, oracle; see note on *adytis . . . reclusis*, iii. 92. **nec . . . mersit** answers 341-342. We shall see presently (358-361) that Palinurus was not drowned, and that he did come safely to Italy. The oracle referred to in 344-346 was thus ful-

namque gubernāclum multā vī forte revulsum,
 cui datus haerēbam custōs cursūque regēbam, 350
 praecipitāns trāxī mēcum. Maria aspera iūro
 nōn ūllum prō mē tantum cēpisse timōrem
 quam tua nē spoliāta armīs, excussa magistrō,
 dēficeret tantīs nāvis surgentibus undīs.
 Trīs Notus hibernās immēsa per aequora noctīs 355
 vexit mē violentus aquā; vix lūmine quārtō
 prōsperī Ītaliā summā sublīmīs ab undā.
 Paulātim adnābam terrae; iam tūta tenēbam,
 nī gēns crūdēlis madidā cum veste gravātum
 prēnsantemque uncīs manibus capita aspera montis 360
 ferrō invāsisset, praedamque ignāra putāset.
 Nunc mē flūctus habet, versantque in litore ventī.

filled. Palinurus knows nothing of the part the sleep-god played in his undoing. He thinks that he accidentally slipped and fell.

349-352. gubernāclum . . . trāxī (351): for word-order see § 230. **revulsum**: though this is a part., render freely, thus: *the steering-paddle I wrenched loose . . . , and, as I flung headlong downward, I dragged it*, etc. **datus . . . custōs**: either (1) appointed (assigned) as its keeper, or (2) as its appointed keeper. **cursūs . . . regēbam**: sc. *quō*, 'and with which,' to introduce this clause, and see note on *et*, ii. 71. **praecipitāns**: sc. *mē* (§ 151). **maria**: for constr. see note on *cuius* . . . *nūmen*, 324. **mē** is object both of *prō* and of *cēpisse*. Note its position between *prō* and *cēpisse*. See note on *bene*, iv. 539.

353-354. tua: join with *nāvis*, 354. **armīs**: as in v. 15. **excussa magistrō**, shaken loose from, etc., an illogical inversion (§ 225) of *excutitur . . . magister*, i. 115, due to the desire to balance *spoliāta armīs. tantīs . . . undīs*, since the billows were rising so high. The verse is inconsistent (§ 52) with v. 848. Palinurus's love of Aeneas would

intensify his fears, and lead him to exaggerate. Cf. also 355-357.

355-357. hibernās: either *stormy*, or *long* (cf. i. 746). **violentus** = an adverb (§ 213). **aquā**: abl. of the route (§ 159). It emphasizes *per aequora*, 355, by suggesting that the waters repeatedly swept over him. **vix**: as in 340. **lūmine** = *diē*. **summā . . . ab undā** belongs in syntax with *prōsperī*, in thought also with *sublīmīs*: raised aloft by a wave, from its crest I saw in the distance (*prō*-).

358-361. tenēbam, nī . . . invāsisset (361): for constr. see note on *impulerat*, ii. 55. **madidā . . . prēnsantem** (sc. *mē*) shows a fusion of two constructions: (1) *madidā cum veste prēnsantem* (see § 161) and (2) *madidā veste gravātum prēnsantemque*. Render by *weighted down by . . . and trying to grip*, etc. **uncīs manibus**, talon-like fingers. **montis**: a cliff; he had crawled to its top from the sea. **madidā . . . montis** adds to the pathos (he was so near safety) and also explains why he was so easily killed. **praedam**, a rich find; they thought of him as a shipwrecked man with some of his property on his person.

- Quod tē per caelī iūcundum lūmen et aurās,
 per genitōrem ōrō, per spēs surgentis Iūli,
 365 ēripe mē hīs, invicte, malīs: aut tū mihi terram
 inice (namque potes) portūsque requīre Velinōs,
 aut tū, sī qua via est, sī quam tibi dīva creātrix
 ostendit (neque enim, crēdō, sine nūmine dīvum
 flūmina tanta parās Stygiamque innāre palūdem),
 370 dā dextram miserō et tēcum mē tolle per undās,
 sēdibus ut saltem placidīs in morte quiēscam.”
 Tālia fātus erat, coepit cum tālia vātēs:
 “Unde haec, ō Palinūre, tibī tam dīra cupīdō?
 Tū Stygiās inhumātus aquās amnemque sevērū
 375 Eumenidum aspiciēs, rīpamve iniussus adībīs?
 Dēsine fāta deum flectī spērāre precandō,
 sed cape dicta memor, dūrī sōlācia cāsūs,
 nam tua finitimī longē lātēque per urbīs,
 prōdigīs āctī caelestibus, ossa piābunt,
 380 et statuent tumulum, et tumulō sollemnia mittent,

363-366. Quod: as in ii. 141; see note there. **per . . . lūmen:** cf. iii. 600. **invicte,** *invincible hero*, virtually = *potes enim tū mē ēripere*; cf. 366. For the sense here given to *invictus* see note on *indēprēnsus*, v. 591. **terram inice:** if but three handfuls of earth were cast upon a dead body, the dead man's shade would be admitted to Charon's skiff (315-316, 326). For scansion of *inice* see note on *disice*, i. 70. **inice . . . require** are parts of one act; the verse really = 'bury me by seeking,' etc. See also notes on *Referēs* and *ibis*, ii. 547. **namque potes:** *Velia* was not far from Cumae. **Velinōs:** see note on *Lāvinia . . . litora*, i. 2-3.

367-368. **creātrix,** *mother*; *Venus*. **neque . . . sine nūmine dīvum:** cf. i. 387-388, ii. 777-778, v. 56. 366-370 = 'Enable me in some way or other to get across the Styx.'

371. **saltem** qualifies the whole contents of the verse, *that I may at least*

have the blessing of a quiet home in death. *Palinurus* had endured ten years of siege, and seven of wandering. His body is the sport of the waves (362), and *Charon* will not take him over the *Styx* to the quiet and rest beyond. Whether *Aeneas* did what *Palinurus* wished *Vergil* does not say.

374-375. **Tū:** emphatic, *You alone of all men.* **inhumātus** carries the thought back to 325-330. **iniussus:** sc. *ā Charonte*, and contrast *admissi* = *iussi*, 330.

377-379. **sed** introduces the comforting assurances of 377-381 as offset to 376, which must have seemed heartless to the shade of *Palinurus*. **dicta:** sc. *haec* or *mea*. **ācti,** *plagued, scourged.* **ossa,** *dust.* **piābunt,** *will appease*, i.e. for your murder.

380. Verse 380 gives the means and the manner of *piābunt*, 'by building,' etc. **tumulō . . . mittent:** cf. v. 605. **sollemnia,** *recurrent offerings.*

aeternumque locus Palinūrī nōmen habēbit."

Hīs dictīs cūrae ēmōtae, pulsusque parumper
corde dolor tristī; gaudet cognōmine terrae.

Ergō iter inceptum peragunt, fluviōque propinquant.

Nāvita quōs iam inde ut Stygiā prōspexit ab undā 385

per tacitum nemus ire pedemque advertere rīpae,

sīc prior adgreditur dictīs, atque increpat ultrō:

"Quisquis es, armātus quī nostra ad flūmina tendis,

fāre age quid veniās iam istinc, et comprime gressum.

Umbrārum hic locus est, somnī noctisque sopōrae; 390

corpora vīva nefās Stygiā vectāre carinā.

Nec vērō Alcidēn mē sum laetātus euntem

accēpisse lacū, nec Thēsea Pirithoūmque,

dīs quamquam genitī atque invictī vīribus essent.

Tartareum ille manū custōdem in vincla petīvit 395

381. aeternum . . . habēbit: cf. 235. A certain promontory in Lower Italy is still called Punta di Palinuro.

384-416. Charon refuses to carry Aeneas over the Styx until he sees the Golden Bough.

384. Ergō: i.e. since Palinurus is content. **inceptum** = *quod agere coeperant*. **peragunt**, *press through, complete*.

385-386. quōs: see note on *quem*, v. 39; for position of *ut*, too, see § 236. *iam* is used much as in i. 623, to emphasize *inde*; it practically = *etiam*. *iam inde* thus = *even from the (distant) place where they then were*, and is to be taken with *prōspexit*. *ibi*, 'there,' would be more exact; *inde* is due in part to the influence of *ab*, in part to the influence of *ire* and *advertere*. The whole clause = 'when . . . he espied them even (from =) at that distance, and marked that they were coming thence,' etc.

387. ultrō: as in ii. 279, ii. 372.

389. iam istinc, *even from the spot where now you stand* (prosaically, 'without coming nearer'); cf. note on *iam*, 385. 390-391 = 'Because this is

no place now for living mortals.' 392-397 = 'Nor has it ever been a place for living mortals.'

392-394. Nec . . . laetātus . . . accēpisse, *Nor did I rejoice (=have reason to rejoice) that I welcomed*, etc. **Alcidēn . . . accēpisse:** cf. 123. The inf. with verbs of emotion is common. **euntem**, *when he came*. **accēpisse lacū:** cf. *caelō* . . . *accipiēs*, i. 289-290, with note. **lacū** (*meō*, or *hōc*): the gorges of 296-297, the *amnis* of 318, the *rauca fluenta* of 327. **dīs . . . essent:** i.e. though they were of the favored few (129-131; see, too, the note on *peragenda*, 136). In classical prose *quamquam* is usually construed with the indicative. 391-394 = (1) 'the gods forbid me to do certain things,' (2) 'they punish me for disobeying orders.' Charon was chained for a year after conveying Hercules across the Styx (123).

395. ille: Hercules. **manū**, *by strength of hand, by force*. **custōdem:** Cerberus. **in vincla petivit**, *sought, to chain him*, a strained expression for *petiuit in vincula dūcere* (or, *ut dūceret*).

- ipsius ā soliō rēgis, trāxitque trementem;
 hī dominam Dītis thalamō dēducere adortī.”
 Quae contrā breviter fāta est Amphrȳsia vātēs:
 “Nūllae hīc īnsīdiae tālēs (absiste movērī),
 400 nec vim tēla ferunt; licet ingēns iānitor antrō
 aeternum lātrāns exsanguis terreat umbrās,
 casta licet patruī servet Prōserpina līmen.
 Trōius Aenēās, pietāte īsignis et armīs,
 ad genitōrem imās Erebi dēscendit ad umbrās.
 405 Sī tē nūlla movet tantae pietātis imāgō,
 at rāmum hunc” (aperit rāmum, quī veste latēbat)
 “agnōscās.” Tumida ex irā tum corda resīdunt,
 nec plūra hīs. Ille, admīrāns venerābile dōnum
 fātālis virgae longō post tempore vīsum,
 410 caeruleam advertit puppim, rīpaeque propinquat.

396-397. *trementem*, all *atremble*, pictures the complete success of Hercules. *hī*, the others, Theseus and Pirithoūs, closely grouped, in 393, by *-que*. *dominam*, our mistress, our queen.

400-402. *ferunt* = *inferunt* (§ 221), proffer, give threat of. *licet* . . . *terreat*, may affright at his will; lit., 'let . . . affright: it is his privilege' (*licet*). The constr. is like that in *sinite* . . . *revisam*, ii. 669, *stringat sine*, v. 163, but the subj. clause came to be felt as one of result, 'permission is given so that as a result,' etc. *iānitor*: cf. *custōdem*, 395. *casta* = an adv., chastely. *patruī*: Pluto was brother to Jupiter, who was father of Proserpina. *servet*, cling to. Sc. *aeternum*, out of 401. Latin inscriptions which recount the virtues of a deceased wife often say, among other things, *Domī mānsit, lānam* ('wool') *fēcit*.

403. *pietāte* carries the emphasis; Aeneas is as distinguished for his *pietās* (§ 66) as for his prowess; his present errand proves that. *pietāte īsignis* . . . *armīs* = 'renowned not only as warrior but as loving, dutiful

son.' Cf. the words of Helenus to Anchises, *O fēlix nātī pietāte*, iii. 480.

405. *nūlla* . . . *imāgō*, no conception; lit., 'no picture.' *tantae pietātis*: shown in Aeneas's errand (403-404).

406. *rāmum* . . . *rāmum*: for the metrical treatment see § 300. The Bough is the visible sign of heaven's approval of Aeneas and his errand. See note on *peragenda*, 136. *veste*: instr. abl. with *latēbat*, which gives the result, *was all the while (heretofore) hiding*, not the process, 'had been kept hidden,' *occultus erat*; see §§ 160, 222.

407. *Tumida* . . . *resīdunt*, *His swelling heart subsides (out of =) from his wrath*, a strange inversion (§ 225) of the natural expression, *tumidis ex cordibus tum ira resīdit*. Cf. Shakespeare, *Julius Caesar*, I. i, "His coward lips did from their color fly."

408-410. *nec* . . . *his*: sc. *dicta sunt*. *venerābile* . . . *virgae*: see § 122. *fātālis* is explained by 146-148. *longō* . . . *tempore*, after a long interval; lit., 'a long time later' (than the last preceding occasion). *caeruleam* = *fer-rugineā*, 303.

Inde aliās animās, quae per iuga longa sedēbant,
dēturbat, laxatque forōs; simul accipit alveō
ingentem Aenēan. Gemuit sub pondere cumba
sūtilis, et multam accēpit rīmōsa palūdem.

Tandem trāns fluvium incolumīs vātemque virumque 415
infōrmī limō glaucāque expōnit in ulvā.

Cerberus haec ingēns lātrātū rēgna trifaucī
personat, adversō recubāns immānis in antrō.

Cui vātēs, horrēre vidēns iam colla colubrīs,
melle sopōrātam et medicātis frūgibus offam 420

obicit. Ille, famē rabidā tria guttura pandēns,
corripit obiectam atque immānia terga resolvit,
fūsus humī, tōtōque ingēns extenditur antrō.

Occupat Aenēās aditum, custōde sepultō,
ēvāditque celer rīpam inremeābilis undae. 425

411-414. aliās animās, other souls (sc. than Aeneas), is an incorrect expression, since Aeneas was not an *anima*. Render by *all the shades*. iuga = *trānstra*. accipit alveō: cf. *accēpisse lacū*, 393. alveō, the hollow of his skiff. For scansion of alveō see § 281. ingentem: see note on ingēns, i. 99. sūtilis: freely, *lightly-built*; the adj. = a causal clause. The skiff was built of skins sewn together; its usual freight was *exsanguēs umbrae*. multam . . . palūdem: cf. *laxis . . . imbrem*, i. 122-123. Render *multam* by the flood-*ing*. rīmōsa, pierced by many a rent.

415-416. incolumīs: acc. pl., agreeing with vātem . . . virum. vātemque: in translating, disregard -que. in: for position see § 237, at the end.

417-425. The Sibyl overpowers Cerberus with a drugged cake, and Aeneas, having crossed the Styx, enters the underworld.

418. personat: as in 171. adversō . . . in antrō, facing all, as he lay, a monstrous creature, etc. For adversō cf. 279.

419-421. Cui . . . obicit (421), Before him, when she sees his necks . . . , the priestess flings, etc. For word-order see § 230. horrēre . . . colubrīs: the snakes form the hair or mane. sopōrātam: cf. *rāmum . . . sopōrātum*, v. 854-855. frūgibus, meal. The cake is of honey and meal; the whole is drugged. Cf. iv. 486, with notes.

422-423. obiectam (sc. offam), the proffered morsel. resolvit, unstrings, relaxes; see note on *solvuntur*, i. 92. The word marks a contrast with horrēre, 419. tōtō . . . antrō: cf. 418; for ingēns cf. 417. The repetition emphasizes the danger that confronted Aeneas till Cerberus was rendered powerless. extenditur, in the context (cf. esp. fūsus), = *is stretched out helpless, harmless*.

424-425. Occupat, preēmits, seizes betimes. Occupō often = to do something before some one or something else can act: here Aeneas acts before Cerberus ceases to feel the effects of the drug. sepultō = *sopōrātō*. ēvādit, passes over (beyond). For ēvādō with acc. cf. ii. 731, iv. 685.

Continuō auditae vōcēs, vāgītus et ingēns,
infantumque animae flentēs in limine primō,
quōs dulcis vītae exsortīs et ab ūbere raptōs
abstulit ātra diēs, et fūnere mersit acerbō.

- 430 Hōs iūxtā falsō damnātī crimīne mortis.
Nec vērō hae sine sorte datae, sine iūdice sēdēs;
quaesītor Minōs urnam movet: ille silentum
conciliumque vocat vītāsque et crimīna discit.
Proxima deinde tenent maestī loca quī sibi lētum
435 īnsontēs peperēre manū, lūcemque perōsī

426-439. First Aeneas meets the souls of those who died before their time, i.e. those who died in infancy, or as victims of unjust sentences, or as suicides.

426-427. vōcēs, vāgītus: sc. *infantum*, out of 427. *animae flentēs*, the weeping of the souls; see § 214. in . . . *primō*, at the very threshold (of the underworld proper, the space beyond the Styx). Those who were cut off by an untimely death could gain admission only to the portals (the front part) of the underworld, in the true sense of that term.

428-429. *dulcis* . . . *exsortīs*, ere they had due (full) share in the sweets of life. For *dulcis* see § 214. *ātra*: as the day of their death. *mersit*, o'erwhelmed. 426-429 refer to those who died in infancy, by a premature, but natural, death. *acerbō*: this word is often used of premature death.

430. *damnātī* (*sunt*), are those who were condemned. *damnātī* = (*ei*) *quī damnātī sunt* (or *erant*).

431-433. 431-433 explain how those who were unjustly condemned and how suicides (434-436) find places in the same quarter with those who die in infancy. *sorte*, appeal to the lots; the appeal was in the selection of jurors to try anew the cases of those who are meant by 430. *iūdice*: coll. singular, *jurymen*; a jury. *quaesītor* . . . *movet* = *quaesītor enim*, etc. *urnam movet*: i.e. to select the *iūdicēs*, the jurymen who are to hear the case. Cf. also note

on *sortem*, v. 490. *silentum*, the dead, as often in the poets; it is inappropriate here after 426-427. *crimīna*: the charges which worked their death; cf. 430. We shall see presently that some souls are assigned to Elysium, others to Tartarus, according as their deeds done in the flesh were good or bad. The three classes here (427-436) are in a neutral region; since their lives were prematurely cut off, the record of their deeds was incomplete and there was no chance for a final assignment, either to a state of rewards and happiness, or to a state of punishments. In the case of those who were *falsō damnātī crimīne* Minos must hold trials to make sure that the *crimīna* ('charges') were, in fact, false. When that is proved, the soul of each person thus cleared of guilt is entitled to escape from Tartarus, the place of punishments. But such a soul is not entitled to a place in Elysium; by longer life the individual in whom such a soul had resided might have involved himself in dire sin.

435. *īnsontēs*, *guiltless though they were* (see note on *aeger*, i. 208), i.e. though they had done nothing to deserve death; it practically = 'needlessly.' *manū* contains two suggestions: (1) 'by violence' (cf. 395), (2) 'by their own hands.' *perōsī*: cf. note on *exōsus*, v. 687. Render by *because they hated*.

prōiēcere animās. Quam vellent aethere in altō
nunc et pauperiem et dūrōs perferre labōrēs!
Fās obstat, trīstique palūs inamābilis undā
alligat, et noviēns Styx interfūsa coerces.

Nēc procul hinc partem fūsi mōnstrantur in omnem 440
Lūgentēs Campī; sic illōs nōmine dīcunt.
Hic, quōs dūrus amor crūdēlī tābe perēdit
sēcētī cēlant callēs, et myrtea circum
silva tegit; cūrae nōn ipsā in morte relinunt.
His Phaedram Procrimque locīs maestamque Eriphylēn, 445
crūdēlis nātī mōnstrantem vulnera, cernit,
Euadnēnque, et Pāsiphaēn; hīs Lāodamīa
it comes, et iuvenis quondam, nunc fēmina Caeneus
rūsus et in veterem Fātō revolūta figūram.
Inter quās Phoenissa recēns ā vulnere Didō 450
errābat silvā in magnā. Quam Trōiūs hērōs

436. Quam (*How = How' eagerly*). vellent: sc. 'if the chance were theirs.'

438-439. Fās: advers. asyndeton. But heaven's will, etc. obstat: sc. eis. So sc. eōs with alligat and with coerces. palūs and Styx denote the same thing. interfūsa, interposed, i.e. between their present abode and the altus aethēr, 436. The account here is inconsistent with 295-297, and indeed with the whole narrative thus far. Aeneas crossed but one river or arm of a river. Vergil has assumed the poet's privilege of adopting the view which at the moment seems most picturesque and effective.

440-476. Next Aeneas sees the Mourning Fields, the abode of those who died for love.

440. fūsi = effūsī (§ 221), spreading, i.e. extensive, in order to give their occupants the solitude they love. mōnstrantur = sē mōnstrant (§ 167).

442-443. crūdēlī . . . perēdit, has devoured by cruel wasting. sēcētī, sequestered. callēs, paths, walks. myrtea: cf. note on silvam, iii. 24.

445-449. Eriphylēn: Eriphyle (see Vocabulary) does not belong here, since she did not die of love. Nor did she kill herself. Vergil is following a Homeric passage describing the visit of Ulysses to the world of shades (*Odyssey* XI. 225-332); there Homer dwells on heroines in general. nātī . . . vulnera: cf. vulnere . . . Ulixī, ii. 436, with notes. Pāsiphaēn: cf. 24-26. his: dat., with comes (§ 138). iuvenis . . . figūram, Caeneus, once a warrior youth, etc. He was first a woman named Caenis, then a man called Caeneus, then once more a woman. Stages two and three are fully described, in iuvenis and in fēmina (indeed, stage three is twice described, in fēmina . . . revolūta, 448-449). The first is to be inferred from veterem, 449, which here = antiquam, old-time (i.e. original). In translating, we may omit et, 449.

450-451. vulnere: see iv. 663-665. silvā in magnā suggests solitude; see note on fūsi, 440, and cf. sēcētī . . . tegit, 443-444. Quam: with iūxtā, 452; cf. Hōs iūxtā, 430.

- ut primum iuxtā stetit agnōvitque per umbram
 obscuram, quālem primō quī surgere mēse
 aut videt aut vīdisse putat per nūbila lūnam,
 455 dēmīsīt lacrimās, dulcīque adfātus amōre est:
 “Infēlix Didō, vērus mihi nūntius ergō
 vēnerat exstinctam ferrōque extrēma secūtā?
 Fūneris heu tibi causa fuī? Per sīdera iūrō,
 per superōs, et sī qua fidēs tellūre sub imā est,
 460 invītus, rēgīna, tuō dē litore cessī,
 sed mē iussa deum, quae nunc hās ire per umbrās,
 per loca senta sitū cōgunt noctemque profundam,
 imperiīs ēgēre suīs; nec crēdere quīvī
 hunc tantum tibi mē discessū ferre dolōrem.
 465 Siste gradum, tēque aspectū nē subtrahe nostrō.
 Quem fugis? Extrēmum fātō, quod tē adloquor, hoc est.”

453-455. *obscuram*, (but) dimly outlined, agrees with *eam* = *Didōnem*, to be supplied. *quālem* . . . *quī* . . . *videt* = *talem quālem lūnam videt primō quī . . . videt*, even as the moon is (but dimly outlined) to one who sees it, etc. *primō*, the first days of; see note on *summā* . . . *undā*, i. 127. *mēse* here = lunar (not calendar) month. See the article “Month” in *The Century Dictionary and Cyclopædia*. *surgere* is incorrect; one sees the new moon as it is setting. *per nūbila* balances *per umbram*, 452. *dulcī* . . . *amōre*: these words prove again that Vergil meant his readers to understand that Aeneas loved Dido (cf. iv. 281, iv. 292, iv. 307, iv. 395, iv. 441-449, v. 5-6, with notes).

456-457. *nūntius* . . . *vēnerat* . . . ?, was it, then, a true message that had come . . . ? Vergil has given us no means of determining his exact meaning here. The blazing pyre (v. 3-4) could not tell Aeneas that Dido had died by the sword (457). The words in themselves imply an actual message brought to Aeneas from Carthage; see § 254. But how could such a

message have come to Aeneas? *extrēma secūtā*, went to all lengths. We should say, ‘stopped at naught.’

458-459. *Fūneris*: emphatic: Was it death even that my coming brought to you? (per) *sī* . . . *est*, by whatever honor (good faith) abides, etc.; cf. ii. 142-143, with note on *per*.

460. *invītus* . . . *cessī*: for proof of this statement see iv. 395-396.

461-464. *iussa deum*: cf. iv. 237, iv. 356-359. *loca* . . . *sitū*, these waste and mouldering realms; lit., ‘regions squalid with scurf.’ *senta sitū* suggests the wild and rough appearance of a place long uncared for. See *situs* in Vocabulary. *ēgēre*: as subject *sc. dī*, out of *iussa deum*, 461. *mē* . . . *ferre*, that I was bringing; note the tense.

466. *Extrēmum* . . . *est*, These words are, by Fate’s decree, the very last I shall address to you. *fātō* is instr. abl. with *est*, which here virtually = *conceditur* (§§ 160, 222). Aeneas will never again while living visit the underworld; after death he will, of course, not dwell in the *Campī Lūgentēs*. *hoc*: scan as in v. 792.

Tālibus Aenēās ārdentem et torva tuentem
lēnibat dictīs animum, lacrimāsque ciēbat.

Illa solō fixōs oculōs āversa tenēbat,

nec magis inceptō vultum sermōne movētur 470

quam sī dūra silex aut stet Marpēsia cautēs.

Tandem corripuit sēsē, atque inimīca refūgit
in nemus umbriferum, coniūnx ubi pristinus illi
respondet cūrīs aequatque Sychaeus amōrem.

Nec minus Aenēās, cāsū concussus inīquō, 475

prōsequitur lacrimīs longē, et miserātur euntem.

Inde datum mōlītur iter. Iamque arva tenēbant
ultima, quae bellō clārī sēcrēta frequentant.

Hic illi occurrit Tȳdeus, hic inclutus armīs

Parthenopaeus, et Adrastī pallentis imāgō, 480

467-468. *ārdentem*: i.e. with wrath. *torva* is accusative. It may be explained by (1) § 146 (sc., then, *eam* with *tuentem*), or (2) as acc. of effect. (2) is better; see § 144. Cf., then, English 'looking daggers at him.' *tuentem* . . . *animum* is a bold expression, but natural enough since the mind looks out through the eyes. Render *ārdentem* . . . *animum* by *sought to soothe* . . . *her blazing, wild-eyed soul*. *lēnibat*: conative impf. (see note on *nē* . . . *arcēret*, i. 299-300). For form see § 114. *ciēbat*: cf. *ciēbat* . . . *flētūs*, iii. 344-345.

469 nearly = i. 482.

470-471. *inceptō* = *quem Aenēās facere coeperat*. *vultum*, in expression; for case see § 147. *quam sī* . . . *cautēs*, than if she were unyielding flint or a crag . . . firm set. *stet* adds to the idea of fixity suggested by *silex* and *cautēs*; *stō* is often, as here, picturesquely used where we might look for *sum*. *Marpēsia*: since Marpessus was a mountain of Paros, Vergil is comparing Dido to marble (cf. i. 593).

472-476. *corripuit sēsē*, *flung herself away*; sc. *ab Aenēā*. *illi* . . . *cūrīs*, matches her with his own sorrows, i.e. matches her sorrows with his own

(see note on *cum nāvibus*, i. 193). Vergil has done an effective thing in bringing Sychaeus and Dido together in the underworld. The shade of Sychaeus belongs in the first part of the space beyond the Styx, because he died prematurely (cases such as his are, however, not specifically named in 426-430. Nor does his shade belong with those meant in 440-451). *Nec minus* = *Nihilōminus* = *Tamen*. *cāsū*: sc. *eius*. *longē*, from afar, gives the result of *corripuit sēsē*, 472.

477-547. Next Aeneas sees the place allotted to the souls of departed heroes. Among others he notes the souls of the champions of Greece and of Troy.

477-478. *datum*: sc. *ā Sibyllā*. *mōlītur*, toils over. *ultima*: i.e. in this neutral part of the underworld; see note on *crimina*, 433. *sēcrēta* belongs in thought with *arva*; for its position see note on *ignōtum*, ii. 59.

479-480. *Hic* . . . *occurrit*, Here he is met by, etc. *Tȳdeus* . . . *Adrastī*: Vergil is thinking of the expedition of The Seven against Thebes, the most famous event of Greek story before the siege of Troy. See Gayley (§ 362), pages 265-268. *pallentis*: cf. i. 354.

- hīc multum fletī ad superōs bellōque cadūcī
 Dardanidae, quōs ille omnīs longō ōrdine cernēns
 ingemuit, Glaucumque, Medontaque, Thersilochumque,
 trīs Antēnoridās, Cererīque sacrum Polyboetē,
 485 Īdaeumque, etiam currūs, etiam arma tenentem.
 Circumstant animae dextrā laevāque frequentēs.
 Nec vīdisse semel satis est; iuvat ūsque morārī
 et cōferre gradum et veniendī discere causās.
 At Danaūm procerēs Agamemnoniaequē phalanges,
 490 ut vīdēre virum fulgentiaque arma per umbrās,
 ingentī trepidāre metū; pars vertere terga,
 ceu quondam petiēre ratīs, pars tollere vōcem
 exiguam; inceptus clāmōr frūstrātur hiantīs.
 Atque hīc Priamidēn laniātum corpore tōtō
 495 Dēiphobum videt et lacerum crūdēliter ōra,
 ōra, manūsque ambās, populātaque tempora raptīs

481. ad superōs: i.e. among men on earth. *Ad*, more often *apud*, with pl. words denoting persons, = *among*. *cadūcī*, *fallen*; properly, 'liable to fall.' There is no part. of *cadō* available here. Logically, *bellō* . . . *cadūcī* = *quod bellō ceciderant*, with *multum fletī*.

484-485. Antēnoridās: see *Antēnoridēs* in Vocabulary. *Cererī* . . . *sacrum:* as her priest. *etiam* . . . *etiam*, *still* . . . *still*, the basic sense of the word. *tenentem*, *clinging to*. The reader of course realizes that the *currūs* and the *arma* were mere *umbrae*, as were Tydeus, Parthenopaeus, etc., themselves. Vergil reminds us of all this by writing *animae* in 486.

486-488. Circumstant: sc. *eum* = *Aenēan*. *frequentēs*, *in throngs*. Cf. *frequentant*, 478. *usque*, *persistently*. *cōferre gradum:* sc. *eius gradū* (dat.), *to match their pace with his*. It is to be noted that everywhere in Book VI Vergil describes the *animae mortuōrum* as possessing to the full the intelligence, knowledge, etc., of the mortals whose bodies they had inhabited.

489-493. Danaūm . . . phalanges: only one Greek who fought against Troy is named (Tydeus, 479). *phalanges:* cf. *crātēres*, 225, with note. *virum*, *his heroic figure*. *ingentī . . . metū* is a tribute to Aeneas's prowess. Cf. note on *nōtis*, 499. *vertere . . . tollere:* for inf. see § 172. *ceu:* in a comparison involving a fact. *quondam . . . ratīs:* for a similar picture cf. ii. 276, with notes. *tollere vōcem exiguam*, *to raise their voices, voices all too feeble*, in a war cry in defiance of Aeneas. *exiguam* is emphatic by position (§ 232). The voices of the dead were but shadows of their former selves, even as their bodies were. *clāmōr*, *battle-cry*. *frūstrātur hiantīs* (sc. *eōs*), *mocks their wide-open mouths*.

495-496. ōra, ōra: for the pathetic repetition cf. *lūmīna . . . lūmīna*, ii. 405-406. For the accusatives in 495-497 see § 147. *lacerum* gives the result, not the process (*lacerātum*; cf. the part. *laniātum*, 494). See § 215. *populāta* is a strengthened *privāta*, *robbed of*. *raptīs*, *severed*.

auribus, et truncās inhonestō vulnere nārīs.

Vix adeō agnōvit pavitantem ac dīra tegentem
supplicia et nōtīs compellat vōcibus ultrō:

“Dēiphobe armipotēns, genus altō ā sanguine Teucrī, 500
quis tam crūdēlis optāvit sūmere poenās?

Cui tantum dē tē licuit? Mihi fāma suprēmā
nocte tulit fessum vāstā tē caede Pelasgum
prōcubuisse super cōnfūsae strāgis acervum.

Tunc egomet tumulum Rhoetēō in lītore inānem 505
cōstitui, et magnā Mānīs ter vōce vocāvī.

Nōmen et arma locum servant; tē, amīce, nequīvī
cōspicere et patriā dēcēdēns pōnere terrā.”

Ad quae Prīamidēs: “Nihil ō tibi, amīce, relictum;
omnia Dēiphobō solvistī et fūneris umbrīs. 510

498-499. *Vix*, With difficulty (see 340). *pavitantem*, him, sore distressed (not 'frightened'). *tegentem*, trying to hide. *nōtīs*: sc. ei; the inference is that Aeneas and Deiphobus *armipotēns* (500) had been intimate friends. Cf. note on *ingenti* . . . *metū*, 491.

500-501. *armipotēns*: a fine compliment here, and balm to the sore heart of Deiphobus. Aeneas declares, at the outset, his conviction that Deiphobus, though *laniātus*, lacer (494-495), had played to the full a true warrior's part. See also note on *strāgis*, 504. *genus*, descendant of; see iv. 12. *optāvit*, willed, chose, i.e. had the hardihood.

502-504. *Cui . . . licuit?*, Who has had so free a hand concerning you? *tantum*: object of *sūmere*, to be supplied out of 501. *fāma*, men's talk. *tulit*=*adtulit*, narrāvit; cf. the common *ferunt*=*dicunt*. *Pelasgum*: obj. genitive. For form see § 100. *strāgis*: the abstract, carnage, for the concrete, *corporum* or *cadāverum*. *fessum* . . . *prōcubuisse* logically = 'you fell, but not till you were exhausted by slaying Greeks.' This story was a compliment to Deiphobus; Aeneas had of course expected to see him wounded, but not

to see him shockingly mutilated. See note on *armipotēns*, 500.

505-506. *tumulum* . . . *inānem*: as in iii. 304. *magnā* . . . *vocāvī*: cf. *dixit* . . . *verba*, 231, and *magnā* . . . *ciēmus*, iii. 68, with notes.

507-508. *servant*, guard, preserve, keep watch and ward over, i.e. by preventing it from being forgotten. There is perhaps another suggestion: so long as men remember that Deiphobus is buried there, they will not desecrate the place. For the ref. in *Nōmen* cf. 234-235, 381, with notes. The *arma* were put on the *tumulus*; cf. 233. *tē*, *amīce*: for scansion see § 295. *tē*=*tuum corpus*. *patriā* . . . *terrā* are important words here, to be joined both with *dēcēdēns* and with *pōnere*; a grave in the fatherland was a blessing. Cf. notes on *condidimus terrā*, v. 48, *nūdus*, v. 871. *pōnere terrā*: i.e. to bury.

509-510. *relictum*, left undone. *Dēiphobō*: emphatic substitute for *mihi*; cf. *Nisō*, v. 354, and see note on *Iūnōnis*, i. 48. *fūneris*, his dead body, is really a substitute for *meī* or *meīs*. Render *fūneris umbrīs* by *your dead friend's spirit*.

- Sed mē fāta mea et scelus exitiāle Lacaenae
 his mersēre malīs; illa haec monumenta relīquit.
 Namque ut suprēmam falsa inter gaudia noctem
 ēgerimus nōstī, et nimium meminisse necesse est.
- 515 Cum fātālis ecus saltū super ardua vēnit
 Pergama, et armātum peditem gravis attulit alvō,
 illa, chorum simulāns, euhantīs orgia circum
 dūcēbat Phrygiās; flammam media ipsa tenēbat
 ingentem, et summā Danaōs ex arce vocābat.
- 520 Tum mē, cōnfectum cūrīs somnōque gravātum,
 infēlix habuit thalamus, pressitque iacentem
 dulcis et alta quiēs placidaeque simillima mortī.
 Ēgregia intereā coniūnx arma omnia tētīs
 āmovet, et fidum capitī subdūxerat ēnsem;
- 525 intrā tēcta vocat Menelāum et limina pandit,
 scīlicet id magnum spērāns fore mūnus amanti,

511-512. Lacaenae: scornful, *the woman from Sparta*; Helen. **illa:** nom. singular; *this wondrous woman it was that*, etc. For *ille*, 'glorious,' in good sense, see 27, i. 617, ii. 274.

513-514. Namque logically introduces 515-530 as a whole. **ut:** as in i. 667. **suprēmam . . . ēgerimus:** the ref. is to ii. 248-249, ii. 265. **nimium,** *all too well*.

515-516. saltū, *by leaps and bounds*. The word is inconsistent (§ 52) with *quater . . . substitit*, ii. 242-243. **alvō:** abl. of spec. with *gravis*. Render freely by (*with =*) *in its heavily weighted womb*.

517-518. illa: as in 512. **chorum:** i.e. a dance of thanksgiving for deliverance from the Greeks; the dance was often an expression of public joy. **euhantīs** is here transitive (§ 142), *celebrating with the (Bacchic) cry euhoe*. **circum:** i.e. from temple to temple, the usual custom. **flam-mam:** no doubt all the dancers, as usual, carried torches. To the Trojans Helen's torch thus seemed

innocent enough; to the Greeks it was a signal (519). Its size was therefore important. With this reference to a fire-signal cf. *flammās . . . extulerat*, ii. 256-257, with note there on *flam-mās*.

520-524. cūrīs: i.e. those of the siege. **infēlix,** *ill-omened*, because it caused, in a sense, his death. **thalamus:** after the death of Paris Deīphobus had married Helen. **dulcis . . . mortī:** see note on *cōsanguineus*, 278. **placidae . . . mortī,** *the calm of death*; see § 214. Deīphobus was done to death just when, he fancied, he could get relief from toils and anguish; his effort to win that relief rendered him powerless to avert any new danger. **Ēgregia:** sarcastic; cf. *illa*, 512, 517. **et . . . subdūxerat,** *nay, she had even filched*, etc. For the prefix *sub-*, see note on *falsā sub prōditiōe*, ii. 83.

526. scīlicet: as in ii. 577; see note there. **amanti,** *her lover*, a scornful designation of Helen's former husband.

et fāmam exstinguī veterum sic posse malōrum.
 Quid moror? Inrumpunt thalamō; comes additur ūnā
 hortātor scelerum Aeolidēs. Dī, tālia Grāis
 instaurāte, piō sī poenās ōre reposcō.

530

Sed tē quī vīvum cāsūs, age, fāre vicissim
 attulerint. Pelagīne venīs errōribus āctus
 an monitū dīvum, an quae tē fortūna fatīgat,
 ut trīstis sine sōle domōs, loca turbida, adirēs?"

Hāc vice sermōnum roseīs Aurōra quadrigīs
 iam medium aetheriō cursū trāiēcerať axem,
 et fors omne datum traherent per tālia tempus,
 sed comes admonuit breviterque adfāta Sibylla est:
 "Nox ruit, Aenēā; nōs flendō dūcimus hōrās.

535

527. fāmam, the infamy. veterum
 ... **malōrum, long-standing wickedness,**
 i.e. her long array of evil deeds. This
 whole account (515-527) is inconsis-
 tent (§ 52) with ii. 254-267, as well
 as with ii. 567-587; in the latter
 passage Helen is pictured as crouch-
 ing in Vesta's temple, hated by Greeks
 and by Trojans both.

529-530. hortātor scelerum: Ulysses
 is *scelerum* . . . *inventor*, ii. 164.
Aeolidēs: in Homer Ulysses is son of
 Laërtes. Later gossip made him the
 son of the Corinthian Sisyphus by
 the wife of Laërtes. Sisyphus was
 notorious for his trickery. **tālia** . . .
instaurāte, lit., 'renew such agonies,'
 is briefly put for 'once again deal out
 such a fate, but deal it to the Greeks.'
 See note on *instaurāmus*, iii. 62. **piō**
 carries the emphasis, *if holy are the*
lips with which, etc.; cf. *sī pietāte*
merēmur, ii. 690.

532-533. vīvum makes us recall
 the Sibyl's words in 125-131. **cāsūs,**
mischances, hazards. **Pelagī** . . .
dīvum: the underworld, as Vergil has
 pictured it hitherto, could not be
 reached by ship. Here, however, in
 his own thoughts, Vergil has identified
 the underworld with Cumae. **Pelagī**

. . . **āctus** suggests an accidental com-
 ing, like the coming of the Trojans
 to Carthage (i. 527-538); **monitū**
dīvum suggests intentional coming,
 in obedience to divine command.
Pelagī is obj. gen., with *errōribus*,
wanderings o'er, etc.; see § 130, with
 Note.

534. loca turbida, land of confusion.
 Cf. *loca senta sitū*, 462. **adirēs:**
fatīgat, 533, really = *fatīgāvīt et fatīgat*;
 hence the tense of *adirēs* is correct.

534-536. Hāc vice, During this in-
terchange; for case see § 161. **aetheriō**
 = *per aethera*. **trāiēcerať:** sc. *sē* (§ 151).
axem, heavens. It was now past noon.
 They had entered the underworld at
 daybreak; see note on 267, at the end.

537-538. traherent, would have
wasted; lit., 'would have dragged out.'
 For the mood and the tense see note
 on *sineret dolor*, 31. For the natural
 protasis, *nī comes admonēret*, the more
 effective statement of fact in 538 is
 substituted. **breviter:** the Sibyl's
 speeches are like the oracles she
 delivers; cf. 321, 398, and the brevity
 of the oracle, 83-97.

539. ruit: i.e. is rushing up from
 the ocean. Contrast *nox* . . . *praeci-*
pitat, ii. 8-9, with note.

- 540 Hic locus est, partīs ubi sē via findit in ambās:
 dextera quae Dītis magnī sub moenia tendit,
 hāc iter Ēlysium nōbīs, at laeva malōrum
 exercet poenās et ad impia Tartara mittit.”
 Dēiphobus contrā: “Nē saevī, magna sacerdos;
 545 discēdam, explēbō numerum, reddarque tenebris.
 Ī decus, ī, nostrum; meliōribus ūtere fātīs.”
 Tantum effātus, et in verbō vēstīgia pressit.

- Respicit Aenēās subitō, et sub rūpe sinistrā
 moenia lāta videt triplici circumdata mūrō,
 550 quae rapidus flammīs ambit torrentibus amnis,
 Tartareūs Phlegethōn, torquetque sonantia saxa.
 Porta adversa ingēns solidōque adamante columnae,
 vīs ut nūlla virum, nōn ipsī excindere ferrō
 caelicolae valeant; stat ferrea turris ad aurās,
 555 Tisiphonēque sedēns, pallā succincta cruentā,
 vēstibulum exsomnis servat noctisque diēsque.
 Hinc exaudirī gemitūs, et saeva sonāre
 verbera, tum strīdor ferrī tractaeque catēnae.

540-543. Hic . . . ambās: we have reached the end of the neutral region (see note on *crīmīna*, 433, and cf. 477-478). *ambās* here = *duās*. *dextera* = an adv., on the right. *quae*: sc. *via*. *iter* (*way, route*) . . . *nōbīs* (sc. *est*) in effect = *nōbīs eundum*. For case of *Ēlysium* see § 139. *exercet*, sets in train, puts in motion; lit., ‘plies.’ et . . . *mittit* gives the means and manner of *exercet*, ‘by sending them,’ i.e. those that deserve punishment.

545. *numerum*: sc. *animārum*. *reddar* is a reflexive middle (§ 167).

547. *in verbō* . . . *pressit*: cf. *mediā* . . . *in vōce resistit*, iv. 76.

548-627. Aeneas sees a huge fortress surrounded by a fiery stream; from the fortress come sounds of woe. The Sibyl explains that this is Tartarus, the place of the guilty, and describes some of its horrors.

549-551. *moenia*, buildings, stronghold (cf. i. 264, ii. 234). *flammīs* . . . *amnis*: the river serves as a moat, outside the *mūrus*. *ambit*, encircles. *torquet*, spins, i.e. carries along, making them whirl about as they go. *torquet* . . . *saxa* throws light on *rapidus*, 550.

552. *Porta adversa*: freely, *The frowning gate*. Sc. *est* or *stat*. For *adversa* cf. 279, with note on *adversō*.

554. *stat*, rises high, gives the result rather than the process (§ 222); we should have looked for *erēcta est*.

556. *vēstibulum* belongs in thought with *sedēns*, 555, as well as with *servat*. Render by *seated at the entrance, keeps ward over it*.

557-558. *exaudirī*: there are three historical infinitives in 557-558. *ferrī* and *catēnae* describe the same thing. *tractae*, dragging; lit., ‘dragged,’ as those wearing the chains move about.

Cōstitit Aenēās, strepitūque exterritus haesit.

“Quae scelerum faciēs, ō virgō, effāre, quibusve
urgentur poenīs? Quis tantus plangor ad aurās?” 560

Tum vātēs sic ōrsa loquī: “Dux inclute Teucrum,
nūllī fās castō scelerātum insistere limen,
sed mē, cum lūcīs Hecatē praefēcit Avernīs,
ipsa deum poenās docuit perque omnia dūxit. 565

Gnōsius haec Rhadamanthus habet dūrissima rēgna
castīgatque, auditque dolōs subigitque fatērī
quae quis apud superōs, fūrtō laetātus inānī,
distulit in sēram commissa piācula mortem.

Continuō sontīs ultrīx accīneta flagellō 570

Tīsiphonē quatit insultāns, torvōsque sinistrā

560-561. faciēs, types. Aeneas naturally associates the groans and the clanking chains with guilt and punishment. Besides, he has had a hint from the Sibyl, 543. **Quis . . . aurās?** *What is this dire mourning that . . . ?* **ad aurās:** sc. *it, oritur, or the like.*

563-565. scelerātum . . . limen: cf. *impia Tartara*, 543. 563 = ‘These things you can not see for yourself.’ 564-565 = ‘but I can describe them to you.’ **per . . . omnia** (*Tartara*) **dūxit**, and *guided me everywhere (through Tartarus)*. By the device employed in 564-565 Vergil is free to describe matters about which, otherwise, he would have to be silent; he could not picture Aeneas as actually going through Tartarus.

567. castigatque belongs with what precedes. **rēgna . . . castigat** strikingly describes the function of Rhadamanthus; he is jailer and executioner, not judge. The judge in the underworld, according to Vergil, is Minos; see 431-433. We infer now (§ 254) that *all* who cross the Styx must face Minos’s court. **audit . . . fatērī:** Rhadamanthus knows that all who are delivered to him after the trials referred to in 431-433 are guilty, but he must know the

facts in each case to administer fitting punishment. *audit . . . subigitque* logically = ‘after he hears the story of their crafty crimes and compels them,’ etc. **dolōs:** *dolus* is a technical term of law for intentional wrong-doing.

568-569. quae = quaecumque; join with *commissa piācula*, 569. **quis:** the indefinite pron.; see note on *quī*, 141. **apud superōs = ad superōs**, 481. **fūrtō**, *stealthy trickery*, refers to the attempt to escape punishment (569). **inānī:** because escape is impossible. **distulit . . . mortem** contains two thoughts: (1) the commission of crimes, (2) the atonement for crimes committed. The latter thought predominates. The double sense of *piācula*, usually ‘atonements,’ sometimes ‘sins,’ has made this condensation possible. Render 568-569 by *whatever each man has done (and hidden), joying in his idle trickery, and postponing atonement to a far-off day, aye, even to his death.*

570-571. Continuō: i.e. as soon as the full measure of their guilt is known. **quatit**, a strong expression; cf. *versat*, v. 460. **insultāns**, *springing upon* (them); sc. *eīs = sontibus* (see, then, § 138).

- intentāns anguīs vocat agmina saeva sorōrum.
 Tum dēmum horrisonō stridentēs cardine sacrae
 panduntur portae. Cernis custōdia quālis
 575 vēstibulō sedeat, faciēs quae limina servet?
 Quinquāgintā ātrīs immānis hiātibus hydra
 saevior intus habet sēdem. Tum Tartarus ipse
 bis patet in praeceps tantum tenditque sub umbrās
 quantus ad aetherium caelī suspectus Olympum.
 580 Hīc genus anticum Terrae, Titānia pūbēs,
 fulmine dēiectī fundō volvuntur in imō.
 Hīc et Alōidās geminōs immānia vidī
 corpora, quī manibus magnum rescindere caelum
 adgressī, superisque Iovem dētrūdere rēgnīs.
 585 Vidī et crūdēlis dantem Salmōnea poenās,
 dum flammās Iovis et sonitūs imitātur Olympī.
 Quattuor hic invectus equīs et lampada quassāns,
 per Grāium populōs mediaeque per Ēlidis urbem

572. agmina: Vergil talks as if there were many Furies. The number is usually given as three. See note on *aliae*, iii. 212, said of the Harpies.

573-575. Tum . . . portae tells us indirectly (§ 254) that the scenes of 567-572 have all taken place in the *vestibulum* (556), i.e. before the doors of Tartarus (*Porta adversa*, 552). **sacrae:** i.e. to the powers of the underworld; render freely by *awful*. **Cernis . . . servet?** refers to Tisiphone; see 555-556. **quālis . . . servet,** *how grim she looks as she sits . . . , how awful her guise is as she guards, etc.*

578-579. in praeceps, sheer downward. *praeceps* is here a noun meaning merely 'the perpendicular'; hence the definition *tendit . . . umbrās* is needed. **caelī:** obj. gen. with *suspectus* (§ 130). Vergil may be thinking (1) of the view from earth upward to heaven, or (2) of the longer stretch from the place where Aeneas now is up to heaven. With 578-579 cf. iv. 445-446.

580-581. Titānia pūbēs: for the Titans see §§ 309, 311. **pūbēs, brood,** but with a suggestion of size and power (see note on *pūbēs . . . tuōrum*, i. 399). In spite of their size and might the Titans are undergoing sufferings destined never to end, as the Aloīdae (582) are.

582. Alōidās: for the attack of the giants on Jupiter see § 310. **immānia** strengthens *pūbēs*, 580.

585-586. dantem . . . dum . . . imitātur, *who suffered . . . even while he was trying to imitate.* The nature of that punishment appears from 592-594. See *Salmōneus* in Vocabulary. The present punishment of Salmoneus is not described.

587-588. hic: scan as in v. 308. **quassāns:** to make it give more light. **mediae . . . urbem** may refer to the city of Elis itself, specially sacred to Jupiter, or may loosely describe Olympia, the *district* in which the great Olympian Games were held; Salmoneus defied Jupiter on his own ground.

ibat, ovāns, dīvumque sibi poscēbat honōrem,
 dēmēns, quī nimbōs et nōn imitābile fulmen 590
 aere et cornipedum pulsū simulāret equōrum,
 at pater omnipotēns dēnsa inter nūbila tēlum
 contorsit, nōn ille facēs nec fūmea taedīs
 lūmina, praecipitemque immānī turbine adēgit.
 Nec nōn et Tityon, Terrae omniparentis alumnum, 595
 cernere erat, per tōta novem cui iūgera corpus
 porrigitur, rōstrōque immānis vultur obuncō
 immortalē iecur tondēns fēcundaque poenīs
 viscera rīmāturque epulīs habitatque sub altō
 pectore, nec fibrīs requiēs datur ūlla renātis. 600
 Quid memorem Lapithās, Ixiona, Pirithoūmque,
 quōs super ātra silex iam iam lāpsūra cadentique
 imminet adsimilis? Lūcent geniālibus altīs
 aurea fulcra torīs, epulaeque ante ōra parātae

589. *dīvum* = an adj., *dīvinum*; render by *paid to gods*. For form see § 100.

590-591. *quī . . . simulāret* gives the reason for the exclamation *dēmēns*. *aere* = *aereō currū*. Salmoneus drove a brazen car over a brazen bridge. This verse describes the mock thunder, as 587 described the mock lightning. *simulāret*, conative impf., *sought to counterfeit* (see note on *nē . . . arcēret*, i. 299-300). Cf. *imitātur*, 586.

592-594. *tēlum* = *rapidum* . . . *ignem*, i. 42. *ille*: as in i. 3, v. 186, etc. Render *nōn . . . lūmina* by *no (mere) torches, no fires smoky . . . flung HE*. *fūmea*: an important word, implying that, with all his efforts, Salmoneus could not produce a bright flame; the word thus strengthens *nōn imitābile fulmen . . . simulāret*, 590-591. *praecipitem . . . adēgit*: cf. *turbine corripuit*, i. 45. *turbine* might also be taken of the 'whirl' or furious force of the thunderbolt.

596. *erat, it was possible*; a rare meaning. *cui . . . corpus*, whose body (§ 132). For position of *cui* see § 236.

598. *fēcunda . . . poenīs*: because ever renewed (cf. *immortalē iecur*; also 600) and so ever supplying materials whereby the vulture can torture Tityos.

599-600. *rīmātur*, *delves into*; sc. *ea* = *viscera*. *epulīs (sibī)*: for case see § 135. *rīmātur . . . epulīs* effectively pictures the grievous pain endured by Tityos; the *iecur* and the *viscera* are renewed over and over just as the vulture's supply of food seems exhausted. *renātis*, *reborn*.

601-604. *Quid memorem . . . ?*: as in 123. *ātra*: the color adds to the horror. *iam iam lāpsūra*, *on the very verge of falling*. See note on *iam iamque*, ii. 530. *cadentique* (sc. *silici*) *adsimilis*, *aye, seeming already in the midst of its fall*. Cf. *anhēlantī similis*, v. 254. For scansion see § 291. *fulcra*, *rests, supports*, the ends of the framework which supported the cushions of the couch; they corresponded to the head of a modern sofa. *torīs* = dat. (§ 131). We should say 'on the couches.'

- 605 *rēgificō lūxū*; *Furiārum maxima iūxtā*
accubat, et manibus prohibet contingere mēnsās,
exsurgitque facem attollēns, atque intonat ōre.
Hīc, quibus invīsī frātrēs, dum vīta manēbat,
pulsātusve parēns, et fraus innexa clientī,
 610 *aut quī dīvitiīs sōlī incubuēre repertīs*
nec partem posuēre suīs, quae maxima turba est,
quīque ob adulterium caesī, quīque arma secūtī
impia nec veritī dominōrum fallere dextrās,
inclūsī poenam expectant. Nē quaere docērī
 615 *quam poenam, aut quae fōrma virōs fortūnavē merset.*
Saxum ingēns volvunt alii, radiisque rotārum

605-606. *rēgificō lūxū*: cf. *rēgālī* . . . *lūxū*, i. 637. The punishment described in 602-607 is usually represented in ancient stories as having befallen Tantalus, not Ixion and Pirithoūs. The splendor of the feast and of all that is connected with it emphasizes the agony Ixion and Pirithoūs suffer through the act of Tisiphone (605-607). *accubat*: a grim word; *accubō* is often used of guests lying at table. Cf. *discumbitur*, i. 700, with note.

608-609. *quibus* belongs with *pulsātus* and *innexa (est)* as with *invīsī (erant)*; see §§ 137, 133. To keep the word-order render thus: *who hated their brothers (and sisters), . . . or beat . . . , or wove guile against, etc. pulsātusve parēns*: old Roman law punished this offense with death. *fraus . . . clientī*: the *patrōnus* was bound to protect his *clientēs* to the very utmost.

610-611. *incubuēre, flung themselves on*, is from *incumbō*; sc. *sē* (§ 151). The word denotes the eagerness with which they devoted all their powers and faculties to their treasures. *suīs, their kin. quae*: for the gender see note on *hoc*, i. 17. We should say, —*they are (form) the largest host*—.

612-613. *quī . . . caesī*: the law allowed an outraged husband to put to

death an adulterer caught in the act. *arma . . . impia*: civil war. *nec . . . dextrās*: the reference is to uprisings of slaves. *dextrās*: properly the pledge of faith, but here, by metonymy (§ 201), that faith itself, *confidence*.

614. *inclūsī*: sc. *in Tartarum*. *poenam expectant* is inconsistent (§ 52) with 570-575, from which we should suppose that the entrance into Tartarus proper marked the beginning of punishment. Vergil's picture here, however, is very effective, dwelling as it does on the agony of waiting in the sight of spectacles like those of 602-607.

615. *poenam*: sc. *expectent*. *fōrma*: sc. *poenae*. *merset* has future force, *is to overwhelm*, and so fits *expectant*, 614. Note the parallelism (§ 251) in this verse. In *Nē . . . merset* the Sibyl (= Vergil) effectively refuses to give details; see note on *quōs ego*—!, i. 135.

616-617. *Saxum . . . alii*: they fare as Sisyphus did, who was condemned to roll up hill a stone which always rolled down again when he got it to the top of the hill. *radiis . . . pendent*: this is Ixion's fate as pictured by other writers; contrast 601-607. For —*que* we should say 'or'; see note on *subiectisque*, ii. 37.

districti pendent; sedet aeternumque sedēbit
infelix Thēseus, Phlegyāsque miserimus omnis
admonet, et magnā testātur vōce per umbrās:

“Discite iūstitiam moniti et nōn temnere divōs.”

620

Vēdidit hic aurō patriam dominumque potentem
imposuit, fixit lēgēs pretiō atque refixit;
hic thalamum invāsīt nātae vetitōsque hymenaeōs:
ausi omnēs immāne nefās ausōque potiti.

Nōn, mihi sī linguae centum sint ōraque centum,
ferrea vōx, omnis scelerum comprēdere fōrmās,
omnia poenārum percurrere nōmina possim.”

625

Haec ubi dicta dedit Phoebi longaeva sacerdos,
“Sed iam age, carpe viam, et susceptum perface mūnus;
accelerēmus,” ait; “Cyclōpum ēducta caminīs
moenia cōspiciō atque adversō fornice portās,
haec ubi nōs praecepta iubent dēpōnere dōna.”

630

617. *districti*, stretched asunder, i.e. with arms and legs fastened to the spokes. *sedet*: i.e. chained to a rock, as story said, by way of punishment for his attempt to carry off Proserpina (122, 397). Other writers say that Hercules rescued him; this is implied in Aeneas's words, 122, interpreted in the light of 119-123 as a whole.

618. *infelix* belongs to the pred., in *misery*. *Phlegyās* . . . *umbrās*: Vergil does not describe his punishment, but leaves its severity to be inferred from his doleful warning, 620. That warning would, of course, be useless to the condemned shades in Tartarus, but Vergil has his mind on the human readers of his poem.

621-622. *hic*: scan as in 587. *fixit* . . . *atque refixit*, fastened and unfastened, i.e. made and unmade. At Rome, laws, when enacted, were inscribed on bronze tablets and set up in a public place; Cicero, *Cat. III.* 19, speaks of the *acra lēgum*. When laws were annulled, the tablets containing them were taken down. For *fixit* cf. i. 248, iii. 287; for *refixit* cf. v. 360, v. 527.

624. *omnēs* includes all the types of sinners listed in 621-623. *ausō* . . . *potiti*, gained their venture. *ausō* = *eō quod ausi erant*. In itself the expression is a compliment, but in this setting it is an added justification of their punishment.

625-627. *Nōn* . . . *possim*, not if a hundred tongues were to be mine . . . , would I have the power. This is not a contrary to fact condition.

628-678. Aeneas deposits the Golden Bough in Pluto's palace, and passes on to Elysium, the place of the blessed. He inquires the way to Anchises.

629-632. *mūnus*: in part 'duty,' i.e. of carrying the Bough to Proserpina (cf. 632, 142-143), in part 'gift.' *Cyclōpum* . . . *caminīs*: see §§ 320, 336. The palace is of metal. *moenia* is used as in 549. Sc. *Ditis* or *Plūtōnis*. *adversō fornice*, in the arched entrance before us. *praecepta*, the injunctions (of Proserpina), the rules governing the use of the Golden Bough. For these *praecepta* see *Hoc* . . . *instituit*, 142-143.

Dixerat, et pariter gressi per opāca viārum
corripiunt spatium medium, foribusque propinquant.

635 Occupat Aenēās aditum, corpusque recenti
spargit aquā, rārumque adversō in līmine fīgit.

His dēmum exāctīs, perfectō mūnere divae,
dēvēnēre locōs laetōs, et amoena virecta
fortūnātōrum nemorum sēdisque beātās.

640 Largior hīc campōs aethēr et lūmine vestit
purpureō, sōlemque suum, sua sīdera nōrunt.
Pars in grāmineīs exercent membra palaestrīs,
contendunt lūdō, et fulvā luctantur harēnā;
pars pedibus plaudunt choreās et carmina dīcunt;

645 nec nōn Thrēicius longā cum veste sacerdos
obloquitur numerīs septem discrīmina vōcum,
iamque eadem digitīs, iam pectine pulsat eburnō.
Hīc genus antīcum Teucrī, pulcherrima prōlēs,

633-634. *opāca viārum*: see § 217.
corripiunt spatium: cf. v. 316. *medi-*
um, *intervening*.

635-636. *Occupat . . . aditum*: as
in 424. See note there. *recenti*: i.e.
pure. Cf. ii. 719-720, with note on
vivō, and iv. 635, with notes. Aeneas
purifies himself before he enters Ely-
sium. Vergil had in mind the custom
whereby vessels of lustral ('holy')
water were set at the doors of temples
to be used by entering worshipers.
adversō in līmine, in the fronting
portal, or, in the portal before him.

637. *mūnere*, gift; contrast *mīnus*,
629.

640-641. *Largior* = an adv., in richer
measure (sc. than on earth), and may
thus be coupled by *et* with *lūmine* . . .
purpureō. For the latter expression
see i. 590-591. For the use of *et* see
note on *dulcī adspirāns* . . . *umbrā*, i.
694. *aethēr*: pure, dazzling air. With
the brightness of Elysium contrast the
gloom elsewhere in the underworld,
noted e.g. in 268-272, 340, 452-454.
suum . . . *sua*: i.e. distinct from those
of earth.

642. *palaestrīs*: here the place of
the wrestling contests; in iii. 281 the
word denotes the contest itself (the
usual meaning).

643. *lūdō*, in sport; see § 158.

644. *choreās*: acc. of effect (§ 140).

645-647. *Thrēicius* . . . *sacerdos*:
Orpheus; cf. 119-120. *longā* . . .
veste: a long robe and long hair (see
note on *crīnitus*, i. 740) were charac-
teristic of ancient musicians. *obloqui-*
tur . . . *vōcum*, sounds forth, in unison
with (ob-) their strains, the seven chang-
ing notes (of his lyre). *numeris*: the
strains of the dance and the song of
644. *discrīmina*: for case see § 142.
Vergil is thinking of the seven-
stringed lyre, or heptachord, of the
Greeks. *iamque* . . . *eburno*: we
should say, 'striking them now with,'
etc.; see note on *cantūs* . . . *dedēre*, i.
398. *digitīs*: i.e. of the left hand, used
in producing the lighter notes. *pec-*
tine, quill, held in the right hand. Cf.
the quills or picks used nowadays
with mandolin or with zither.

648-649. *genus* . . . *prōlēs*: cf. 580,
which begins the description of the

magnanimī hērōes, nātī meliōribus annīs,
 Īlusque, Assaracusque, et Trōiae Dardanus auctor. 650
 Arma procul currūque virum mirātur inānīs;
 stant terrā dēfixae hastae, passimque solūtī
 per campum pāscuntur equī: quae grātia currum
 armōrumque fuit vīvīs, quae cūra nitentis
 pāscere equōs, eadem sequitur tellūre repostōs. 655
 Cōspicit ecce aliōs dextrā laevāque per herbam
 vēscentīs, laetumque chorō pacāna canentīs
 inter odōrātum laurī nemus, unde supernē
 plūrimus Ēridanī per silvam volvitur amnis.
 Hīc manus ob patriam pugnandō vulnera passi, 660
 quīque sacerdotēs castī, dum vīta manēbat,
 quīque piī vātēs et Phoebō digna locūtī,
 inventās aut quī vītam excoluere per artis,

dweller in Tartarus. For the one group (580) high lineage was no bar to sin; for the other (648) it was a spur to fine action. *meliōribus*, *kindlier*, i.e. than those of the fall of Troy, etc.

651-655. *Arma procul*: *Ilus*, etc., no longer engage in war (*Bella*, *horrida bella*, 86). *mirātur*: sc. *Aenēās*. *inānīs*, *empty*, i.e. no longer in use. *terrā dēfixae*: a common, because natural, way of taking care of a spear not in use. *grātia*: freely, *pleasure*; lit., 'charm,' 'loveliness.' *currum*: a subjective gen.; for the form see § 102. *vīvīs*: sc. *eīs*. *quae . . . vīvīs* = 'what charm, supplied by their chariots, was theirs in life.' We should say 'what pleasure in their lifetime they found (took) in,' etc. *pāscere*: join with *cūra*, *care in pasturing* (§ 185). *repostōs* (*eōs*): *freely, the heroes, now that they are laid at rest*. For the form *repostōs* see § 118.

656-657. *dextrā . . . vēscentis*: so in i. 214-215 the Trojans feast simply but pleasantly. Contrast the elaboration of the tantalizing banquet of 603-607.

658-659. *unde supernē . . . volvitur* is much condensed; it = *whence*

comes the Eridanus, which in the world above in full volume, etc. Ēridanī: see *Ēridanus* in Vocabulary. Vergil was perhaps thinking of the Po, which he knew well. Near its source it flows underground for a time, and so it was naturally fabled to issue forth from the underworld. *per silvam*: i.e. between wooded banks.

660. *manus . . . passi*: for the pl. masc. part. cf. *pars . . . parātī*, v. 108, with note. *passī* = *quī passī sunt*. *ob*, (*over against* =) *before, on behalf of*.

661-662. *castī*: sc. *erant*, as also with *vātēs*, 662. The latter word here includes prophets and poets. *Phoebō digna*: i.e. worthy of the god who inspired them: § 317.

663. *inventās . . . artis*, *fostered life, through the high arts which they developed, etc. vītam* (*hominum*), *the higher (finer) life of mankind. excoluere* suggests the thought of helping the advance of civilization, of uplifting the race. This verse accounts for the presence of Anchises in Elysium; so, too, would 664. 660-665 correspond closely in form to 608-613; cf. 661 esp. with 608.

- quīque suī memorēs aliquōs fēcēre merendō;
 665 omnibus hīs niveā cinguntur tempora vittā.
 Quōs circumfūsōs sic est adfāta Sibylla,
 Mūsaeum ante omnīs (medium nam plūrima turba
 hunc habet, atque umerīs exstantem suspicit altīs):
 "Dicite, fēlicēs animae, tūque, optime vātēs,
 670 quae regiō Anchīsēn, quis habet locus? Illius ergō
 vēnimus et magnōs Erebi trānāvimus amnīs."
 Atque huic respōnsum paucīs ita reddidit hērōs:
 "Nullī certa domus; lūcīs habitāmus opācīs,
 rīpārumque torōs et prāta recentia rīvīs
 675 incolimus. Sed vōs, sī fert ita corde voluntās,
 hoc superāte iugum, et facilī iam trāmite sistam."
 Dixit, et ante tulit gressum, campōsque nitentīs
 dēsUPER ostentat; dehinc summa cacūmina lincunt.
 At pater Anchīsēs penitus convalle virentī
 680 inclūsās animās superumque ad lūmen itūrās
 lūstrābat studiō recolēns, omnemque suōrum
 forte recēnsēbat numerum cārōsque nepōtēs,

664. suī . . . merendō, by their *deserving* (*deserts*) made men remember them. suī is objective gen. with *memorēs* (§ 128).

666. Quōs . . . Sibylla, As they *streamed round*, the Sibyl, etc.

667-668. Mūsaeum: Musaeus and Orpheus (644-647) were *piī vātēs* (662). medium: i.e. in the place of honor. nam . . . altīs: he is most conspicuous.

669-670. vātēs: Musaeus (667). ergō: a prep., = *causā*, it is for his sake that, etc. This use of *ergō* belongs mainly to old Latin.

673. certa, fixed, definite. lūcīs . . . opācīs, throughout (i.e. here and there *in*) shady groves.

674. rīpārum . . . torōs, cushion-like banks. For the gen. *rīpārum* see § 122. The banks are rounded as *tori* are, and soft with turf; cf. *viridante*

torō . . . *herbae*, v. 388. recentia, *freshened, refreshed* (§ 215).

676. superāte: sc. *mēcum*. facilī . . . (vōs) sistam, I will set you on, etc. For abl. with *sistō* cf. that with *pōnō*, 508.

679-702. Anchises is surveying the souls of the long line of his future descendants, the souls that are again to inhabit human forms—forms of famous Romans. He greets Aeneas warmly.

679-681. penitus convalle virenti, deep in, etc. The words belong in part with *inclūsās*, in part with *lūstrābat*, 681. itūrās, *destined to go*. See note on *futūrae*, i. 712. Anchises is in a region distinct from that meant in 638-665 (note esp. 638-641), a region farther from the Styx. studiō: modal abl. (§ 158), *eagerly, lovingly*.

682-683. forte recēnsēbat: Vergil dwells on the fact that Anchises' s

fātaque fortūnāsque virum mōrēsque manūsque.

Isque ubi tendentem adversum per grāmīna vīdit

Aenēan, alacris palmās utrāsque tetendit,

685

effūsaēque genīs lacrimae, et vōx excidit ōre:

“Vēnistī tandem, tuaque exspectāta parentī

vīcit iter dūrum pietās? Datur ōra tuērī,

nāte, tua, et nōtās audire et reddere vōcēs?

Sīc equidem dūcēbam animō rēbarque futūrum,

690

tempora dīnumerāns, nec mē mea cūra fefellit.

Quās ego tē terrās et quanta per aequora vectum

accipiō, quantīs iactātum, nāte, periclis!

Quam metuī, nē quid Libyae tibi rēgna nocērent!”

Ille autem: “Tua mē, genitor, tua trīstis imāgō

695

saepius occurrēns haec limina tendere adēgit.

Stant sale Tyrrhēnō classēs. Dā iungere dextram,

dā, genitor, tēque amplexū nē subtrahe nostrō.”

Sīc memorāns, largō flētū simul ōra rigābat.

present thoughts fit in with the purpose of Aeneas's coming. *manūs*, *exploits*; lit., 'handiwork,' a meaning akin to that borne by this word in i. 455. See note there.

684. *adversum* = *an* adv., *toward him* (self).

686. *vōx* (*a cry*) . . . *ōre* expresses eagerness; he does not wait to speak properly.

687-689. *exspectāta parentī*, *so confidently awaited by*, etc. For case of *parentī* see § 133. *iter dūrum*, *the (hardness =) difficulty of the road*; see § 214. *nōtās* . . . *vōcēs*: cf. *vērās audire et reddere vōcēs*, i. 409.

690-691. *dūcēbam* = *existimābam*. *Dūcō* (usually without *mente* or *animō*) often = 'to think.' *tempora*, *days, hours*. *cūra*, *anxious hope*, denotes the hope Anchises had entertained of his son's coming, which was after all coupled with a fear that something might hinder their reunion.

692-693. *Quās* . . . *terrās*: join

with *per*; see § 237, at the end. A literal rendering of this verse would be un-English. Render it by *Through what lands, through what mighty stretches of the deep you have come to my welcome, by what grievous perils you have been buffeted!*

694. *Quam* = *Quantopere*. *nē* . . . *nocērent*: cf. Venus's words, i. 671-672, and Juno's words to Venus, iv. 96-97, with notes.

695-698. *Tua* . . . *imāgō*: cf. iv. 351-353, and v. 722-739. *limina*: for case see § 139. *tendere*: for the inf. see § 183. In 695-696 Aeneas is answering 687-691, by saying, 'I was sure to come, in answer to your bidding.' *Stant*: i.e. are at rest. In saying *Stant* . . . *classēs* Aeneas has 692-693 in mind. He means, 'My perils by the sea are over.' *tē* . . . *nostrō*: cf. 465.

699. *largō* . . . *rigābat*: cf. *largō* . . . *vultum*, i. 465. See also note on *lacrimās* . . . *ciēbat*, 468.

700 Ter cōnātus ibi collō dare braccia circum,
ter frūstrā comprēnsa manūs effūgit imāgō,
pār levibus ventīs volucrīque simillima somnō.

Intereā videt Aenēās in valle reductā
sēclūsum nemus, et virgulta sonantia silvae,
705 Lēthaeumque domōs placidās quī praenatat amnem.
Hunc circum innumerae gentēs populique volābant,
ac velut in prātīs ubi apēs aestāte serēnā
flōribus insidunt variīs et candida circum
lilia funduntur, strepit omnis murmure campus.

710 Horrēscit vīsū subitō, causāsque requirit
insciūs Aenēās, quae sint ea flūmina porrō,
quīve virī tantō complērint agmine ripās.
Tum pater Anchisēs: "Animae, quibus altera Fātō
corpora dēbentur, Lēthaeī ad flūminis undam
715 sēcūrōs laticēs et longa oblīvia pōtant.
Hās equidem memorāre tibi atque ostendere cōram,
iam pridem hanc prōlem cupiō ēnumerāre meōrum,
quō magis Ītaliā mēcum laetēre repertā."
"Ō pater, anne aliquās ad caelum hinc ire putandum est

700-702 = ii. 792-794. See notes there.

703-723. Aeneas, seeing spirits crowding to the River Lethe, asks his father to tell him who and what they are. Anchises explains that these are spirits destined to live again in the upper world.

703-705. Intereā, *Presently*. valle reductā (*sequestered*): a special nook of the *convallis* of 679.

707. apēs: for a simile involving bees see i. 430-436. aestāte serēnā: see note on *sub sōle*, i. 431.

709. funduntur = *sē fundunt* (§ 167), *stream*. murmure, *humming*. The word is used of any indistinct noise, and so fits equally the hum of the crowd of spirits and the buzz of the bees. strepit . . . murmure = *hums and sings*.

710-711. Horrēscit, *is thrilled*. insciūs, *since he understands them not*. porrō here = *procul*, at a distance. It repeats the thought of *valle* . . . *nemus*, 703-704.

713-715. altera . . . corpora, *a second body*. The pl. is natural, after *virī*, 712, *Animae*, 713. sēcūrōs, *careless*, a transferred epithet (§ 212); the waters are 'careless' because they remove all care.

716-718. Hās: sc. *animās*. hanc prōlem . . . meōrum, *these descendants of mine, this people*; cf. *pūbēs* . . . *tuōrum*, i. 399, with note.

719. Ō pater: this address sufficiently indicates the change of speaker; hence no words are used to introduce 719-721. The absence of such words helps to picture the emotion that leads Aeneas to utter 719-721. anne = *num*.

sublimis animās iterumque ad tarda reverti
corpora? Quae lūcis miseris tam dira cupidō?"

720

"Dicam equidem, nec tē suspēsum, nāte, tenēbō,"
suscipit Anchisēs, atque ōrdine singula pandit.

"Prīncipiō caelum ac terrās campōsque liquētis
lūcentemque globum lūnae Tītāniaque astra
spīritus intus alit, tōtamque infūsa per artūs
mēns agitat mōlem, et magnō sē corpore miscet.

725

Inde hominum pecudumque genus, vitaeque volantum,
et quae marmoreō fert mōnstra sub aequore pontus.

720. *sublimis* = an adv., *upward*, with *ire* (cf. *sublimem*, i. 259, *sublimis*, i. 415), and repeats the thought of *ad caelum*, 719.

721. *miseris* (*est*), *have these poor unfortunates*. In 719-721 we get a glimpse into the soul of Vergil, the poet that Tennyson apostrophized (see page 20) as "Thou majestic in thy sadness at the doubtful doom of human kind . . ." See also note on *merentis* . . . *poenās*, ii. 585-586.

723. *suscipit*: freely, *replies*; lit., 'takes up.' Sc. *Aenēan* or *sermōnem*.

724-751. Anchises explains the nature of the soul, how, when it resides in a living man, it is clogged by the body, how after death it must be purified, and how most souls are then sent back to the world to animate other bodies.

724-725. *Prīncipiō*: as in iii. 381. *caelum* . . . *alit* (726): in translating keep the word-order (§ 230): *the sky, the lands* . . . *are nurtured by a soul within*. *campōs* . . . *liquētis*: a picturesque substitute for *mare*. In *caelum, terrās, campos* . . . *liquētis*, *lūcentem* Vergil names the four elements (earth, air, fire, water) out of which, said ancient philosophy, the universe was made. *Tītānia* . . . *astra*, *the Titan's star*, the sun; see § 317, at the end. *caelum* . . . *astra* = 'the whole universe.'

726-727. *spīritus* . . . *alit*: Vergil has in mind a philosophical doctrine common in Greek and Roman writers, of the *anima mundi*, or quickening soul which pervades the whole universe. The souls of individuals are tiny portions of this world-soul. For Vergil's interest in philosophy see §§ 41, 46. *artūs*, and *corpore*, 727, personify the universe. *mēns*, *an intelligence*; freely, *powers of reason* (*thought*). This word is a further definition of *spīritus*. The *anima mundi* possesses consciousness, the power of thought; it is sometimes called *ratio*, 'reason.' *agitāt*, *sets in motion*, *animates*; motion is one sure sign of life. *mōlem* and *corpore* both denote the universe, described in 724-725. *sē corpore miscet*: *misceō* and *iungere* sometimes (chiefly in verse) are used with an acc. and an abl.; the latter appears to be sometimes local, sometimes instr., sometimes one of accompaniment.

728-729. *Inde*: i.e. from this *spīritus* and this *mēns*, 726, 727. With the nouns in 728-729 sc. *est, sunt, spring*. *pecudum*, *the four-footed creatures*. *volantum*: cf. *volantēs*, 239. *quae* . . . *mōnstra*, *the wondrous creatures that*, etc. *marmoreō*, *marble, marble-like*, i.e. bright, flashing. *hominum* . . . *pontus* includes all living creatures on earth, in the air, or in the sea.

- 730 Igneus est ollis vigor et caelestis origō
 sēminibus, quantum nōn noxia corpora tardant
 terrēnique hebetant artūs moribundaque membra.
 Hinc metuunt cupiuntque, dolent gaudentque, neque aurās
 dispiciunt, clausae tenebris et carcere caecō.
- 735 Quīn et suprēmō cum lūmine vīta reliquit,
 nōn tamen omne malum miseris nec funditus omnēs
 corporeae excēdunt pestēs, penitusque necesse est
 multa diū concrēta modis inolēscere mīris.
 Ergō exercentur poenīs, veterumque malōrum
- 740 supplicia expendunt. Aliae panduntur inānīs

730-731. *ollis . . . sēminibus*, *These (seeds =) primal elements have (possess), etc.* *sēminibus* refers back to *spīritus* and *mēns*, 726, 727. For the form *ollis* see § 103, 1. *vigor*, *life, glow*. There is parallelism (§ 251) in this verse. The *anima mundi* (see notes on 726) was variously identified with air, fire, or the ether. To the ancients air and fire seemed very closely akin. See note on *hoc caelī spirābile lūmen*, iii. 600. Both rise heavenward; hence we have the phrase *caelestis origō*. *quantum nōn . . . tardant*, in so far as . . . do not retard, etc. We should say 'except in so far as they are made slow by . . . made dull by,' etc. *corpora tardant*: cf. *tarda . . . corpora*, 720-721. With *tardant* sc. *ea = vigōrem et originem* (cf. 730).

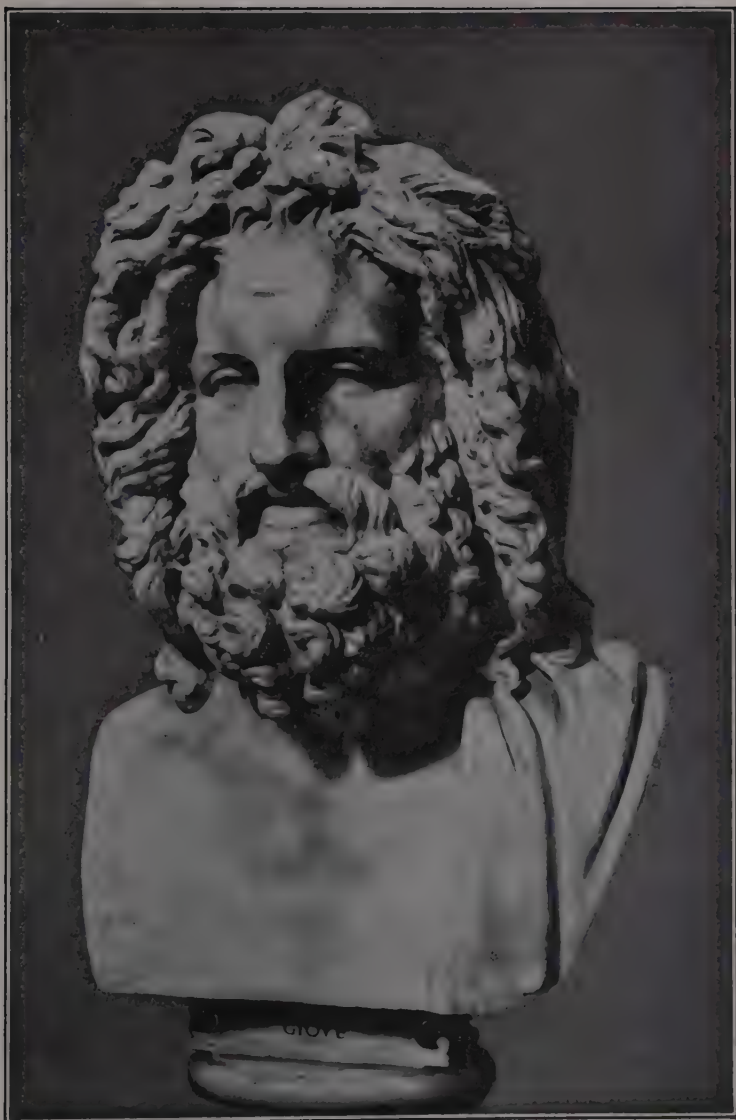
733-734. *Hinc . . . gaudent*, *This is why souls feel fear and desire, pain and joy*. *Hinc* refers to the clogging influence of the body. *metuunt . . . gaudent*: the subject is *illa sēmina*, to be derived from 730-731, but Vergil feels those words to be equivalent to *animae*; hence he writes *clausae*, 734. Ancient philosophers distinguished four kinds of reprehensible emotion: fear of future evil (*metus*), craving for future good (*cupido*), grief over present evil (*dolor*), joy over present good (*gaudium*). *neque . . . caecō*, and, since they are penned in by darkness

and by . . . , they descry not (through that darkness) the airs (of heaven). *aurās* carries us back to *Igneus . . . origō*, 730, and practically = 'their heavenly origin.' *tenebris . . . carcere*: i.e. of the body (see 731-732). *caecō*, blind; we should say 'blinding.'

735. *Quīn et = quīn etiam*, ii. 768. *cum* is the conjunction. *lūmine = diē*, day of life. *reliquit*: sc. *eōs*.

736-738. *miseris* (sc. *eīs*): for case see § 131. We should say 'from.' Vergil writes loosely here, talking of the persons whose life has quitted them rather than of those persons' souls. We should have looked for *miserōrum animis*. *omnēs corporeae . . . pestēs*, every bodily plague-spot, is defined by *metuunt . . . gaudent*, 733; see note there. *-que*: cf. note on *et*, ii. 94. *multa*, many elements (*taints, flaws*). *diū concrēta = quae diū concrēverunt* (sc. with those souls; see note on *miseris*, 736). See also note on *crētus*, ii. 74. *inolēscere*, become ingrained; sc. *eīs = animis*.

739-742. *exercentur*, are tried. *poenīs . . . supplicia*: these penalties are intended simply as means of purifying the souls. *veterum*, long-standing, inveterate. *panduntur . . . suspēnsae*, are hung up and opened wide. *inānīs . . . ventōs*: the winds are empty because they are without substance. Cf. *tenuīs . . . ventōs*, v. 526-527. *Aliae*



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suspēnsae ad ventōs, aliis sub gurgite vāstō
infectum ēluitur scelus aut exūritur ignī.

Quisque suōs patimur Mānīs. Exinde per amplum
mittimur Ēlysium, et paucī laeta arva tenēmus,
dōnec longa diēs perfectō temporis orbe
concrētā exēmit lābem, pūrumque relinquit
aetherium sēsum atque aurāī simplicis ignem,

745

... *ventōs* means that some souls are purified by air. *aliis*, for others; dat. of interest (§ 131, or § 132). *aliis* ... *scelus*: this purification is by water; *sub* ... *vāstō* picturesquely suggests the thoroughness of the cleansing. *infectum*: a transferred epithet (§ 212); the word is properly applicable to the soul stained by guilt rather than to the guilt itself. *infectum* ... *scelus* = the stain of guilt. Render *aliis* ... *ignī* by others have the stain of guilt washed out ... or burned out, etc.

743-744. *Quisque* ... *Mānīs* sums up 739-742: *We undergo, each of us, his lot* (=appointed experience) *in the world of spirits*. *Mānīs*: properly the spirit that survives the death of the body, but here, by metonymy, the lot or experiences of that spirit, 'condition in the world below.' *Exinde*, *Thereupon*, i.e. after the penance described in detail in 739-742, and in summary by *Quisque* ... *Mānīs*, 743. *per*: *in* would be far more accurate. *per* is due to the thought of 748-751, already in Vergil's mind; most of these souls, after all, pass *per* *Ēlysium*, on their way back to our world. *mittimur*: the subject is *omnēs*, implied in *Quisque* ... *Mānīs*. All the souls that are capable of the purification described in *Ergō exercentur* ... *Mānīs*, 739-743, pass on to *Elysium*. *et* = *et tamen*, and yet (see iv. 390). *paucī* ... *tenēmus*, only a few of us possess (i.e. are privileged, allowed to possess) and *hās omnīs* ... *revertī*, 748-751, are sharply contrasted with each other. The sense is, *although* (whereas) *only a few of us* ... , *all these others*,

when ... , *heaven calls out* (from *Elysium*), etc. Sometimes in Latin (see note on *nunc* ... *terrae*, 776), always in Greek, the idea expressed by 'although ... yet' is set forth by co-ordinate expressions, contrasted, with adversative asyndeton. A prose writer, or Vergil himself, might have made *Exinde* ... *revertī* (743-751) far simpler, by writing *Quamquam in amplum Ēlysium paucī mittimur eiusque laeta arva tenēmus, dōnec* ... *ignem, hās omnīs*, etc., *Though a few of us are sent* ... , *all these others*, etc. In 724-751 Anchises answers 719-721.

745-747. *longa* ... *orbe*, long lapse of ages, through the completion of the cycle of time. *concrētā*, ingrained; cf. *diū concrēta*, 738, with note. *pūrum* ... *sēsum*, only intelligence, pure and undefiled, heavenly. *sēsum* = *spīritus*, 726, and *mēns*, 727. *aetherium* = *caelestis*, 730. *aurāī* ... *ignem*, airy fire (air and fire), unpolluted, i.e. unpolluted ether. For the form *aurāī* see § 99. *simplicis* = 'uncompounded,' and so free from any admixture of corruption, 'pure,' 'elemental.' In *pūrum* ... *ignem* Vergil has restated, in different words (§ 196), his theory of the *anima mundi*; see notes on *spīritus* ... *alīī*, 726, and on *rigor*, 730. The expression thus = 'and has left nothing save those pure elements from which life is ultimately derived' (728-729). It is the glorious privilege of rare souls, such as that of Anchises, to be reabsorbed, ultimately, after inhabiting once, and once only, a mortal body, into the *anima mundi*.

hās omnīs, ubi mille rotam volvĕre per annōs,
 Lēthaeum ad fluvium deus ēvocat agmine magnō,
 750 scilicet immemorēs supera ut convexa revīsant
 rūrsus, et incipiant in corpora velle revertī.”

Dixerat Anchīsēs, nātumque ūnāque Sibyllam
 conventūs trahit in mediōs turbamque sonantem,
 et tumultum capit, unde omnīs longō ōrdine posset
 755 adversōs legere et venientum discere vultūs.

“Nunc age, Dardaniā prōlem quae deinde sequātur
 glōria, quī maneant Italā dē gente nepōtēs,
 inlūstrīs animās nostrumque in nōmen itūrās
 expediam dictīs, et tē tua fāta docēbō.
 760 Ille—vidēs? —pūrā iuvenis quī nītitur hastā

748-749. hās omnīs (*animās*), but all these other souls, i.e. all the souls that are allowed to enter Elysium at all, save only those meant by *paucī*, 744. Note sharp adversative asyndeton at hās. The souls of which Anchises is now speaking are less perfect than the *paucī* of 744; their lot is, therefore, to be less glorious than that of the souls of the *paucī*, in that they must return to earth, to live in other bodies, *tarda . . . corpora*, 720-721. That lot is, it must be noted, less glorious than the lot of Anchises, even though the souls are to inhabit the bodies of the heroes of Rome! *mille . . . annōs*, only a thousand years, is manifestly a shorter period than *longa diēs*, 745. *rotam volvĕre per*: i.e. have completed the cycle of. The wheel is that of time. *deus*, heaven, as in iv. 440. *ēvocat*: sc. ex *Ēlysiō*.

750. *scilicet* emphasizes the thought of 750-751, but without the sarcastic or ironical force seen in 526, ii. 577, iv. 379. *supera . . . convexa*: as in 241.

752-787. Anchises shows Aeneas his future descendants, the Romans that are to be. First he points out the long line of Alban kings, ending in Romulus.

753-755. *sonantem*, murmuring, is explained by *strepit . . . campus*, 709. *adversōs*, as they faced him. *legere*, scan.

756. *deinde*, thereafter, i.e. after the reincarnation referred to in 748-751. It might be taken also as *thereafter*, in future days. *sequātur*, is to attend.

757-758. *Italā dē gente*, coming after *Dardaniā prōlem*, 756, reminds us of the Trojan origin of the Italian (i.e. Roman) race; cf. i. 19-22, etc. *animās*: object, as are the clauses in 756-757, of *expediam*, 759. We may say, also, that *animās* is in appos. with *prōlem*, 756. *nostrum . . . itūrās*, destined to enter into (become part of) our name, i.e. to be accounted Trojans, even as we are. With *itūrās* cf. *futūrae*, i. 712, with note. *nōmen*, glorious destiny; lit., 'name (and fame).'

760. *vidēs?*: sc. *eum*. *pūrā . . . hastā*: a spear without an iron head, given as a prize for bravery in war. Render either by repeating the Latin words, in the nominative case, or, freely, by a victor's spear. *Ille . . . pūrā . . . hastā* thus = 'Yonder gallant youth.' *nītitur*, supports himself by. With *pūrā . . . nītitur hastā* cf. *paribus nītens . . . ālis*, iv. 252.

proxima sorte tenet lūcis loca, prīmus ad aurās
 aetheriās Italō commixtus sanguine surget,
 Silvius, Albānum nōmen, tua postuma prōlēs,
 quem tibi longaevō sērum Lāvīnia coniūnx
 ēdūcet silvīs, rēgem rēgumque parentem,
 unde genus Longā nostrum dominābitur Albā.
 Proximus ille Procās, Trōiānae glōria gentis,
 et Capys, et Numitōr, et quī tē nōmine reddet,
 Silvius Aenēās, pariter pietāte vel armīs
 ēgregius, sī umquam rēgnandam accēperit Albam.
 Quī iuvenēs! Quantās ostentant, aspice, virīs
 atque umbrāta gerunt cīvīli tempora quercū!

765

770

761-762. *proxima . . . loca*, has by lot the next approach to the light. *lūcis* and *aurās aetheriās* (cf. *superās . . . aurās*, 128) both stand for 'the upper world.' *Italō . . . sanguine*: freely, a Trojan with admixture of Italian blood; cf. 763-765. That all who are to be named by Anchises will be at once Trojans and Italians has been clearly stated by 756-757. For the constr. cf. *magnō sē corpore miscet*, 727, with note.

763. *Albānum nōmen*: *Silvius* is said to have been the cognomen of all the Alban kings. *Silvius* is explained by *quem . . . silvīs*, 764-765.

764-766. *quem*: in translating begin a new sentence, *Him*, etc. *sērum*, a late-born son. *Lāvīnia*: see note on *genus . . . Rōmae*, i. 6-7. Cf. also 93, and ii. 783. *rēgem . . . parentem*, to be, etc. For the expression of purpose by an appos. see note on *mūnera . . . dū*, i. 636. *unde* = *ā quō*. Render 766 by a race descended from him, our race, will be lord and master, etc. *genus . . . Albā*: in i. 267-272 Vergil connects the name of Ascanius most closely with Alba Longa. Again, in i. 265-266, iv. 618-620 (see notes) it is clearly implied that Aeneas's life is not to be a long one. Inconsistencies (§ 52) in such important matters constitute a

serious blemish. *dominābitur* is used as in i. 285; see note there.

767-770. *Procās . . . Silvius Aenēās*: Alban kings. Various legends give the order of their reigns quite differently. *Numitōr*: for scansion see § 275. *quī . . . reddet*, one who will reproduce you. Cf. the use of *referō* in iv. 329, v. 564. *pariter . . . ēgregius*, a hero without a peer, etc.; cf. *pietāte . . . armīs*, 403, said of Aeneas, and Ilioneus's description of Aeneas in i. 544-545. *vel*, or even, if you will. Aeneas Silvius is to reproduce Aeneas in more than name. *sī*: as in v. 64; see note there. *accēperit Albam*: tradition said that Aeneas Silvius was kept long from the throne of Alba Longa.

771-772. *Quī . . . !*, What glorious . . . ! *aspice* is parenthetical, in sense a strengthened *ecce*. *gerunt . . . tempora*: we should say, as they wear, etc. (see note on *cantūs . . . dedere*, i. 398). Cf. *gestāmus pectora*, i. 567. *cīvīli . . . quercū*: an allusion to the *corōna cīvica*, of oak leaves, given to a Roman soldier who in battle saved the life of a fellow-citizen, at the same time killing that fellow-citizen's adversary. This honor was given to Augustus as the preserver of all the citizens of Rome.

- Hi tibi Nōmentum, et Gabiōs, urbemque Fidēnam,
 hī Collātīnās impōnent montibus arcīs,
 775 Pōmetiōs, Castrumque Inuī, Bōlamque, Coramque:
 haec tum nōmina erunt, nunc sunt sine nōmine terrae.
 Quīn et avō comitem sēsē Māvortius addet
 Rōmulus, Assaracī quem sanguinis Īlia māter
 ēdūcet. Viden, ut geminae stant vertice cristae,
 780 et pater ipse suō superum iam signat honōre?
 Ēn huius, nāte, auspiciīs illa incluta Rōma
 imperium terrīs, animōs aequābit Olympō,
 septemque ūna sibi mūrō circumdabit arcīs,
 fēlix prōle virum, quālis Berecynthia māter
 785 invehitur currū Phrygiās turrīta per urbīs,
 laeta deum partū, centum complexa nepōtēs,
 omnīs caelicolās, omnīs supera alta tenentīs.

773. Fidēnam: the name is usually pl.; cf. the sing. *Mycēna*, v. 52.

776. haec refers back to the towns mentioned in 773-775. For its gender see note on *hoc*, i. 17. **nōmina:** a picturesque way of saying 'famous places.' **nunc . . . terrae** = *though today*, etc. See note on *pauci . . . tenēmus*, 744. **sine nōmine:** freely, nameless.

777. Quin et: as in 735. **avō:** Numitor, 768. **comitem sēsē . . . addet:** i.e. will join him in the upper world. **Māvortius:** Romulus was son of Mars. Cf. i. 274-277.

778-780. Assaracī . . . ēdūcet, a son of Assaracus's blood, to be mothered and reared by Īlia. **Īlia:** see Vocabulary. Only the barest reference to the story of Romulus would be necessary for a Roman reader. **Viden** in form = *Vidēsne*. In sense, it = *Nōne vidēs?* **Viden, ut . . . stant:** Vergil felt *ut . . . stant* as an exclamation independent of *viden*; hence the indie. *stant*. We might punctuate thus: *Viden? Ut . . . stant . . . honōre!* **geminae . . . cristae:** a double-crested helmet was worn by Mars. **pater . . . superum:** Jupiter. For

superum, gen. pl., cf. i. 4, with note. **suō . . . honōre,** his own (i.e. his own peculiar, his own proper) distinction. The distinction was proper to Romulus as son of Mars. For this use of *suō* cf. that of *suum*, and *sua*, 641. 780 means that Romulus has the favor of Jupiter as well as of Mars.

781-783. auspiciīs: the ref. is to the famous omen of the twelve vultures which gave Romulus the right to name the city, newly built by himself and Remus, and to be its ruler. **animōs,** her spirit, her courage. With this verse cf. i. 287. **ūna,** single city though she is. **sibi,** for her protection: dat. of interest (§ 131).

784-787. fēlix, blessed. **prōle virum,** her array of warrior sons. For *virum* see § 100. **quālis . . . currū,** aye, blessed as is . . . when she rides, etc. **Berecynthia māter:** Cybele; see §§ 309, 311. **turrīta:** i.e. wearing the *corōna mūrālis*, a crown with decorations resembling battlements, given among the Romans to the soldier who first forced his way over an enemy's walls. Cybele wore this crown because she had taught men how to fortify cities.

Hūc geminās nunc flecte aciēs, hanc aspice gentem
Rōmānōsque tuōs; hīc Caesar, et omnis Iūli
prōgeniēs, magnum caelī ventūra sub axem.

790

Hīc vir, hic est tibi quem prōmitti saepius audis,
Augustus Caesar, dīvi genus, aurea condet
saecula quī rūsus Latīō rēgnāta per arva
Sātūrnō quondam; super et Garamantas et Indōs
prōferet imperium (iacet extrā sīdera tellūs,
extrā annī sōlisque viās, ubi caelifer Atlās
axem umerō torquet, stellīs ārdentibus aptum).
Huius in adventum iam nunc et Caspia rēgna

795

laeta . . . partū, joying in her array of sons divine, balances fēlix . . . virum, 784. deum: freely, children divine. centum: a round number, as in i. 416, but here it understates the total. complexa is of course to be taken freely, fond mother of; lit., 'with her arms about.' supera = caelestia. 784-787 = 'happy in her warrior brood, as Cybele is when she rides,' etc. The comparison is between fēlix prōle virum, 784, and laeta deum partū, 786. The human sons of Rome are complimented by being compared with the divine sons of Cybele.

788-807. Next Anchises points out the Julian family, especially Augustus.

788-790. *hanc . . . gentem, this gens (clan) of ours.* For this sense of *hic* see note on *hoc*, i. 78. *Rōmānōs . . . tuōs, your own kin, truest sons of Rome.* *tuōs:* as being directly descended from you. *Hic:* adv.; sc. est. *omnis . . . prōgeniēs, every member of the line of Iūlus. Iūli prōgeniēs:* cf. *Iulius* . . . *Iūlo*, i. 288, with notes. *ventūra, destined to come;* cf. *itūrās*, 758. *axem, vault, dome.*

791-794. *vir, true hero. quem . . . audis, of whose promised coming you hear so often.* Cf. i. 286, etc. *dīvi* (sc. *Caesaris*): Julius Caesar, who after his death was solemnly enrolled among the gods. *rūsus:* the first Golden

Age was that of Saturn's rule (§§ 310-311, 329). *rēgnāta . . . Sātūrnō:* cf. *rēgnāta Lycurgō*, iii. 14, with notes. *super . . . Indōs, beyond, etc.* The Garamantes were conquered in 19, but the Indi were never subdued by Augustus. In 20, however, the Parthians restored to Augustus the standards captured from Crassus in 53, and an embassy came to Rome from India. Vergil may be exaggerating these incidents into a formal conquest of the remote East. See also §§ 68-70. With this description of Augustus's achievements cf. i. 286-288.

795-797. *iacet . . . tellūs, there is (too) a land that lies, etc. sīdera* denotes the constellations or signs of the zodiac. *annī . . . viās, the path the sun follows in his yearly course,* denotes the zodiac itself. *extrā sīdera . . . viās* really = 'beyond the world of civilization'; cf. i. 567-568, with notes. *ubi . . . aptum* (cf. iv. 481-482) perhaps contains a ref. to Ethiopia, which was overrun in 22. Vergil does not say that the land to which he refers in 795-797 is to be conquered, but the context clearly suggests this thought.

798. *in, against, i.e. at the prospect of. et:* disregard this *et. iam nunc, even now, so long in advance.* Cf. *iam tum*, i. 18, with note. *rēgna, sovereignties, principalities.*

respōnsīs horrent dīvum, et Maeōtia tellūs,
 800 et septemgeminī turbant trepida ōstia Nili.
 Nec vērō Alcīdēs tantum tellūris obīvit,
 fīxerit acripedem cervam licet, atque Erymanthī
 pācārit nemora, et Lernam tremefēcērit arcū,
 nec quī pampineīs victor iuga flectit habēnīs,
 805 Līber, agēns celsō Nŷsae dē vertice tigrīs.
 Et dubitāmus adhūc virtūtem extendere factīs,
 aut metus Ausoniā prohibet cōsistere terrā?

Quis procul ille autem rāmīs insignis olīvae,
 sacra ferēns? Nōscō crīnīs incānaque menta
 810 rēgis Rōmānī, prīmam quī lēgibus urbem
 fundābit, Curibus parvīs et paupere terrā
 missus in imperium magnum. Cui deinde subībit
 ōtia quī rumpet patriae residisque movēbit

799-800. respōnsīs . . . dīvum: i.e. by reason of oracles which have predicted the coming of Augustus. **turbant, are all astir.** This (apparently) intransitive use of *turbō* is very rare. See § 151.

801-805. Nec . . . obīvit, *Verily, verily Alcides faced not so wide an expanse of lands, etc. fixerit . . . licet, granting that he pierced. Cf. licet . . . terreat, . . . licet . . . servet, 400-402, with notes. The position of licet after the subj. may be compared with that of sine in stringat sine, v. 163, and that of ōrō in ipsa canās ōrō, 76. nemora:* they had been plagued by a wild boar. For these exploits see Gayley (§ 362), pages 216-221. **Lernam . . . arcū:** cf. *bēlua Lernae*, 287, with note. **nec, nor yet did he;** sc. *tantum tellūris obīvit*, from 801. **iuga, team.** **Nŷsae:** see § 323. Hercules freed the world from monsters, Bacchus taught men the cultivation of wine; both thus contributed to the advance of civilization. The labors of Augustus are to be like theirs in kind, but greater than theirs in degree.

806-807. Et, which = *Et tamen* (cf. 744), joins 806-807 closely to 791-805;

'And, though Augustus is to do so much, is it possible that we (you and I) are still hesitating?', i.e. shall we not play our parts? The exhortation, diplomatic in form (in the use of the pl.), is of course meant for Aeneas alone. **virtūtem:** sc. *nostram*. **extendere factīs,** develop to the utmost through our deeds. **prohibet:** sc. *nōs*.

808-835. Anchises now points out the kings of Rome, and some of the heroes of the Republic, especially Pompey and Caesar.

809-811. incāna belongs with both nouns. **menta:** the pl. in *incāna . . . menta* is metrically convenient (§ 189). **rēgis:** Numa, to whom the Romans ascribed the foundation of most of their sacred rites. **prīmam, newly-founded, infant;** lit., 'the first part of' (see notes on *summā . . . undā*, i. 127, and on *prīmā . . . terrā*, i. 541). **fundābit, will make firm and secure.** **Curibus:** Numa was a Sabine, native of Cures. Join *Curibus* with *missus* (812).

812-813. Cui . . . subībit, He will be followed by, etc. residīs . . . virōs . . . dēsuēta . . . agmina (815): cf. *residīs . . . corda*, i. 722.

Tullus in arma virōs et iam dēsuetā triumphīs
 agmina. Quem iūxtā sequitur iactantior Ancus,
 nunc quoque iam nimium gaudēns populāribus aurīs.
 Vis et Tarquiniōs rēgēs animamque superbam
 ultōris Brūtī fascisque vidēre receptōs?
 Cōsulis imperium hic prīmus saevāsque secūrīs
 accipiet, nātōsque pater nova bella moventīs
 ad poenam pulchrā prō libertātē vocābit,
 infēlix; utcumque ferent ea facta minōrēs,
 vincet amor patriae laudumque immēsa cupīdō.
 Quin Deciōs, Drūsōsque procul, saevumque secūri
 aspice Torquātum, et referentem signa Camillum.

815

820

825

814-816. Tullus: sc. *Hostilius*, a warlike king; who resembled Romulus rather than Numa; he destroyed Alba Longa. **nunc quoque:** i.e. even as he will when he comes again to earth. **populāribus aurīs:** we must say 'the winds of popular favor,' or the like. Roman writers do not usually picture Ancus as a demagogue.

817-818. Vis . . . vidēre . . . ? *Would you see . . . ?* Tarquiniōs perhaps is meant to include Servius Tullius, who ruled between the two Tarquins. ultōris, *punisher*, or, freely, *who punished (them)*. The story of Brutus and Tarquinius Superbus was so well known that Vergil did not need to add eōrum (= *Tarquiniōrum*) to ultōris. fascis, *government, sovereignty*, of which the fascēs were the symbols. receptōs, *recovered*; sc. ā (by) Brūtō ā (from) Tarquiniūs. Cf. such expressions as *ex (ab) hoste recipere*. Brutus drove out the Tarquins and founded the Republic.

819-823. Cōsulis: join with both accusatives. saevās: because with them he put his own sons to death, when they plotted to restore the Tarquins; cf. 820-821. Brutus is to receive not only cōsulis imperium, but cōsulis insignia, the fascēs. nātōs . . . pater, *his sons, their father though he is*. moventīs, *when they set in motion*.

utcumque . . . minōrēs, *however after ages shall speak of this deed*. Ferō is often used of carrying things by word of mouth. This verse implies that in later times, perhaps in Vergil's day, the act of Brutus had been criticized; the act of the Liberators (§ 2) may well have caused, at least for a time, a reconsideration of the whole history of the Bruti. vincet, *will prevail*; lit., 'will conquer' every consideration that would, naturally, keep a father from putting his sons to death. laudum . . . cupīdō here denotes honorable ambition, which gives no heed to the talk of men (*fāma*; cf. 822, and iv. 173-197). With the words here cf. *laudumque arrecta cupīdō*, v. 138.

824-825. Quin . . . aspice: cf. *Quin morere*, iv. 547, with note. Drūsōs: Vergil had in mind esp. Drusus, brother of Tiberius, and son of Livia Drusilla, wife of Augustus. There is thus a compliment to the imperial household. saevum . . . secūri . . . Torquātum, *Torquatus, merciless wielder of the ax*; contrast the form of expression seen in *saevās . . . secūris* (sc. *Brūtī*), 819. For the name *Torquātus* see note on *pectore summō*, v. 558. signa: those captured by the Gauls during their advance on Rome, at the Battle of the River Allia, in 387.

- Illae autem, paribus quās fulgere cernis in armīs,
 concordēs animae nunc et dum nocte premuntur,
 heu! quantum inter sē bellum, sī lūmina vītae
 attigerint, quantās aciēs strāgemque ciēbunt,
 830 aggeribus socer Alpīnīs atque arce Monoeci
 dēscendēns, gener adversīs instrūctus Eōīs!
 Nē, puerī, nē tanta animīs adsuēscite bella,
 neu patriae validās in viscera vertite virīs!
 Tūque prior, tū parce, genus quī dūcis Olympō,
 835 prōice tēla manū, sanguis meus!
 Ille triumphātā Capitōlia ad alta Corinthō
 victor aget currum, caesis insignis Achivīs;

826-829. fulgēre: for form see § 112. **paribus . . . armīs:** the ref. is to Pompey and Caesar, who for so long a time seemed equal in power. Since *arma* = defensive (body) armor, *in* is correct. **et . . . premuntur,** and (for yet more days to come), so long as, etc. **premen-tur,** the future, would be more natural. **nocte:** i.e. the lower world; contrast *lūcis*, 761, with note. **inter sē,** against each other. Their war is to be a *bellum civile*. **bellum . . . ciēbunt:** cf. i. 541, v. 585. **sī:** used as in 770.

830-831. aggeribus, ramparts. The Alps are thought of as a wall barring out invaders from Italy. **socer:** Caesar; Pompey had married Caesar's daughter Julia. Render *socer* . . . *gener* by *father* . . . *son*. See note on *gener*, ii. 344. **dēscendēns:** it was with his Gallic legions, legions that came from Gaul across the Alps, that Caesar conquered Pompey. **adversīs:** neuter plural, *opposing* (forces). **Eōīs:** Pompey's forces were raised largely in Greece and Asia Minor.

832-833. puerī: Anchises thinks of them as warriors in their prime and so as younger than himself. They are his 'children,' too, as being his descendants. **nē . . . neu . . . vertite:**

for this form of prohibition in the second person see §§ 170-171. **patriae:** join with both accusatives. Note the alliteration (§ 252) in this verse.

834-835. parce: freely, *show mercy*. **genus . . . Olympō:** Caesar, descendant, through Iūlus, Aeneas, Anchises, and Venus, of Jupiter himself; see note on *genus invisum*, i. 28. The appeal to Caesar is a compliment; the greater can afford to take the initiative toward measures of peace. **sanguis meus,** blood of my blood.

836-853. Anchises now points out other heroes of the Republic, and declares in what the real greatness of Rome is to consist.

836-837. Ille . . . currum: the ref. is to Lucius Mummius Achaicus, who captured Corinth, in Greece, in 146. **triumphātā . . . Corinthō:** abl. abs., in part temporal, in part causal. Render freely by *for triumph over Corinth*. **Capitōlia . . . currum:** i.e. will celebrate a triumph. Triumphal processions came into the city from the Campus Martius, passed round to the Forum, and moved up to the Temple of Jupiter Capitolinus, on the Capitoline Hill.

ēruet ille Argōs, Agamemnoniāsque Mycēnās,
 ipsumque Aeacidēn, genus armipotentis Achillī,
 ultus avōs Trōiae, templa et temerāta Minervae. 840
 Quis tē, magne Catō, tacitum aut tē, Cosse, relinquat?
 Quis Gracchī genus, aut geminōs, duo fulmina belli,
 Scīpiadās, clādem Libyae, parvōque potentem
 Fabricium, vel tē, sulcō, Serrāne, serentem?
 Quō fessum rapitis, Fabiī? Tū Maximus ille es, 845
 ūnus quī nōbis cūnetandō restituis rem!

838-840. *ēruet* . . . *Mycēnās*: cf. i. 284-285, with notes. *ille*: some hero of Rome, distinct from Mummīus (836-837); see notes on 839. For *Ille* . . . *ille* (836, 838) see note on *Tū*, 845. *Aeacidēn*: the ref. is not certain, but is probably to Perseus, King of Macedonia, defeated by Lucius Aemilius Paulus, in 168. In this view *ille*, 838, will refer to Paulus. This defeat did not, to be sure, involve the conquest of all Greece, for Corinth and the Peloponnesus were yet to be taken, but Aemilius's victory was a very famous success, and Vergil is strict as a poet rather than with strict historical accuracy. *genus* (*son*) . . . *Achillī*: other Latin writers agree with Vergil in calling Perseus a descendant of Achilles. *ultus*, *avenging*. *et*: for position see § 236. *temerāta*: by the act of Ajax (i. 41), and by the theft of the Palladium, ii. 165-175. *Minervae*: sc. *Trōiānae*, out of *Trōiae*.

841. *tacitum*, *unheralded*. In poetry *tacēō* is often transitive, 'to keep silence about.'

842-844. *Quis*: sc. *tacitum relinquat*, out of 841. *Gracchī genus*, the *Gracchan line*, including not merely the two famous tribunes, but Tiberius Sempronius Gracchus, who distinguished himself in the Second Punic War. *fulmina*, *thunderbolts*. *Scīpiadās*: Africanus Maior and Africanus Minor. *clādem Libyae*: due to the victories

of the Scipios, at Zama in 202, at Carthage in 149. *parvō* . . . *potentem* may = (1) 'rich on little,' or (2) 'powerful by means of little,' i.e. powerful though he had but slight resources, nothing in fact save his own *virtūs*. In either view, *parvō* is instr. ablative. If (1) is the right view, then Vergil is praising, as other writers often do, the contented spirit of Fabricius and his incorruptibility. *sulcō* . . . *serentem*: Regulus was at work on his farm when the news came to him of his election as consul.

845-846. *Quō* . . . *rapitis* (*mē*), *Fabiī?*, *Whither are you hurrying me—all wearied though I am, ye Fabiī?*, i.e. 'Why do you crowd on me so and press me to sing your exploits?' This is an effective way of breaking off an enumeration before it becomes wearisome. *Tū*: Anchises points to the proper shade or spirit, as he had done when he said *ille*, 808, *Illae*, 826, *Ille*, 836, *ille*, 838. *Maximus*: Quintus Fabius Maximus Cunctator, Hannibal's famous opponent. Avoiding battle, he sought to wear Hannibal out by a policy of delay. *ūnus* . . . *rem*: a line modeled on a verse of Ennius (§ 77), which was very popular with the Romans. *ūnus*, *single-handed*, i.e. *unaided*. *restituis*: for the pres. after the fut. in 829, 837, 838, see note on *manēre*, ii. 194. *rem* = *rem publicam* (*nostram*), *our commonwealth*.

Excūdent aliī spīrantia mollius aera
 (crēdō equidem), vīvōs dūcent dē marmore vultūs,
 ōrābunt causās melius, caelīque meātūs
 850 dēscribent radiō, et surgentia sīdera dīcent:
 tū regere imperiō populōs, Rōmāne, mementō
 (hae tibi erunt artēs), pācisque impōnere mōrem,
 parcere subiectis, et dēbellāre superbōs.”

Sic pater Anchīsēs, atque haec mīrantibus addit:
 855 “Aspice, ut insignis spoliis Mārcellus opīmīs
 ingreditur, victorque virōs superēminet omnīs.
 Hic rem Rōmānām magnō turbante tumultū

847-848. Excūdent (sc. *ex aere*): strictly a prophecy, but used here to concede for the sake of argument something which, being still in the future, is really debatable; in other words the fut. indic. here = *quamvis* or *licet* with a subj. (cf. 802-803). There are four examples of this use in 848-850. **aliī** refers, of course, to the Greeks. **spīrantia . . . aera**: i.e. statues that seem to be alive. **mollius**, more delicately; sc. *quam tū, Rōmāne*, comparing 851. **crēdō equidem**, *I believe this, in deed and in truth*. Vergil now grants, in point of fact, what, by the general form of 847-850, he had seemed to grant only for the sake of argument.

849-850. ōrābunt . . . melius: Cicero would not have granted this, but, in order to enforce his point in 851-853, Vergil admits the superiority of the Greeks even in the one department of literature in which the Romans specially distinguished themselves. **caelī**: here by metonymy for the heavenly bodies. **radiō**, rods, pointers.

851-852. tū: see notes on *Tū*, 845, and on *tū nē . . . timē*, ii. 606-607. **regere . . . mementō**: a forceful substitute for the fut. of positive statement which would naturally follow 847-850. **hae** gets its meaning in part from 851, in part from *pācis . . . super-*

bōs, 852-853. For its gender see note on *hoc*, i. 17. **artēs**, accomplishments, graces, is neatly used; skill in government is to be to the Romans what sculpture, oratory, and science are to the Greeks. With 851-853 cf. i. 263-264 (said of Aeneas), with notes. 847-853 are a splendid summing up of 756-846, embodying in brief the characteristics of Rome as seen in the deeds of its heroes. Cf. §§ 62-67.

854-901. Anchises now points out the Marcelli, especially the Younger Marcellus, son of Octavia, the sister of Augustus. He then tells Aeneas what awaits him in Italy, and finally sends him back to the upper world through one of the gates of dreams.

854. mīrantibus, for his astonished hearers; sc. *eis = Aenēae et Sibyllae*.

855-856. Aspice, ut . . . superēminet: cf. *Viden, ut . . . stant*, 779, with note. **spoliis . . . opīmīs**: see *opīmus* in Vocabulary. These spoils were taken thrice in Roman history. Marcellus (855) gained them from the Insubrian Gauls, in the year 222. **ingreditur**, strides upon the scene (*in-*). **victor**, in his hour of victory. **virōs**, true heroes though they are. For the picture in *virōs . . . omnīs* cf. that of Diana, *gradiēns . . . omnīs*, i. 501.

857-859. rem Rōmānam: join with both *turbante* and *sistet*. For *rem* cf.

sistet, eques sternet Poenōs, Gallumque rebellem,
tertiaque arma patrī suspendet capta Quirīnō."

Atque hīc Aenēās (ūnā namque ire vidēbat 860
ēgregium fōrmā iuvenem et fulgentibus armīs,
sed frōns laeta parum et dēiectō lūmina vultū):

"Quis, pater, ille, virum quī sīc comitātur euntem?

Filius anne aliquis magnā dē stirpe nepōtum?

Quis strepitus circā comitum! Quantum instar in ipsō! 865

Sed nox ātra caput tristī circumvolat umbrā."

846. **tumultū**: this word was used esp. of Gallic uprisings; the verse thus repeats the thought of 855-856. **eques sternet**, *his horses' hoofs will trample under foot*; lit., 'he, as horseman, will,' etc. Marcellus's battle with the Gauls was largely a cavalry fight; he may have won fame in like manner against the Carthaginians (he fought with distinction against Hannibal), but we have no certain evidence to that effect. **tertia . . . arma . . . capta**: i.e. the third set of *spolia opima*. The first two were dedicated to Jupiter Feretrius. **patrī . . . Quirīnō**, *in honor of*, etc., *as gift to*, etc. For dat. see § 131.

860. **Aenēās**: sc. *ait* or *exclāmat*. **ūnā**: sc. *cum Mārcellō* (855). Render **ūnā . . . vidēbat** by *he saw moving side by side* (with Marcellus).

861. **iuvenem**: the younger Marcellus, son of Octavia, sister of Augustus; cf. § 45. In 25 he married Julia, daughter of Augustus, and was marked out as the latter's successor, but he died in 23, at the age of 20. This event caused universal sorrow.

862. **laeta parum**: a good example of litotes; see note on *nōn simīlī*, i. 136. The words belong also with **lūmina**. Render 862 by *but his brow, his eyes, and his downcast look all alike lacked joy*. **dēiectō . . . vultū** is a loose abl. of char., = 'downcast in look,' with **lūmina**. See note on *praestantī corpore*, i. 71. His sorrow was

due to a premonition of his early death. Marcellus displays already the characteristics which belong rather to his destined life in the world above. Cf. what is said in 815-816 of Ancus Martius. Cf., also, the use of the present tense in *restituis*, 846, with note there.

863-864. **virum**: i.e. the Marcellus of 855-859. **anne** for the simple *an* is not very common in the best prose; it occurs, however, in both independent and dependent questions. **nepōtum**: sc. *nostrōrum*. The alternatives in 864 are (1) son, (2) some remoter descendant.

865-866. **Quis . . . comitum (est)!** *What plaudits of attendants ring about him!* We should have expected the adj. *quī*. In 141 *quī* is used for *quis* (indef. pronoun). **comitum**: Marcellus has his admiring attendants now, even as the great on earth have them. In Vergil's day *comes* was practically a technical term for a member of the suite of a prince of the ruling house. **strepitus** points to the number of the *comitēs*; cf. *strepit . . . campus*, 709. **instar** has occurred in ii. 15, iii. 637, but with different meaning and construction. Here it = *true greatness, ideal worth*. **ipsō**: i.e. in him independently of his great ancestor (855, 863), in whose company he is, or of the *comitēs*. With 866 cf. ii. 360. The verse has ref. to Marcellus's early death.

- Tum pater Anchīsēs lacrimīs ingressus obortīs:
 "Ō gnāte, ingentem lūctum nē quaere tuōrum.
 Ostendent terrīs hunc tantum Fāta, neque ultrā
 870 esse sinent. Nimum vōbīs Rōmāna propāgō
 vīsa potēns, superī, propria haec sī dōna fuissent.
 Quantōs ille virum magnam Māvortis ad urbem
 Campus aget gemitūs, vel quae, Tiberīne, vidēbis
 fūnera, cum tumulum praeterlābēre recentem!
 875 Nec puer Īliacā quisquam dē gente Latīnōs
 in tantum spē tollet avōs, nec Rōmula quondam
 ūllō sē tantum tellūs iactābit alumnō.
 Heu! pietās! heu! prīscā fidēs invictaque bellō
 dextera! Nōn illi sē quisquam impūne tulisset

868-871. *quaere* here=*inquīre, search into, probe*. *tuōrum*, *your descendants*. *Ostendent . . . tantum*, *will merely give a glimpse of*. *ultrā esse, to live longer*. *propāgō*, *race, line*. *vīsa*: *sc. est. propria, securely its own*, refers back to *Rōmāna*, 870; see note on *propriam*, i. 73. *haec . . . dōna*, *such a gift as he*. *sī . . . fuissent*: not a contrary to fact condition, but a condition in O. O., dependent on *vōbis . . . vīsa (est)*, which = *putāstis* or *existimāstis*. The protasis is contained in *Nimum . . . potēns*. In O. R. we should have *nimum Rōmāna propāgō sūt potēns, propria sī haec dōna fuerint*. *Nimum . . . fuissent* is a fine tribute to the might of Rome and its sons. Even the gods were jealous of that might!

872-874. *magnam . . . urbem*: cf. *Māvortia . . . moenia*, i. 276-277, also said of Rome. *Māvortis*: join both with *urbem* and with *Campus*. *Campus*: the Campus Martius, in which stood the mausoleum built by Augustus; in this Marcellus was buried. *aget, will drive, will send*. *vel*: for *vel* with a question (exclamation); see note on i. 11) cf. note on *aut . . . ve*, i. 369-370. In translating, disregard *vel*. *Tiberīne*: the address is

to the god of the river. *fūnera*: for the pl. see §§ 189-190. *tumulum . . . recentem*: the mausoleum of Augustus, built, for himself and his family, in 27, only four years before the death of Marcellus.

875. *quisquam* = *quisquam alius (alter)*.

876-877. *spē*, *by the hopes he inspires*, concerning his future greatness. *avōs, sires*, his dead ancestors, who are looking forward with pride to his future greatness, even as Anchises himself has been dwelling on that greatness. *quondam, ever*; the word is rarely used of the future. *ūllō = ūllō aliō (alterō)*. *sē tantum . . . iactābit, take such pride in*.

878-879. *Heu! . . . dextera!*: we should say something like *Alas for his devotion to duty, for his honor, honor of the olden days, etc.* *pietās . . . dextera* is a rhetorical and forceful way of intimating that Marcellus possessed all these qualities. *tulisset*: Vergil effectively makes Anchises overleap the years that are to elapse before Marcellus comes to life, and speak of him as if he were already dead. In fact, of course, Vergil is giving his own feelings as he looks back on Marcellus's early death.

obvius armātō, seu cum pedes īret in hostem, 883
 seu spūmantis equī foderet calcāribus armōs.
 Heu! miserande puer, sī quā fāta aspera rumpās!
 Tū Mārcellus eris! Manibus date līlia plēnīs
 purpureōs spargam flōrēs, animamque nepōtis
 hīs saltem accumulem dōnīs, et fungar inānī 885
 mūnere."

Sic tōtā passim regiōne vagantur
 āēris in campīs lātīs, atque omnia lūstrant.
 Quae postquam Anchīsēs nātum per singula dūxit,
 incenditque animum fāmae venientis amōre,
 exin bella virō memorat quae deinde gerenda, 890
 Laurentisque docet populōs, urbemque Latīnī,
 et quō quemque modō fugiatque feratque labōrem.

882. sī . . . rumpās, *mayest thou in some way*, etc. For this form of wish or prayer cf. *Sī . . . ostendat*, 187-188, with note. This prayer forms the protasis to *Tū . . . eris*, 883; see note there.

883-885. *Tū . . . eris!*, *True Marcellus will you be!* ('if my prayer, *sī . . . rumpās*, shall be answered'). *date . . . fungar* (885): for the constr. cf. *Date . . . abluam . . . legam*, iv. 683-685, with note on *Date*. Render thus: *Give me lilies, bright-hued flowers! Let me scatter them with full hands and . . . heap high . . . and discharge*, etc. *purpureōs . . . flōrēs*, *bright-hued flowers*, is in appos. with *līlia*. See note on *lūmen . . . purpureum*, i. 590-591. *animam*, *shade, spirit*; Anchises fancies himself at the grave of Marcellus, rendering the proper offerings. *hīs saltem, these at least, and inānī, empty, idle*, strengthen each other.

886. *mūnere* is explained by *Manibus . . . dōnīs*, 883-885. *Sic*: i.e. marking the various shades and holding converse as to their future. *vagantur*: sc. *Anchīsēs et Aenēās et Sibylla*. It may be noted that, since 752, there has been no mention of the Sibyl.

In iii. 441-460, verses spoken by Helenus, Vergil declared that the Sibyl was to reveal to Aeneas his fortunes, etc. In Book VI, however, Vergil, using a far better and more effective plan, puts the great prophecy to Aeneas into the mouth of the spirit of Anchises, one of the favored *pauci*, 744. The prophecy in 756-805, 808-885, and that on the shield (viii. 626-728) are the greatest revelations made to Aeneas. See §§ 63, 72, 86.

887. *āēris* = an adj., *misty*.

888-889. *per singula dūxit*: cf. *perque omnia dūxit*, 565. *venientis*: mark the tense; *fāmae venientis* = *the glorious destiny already drawing near*.

890-892. *virō*, *his hero son*. *Laurentis . . . populōs*: cf. *Laurentem . . . Thybrim*, v. 797. Note that no details are given of Aeneas's personal fortunes (cf. *tua fāta*, 759). It would have been grievously inartistic to prophesy Aeneas's fortunes in detail, and then to describe them in detail. The speech of the Sibyl, 83-97, contained little, if anything, not already known to Aeneas. For like artistry see note on *verba . . . singula*, iii. 348, at the end.

Sunt geminae somnī portae, quārum altera fertur
 cornea, quā vērīs facilis datur exitus umbrīs,
 895 altera candentī perfecta nitēns elephantō,
 sed falsa ad caelum mittunt insomnia Mānēs.
 Hīs ubi tum nātum Anchīsēs ūnāque Sibyllam
 prōsequitur dictīs, portāque ēmittit eburnā,
 ille viam secat ad nāvis sociōsque revīsīt.
 900 Tum sē ad Cāiētae rēctō fert litore portum.
 Ancora dē prōrā iacitur; stant litore puppēs.

893-894. *somnī* stands for *somniōrum*, which would here be unmetrical. *fertur* = *dīcitur*, is represented as. For the mention of tradition here cf. *audita*, 266. *exitus*, *egress*. *umbrīs*: the shades are thought of here as bringing messages to sleeping mortals. Cf. 695-696, with notes.

895-896. *perfecta nitēns*, fashioned in shining splendor. *sed*: sc. *per hanc*. *falsa . . . insomnia*, false are the visions that by it the Manes, etc. We may compare with 894-896 the delusiveness of the gold and the silver caskets in Shakespeare, *The Merchant of Venice*.

897-898. *Sibyllam*: Vergil now rightly recalls the Sibyl sharply to our thought (see note on *vagantur*, 886). *prōsequitur*, *escorts*. This verse, meter apart, would run, correctly, and more

simply, thus: *dictīs ad portam eburnam prōsequitur eāque ēmittit. portā . . . eburnā*: for case see § 159. Dreams after midnight were accounted true both by the Greeks and by the Romans (see notes on v. 738-739). Vergil, in making Aeneas issue by the gate of false dreams, is indicating that Aeneas comes forth from the underworld before midnight. For hints concerning the time of Aeneas's stay in the lower world see 255, 535-539, with notes. See also notes on 266-267, at the end. Aeneas is in the land of the shades from dawn till nearly midnight.

900. *rēctō . . . litore*, straight along the shore; cf. *adversō flūmine*, etc., and see § 159. The Sibyl's return to her temple is taken for granted (§ 254).

901. Cf. iii. 277.

P. OVIDĪ NĀSŌNIS
METAMORPHŌSEŌN
LOCĪ SĒLĒCTĪ

INTRODUCTION

OVID

I. OVID'S LIFE

Sources of Our Knowledge.—We have no important ancient 364 biography of Ovid. Our knowledge of his life is derived almost wholly from what he tells us himself (§ 374). The sources on which we rely for the details of Ovid's life are thus very different from those on which we draw for a knowledge of Vergil (§§ 36-37).

Ovid's Birth; Influence of His Birthplace and of the Time 365 of His Birth.—*P. Ovidius Nāsō* was born on March 20, 43 B.C., at Sulmo, a town about ninety miles east of Rome. He was thus a provincial (§ 38). The natural beauties of his native district, especially the mountains and the cold streams, early appealed to his imagination, and led him to careful observation and sympathetic study of the outside world. An appreciation of nature is one of the striking characteristics of his poetry.

Ovid was only twelve years old when the Battle of Actium 366 was fought (§ 15). Thus, by the time Ovid came to manhood, Augustus's personal government was a fact that Ovid never thought of challenging. He had not been sorrowfully conscious in impressionable years, as Vergil had been, of the passing of the Republic (§§ 1-15, 43). He had not fought, as Horace had, on the losing side (§ 31). We miss, therefore, in Ovid the passionate patriotism which marks Vergil's *Georgics* and *Aeneid*, and Horace's more important *Odes*.

- 367 Ovid's Parentage; His Family.**—Ovid's father was a man of equestrian rank, and a wealthy landowner. A brother, exactly one year older than Ovid, died at the age of twenty. Ovid was thrice married. The first two marriages were of short duration; the third lasted many years, in fact, till his death. Of this last wife, Ovid speaks in high terms; he commends her devotion to him in his exile (§ 371). He had a daughter, apparently by his second wife.
- 368 His Education.**—Ovid was brought to Rome at an early age by his father, to study there. With his father's desire that he should devote himself to the law and a public career he had no sympathy (§ 369). The study that attracted him most was rhetoric; all his writings show clearly the effects of such study. Ovid traveled extensively in Greece and Asia Minor; he visited Athens and Troy (§§ 54-57). He tells us that he studied at Athens; what he studied he does not say. He lived also in Sicily for nearly a year. In his references later to the East and to Sicily Ovid shows himself deeply sensitive to the charms of climate, the seashore, and inland scenery (§ 365), and keenly alive to the suggestions of legend, poetry, and history called forth by such places as Troy and Athens.
- 369 His Public and Social Career.**—After serving in minor civil and judicial offices, Ovid gave himself to a life of ease and social pleasures, and to the composition of his poems. He had the qualities that make for social success. He was capable of showing warm friendship, and of winning the friendship of others. His capacity for seeing the humorous side of things (§ 394), and of touching all subjects in a light, often a mocking, vein made his earliest writings welcome.
- 370 His Earliest Poems; Poetic Associates; Patrons.**—Ovid tells us that, when he was a boy, the Muses, i.e. the goddesses of poetry, strongly attracted him. When he was still very young, he gave public readings of his poems, especially of the *Amōrēs* (§ 373), through which he won the attention of

various poets. He knew well, for example, Propertius (§ 34), and Aemilius Macer, of Verona; he was acquainted, too, with poets of the preceding generation, Horace (§ 31) and Tibullus (§ 34). 'Vergil,' he says, 'I only saw.' Maecenas (§§ 17, 44) he nowhere mentions. Ovid's three patrons, M. Valerius Messalla Corvinus, Cotta Messalinus, son of Messalla, and Fabius Maximus, belonged to a circle different from that of Maecenas.

His Banishment.—In 8 A.D. when he had published his erotic 371 poems (§ 373), and had in fact written, though he had not published, his *Fāstī* (§ 375) and his *Metamorphōsēs* (§§ 376-400), Ovid was suddenly notified, that, by order of Augustus, he must retire to a place called Tomis, on the Black Sea, near the mouth of the Danube. How he had offended Augustus we do not know. His lack of serious purpose, his devotion to pleasure, his irresistible tendency to make sport of all things (§§ 369, 373, 375, 394), and other characteristics of his writings must always have irritated Augustus. Some particular event, about which we can only guess, led Augustus at last openly to display his resentment against Ovid.

His Life at Tomis.—Some time in 9 A.D. Ovid reached 372 Tomis—a small place, half-civilized, cold and bleak, exposed to frequent attacks by the neighboring barbarians. To a man of Ovid's type (§ 369), life at such a place must have been a sore trial, even though we discount what he wrote about it, in his many appeals for remission or modification of his punishment (§ 374). His lot was, in fact, far less bad than it might have been. Thus, the sentence of banishment (§ 371) did not deprive him of his property; hence he was free from anxiety, in financial matters, either for his wife and daughter (§ 367) or for himself. He won the respect and the liking of the natives at Tomis. He busied himself with writing various poems, chief among which were his appeals, direct or indirect, to Augustus for remission or modification of the sentence of banishment. Those appeals were in vain. He died at Tomis in 17 or 18 A.D.

II. OVID'S WORKS

1. WORKS OTHER THAN THE *METAMORPHŌSĒS*373 **Erotic Poems:** *Amōrēs*, *Ars Amātōria*, *Hērōides*.—

Ovid's earliest writings belong to the field of erotic, that is, love, poetry. In them Ovid deals with love in the frankest terms, but without hint that there was in his own life any consuming passion. In the *Amōrēs*, he recounts, in three books, his love—probably fictitious—for a certain Corinna. The work is an amusing parody of the seriousness with which such writers as Tibullus and Propertius (§ 34) had treated the theme of love. The *Ars Amātōria* is a mock didactic poem concerning the way in which men may win and keep the love of women (Books 1-2), and in which women may win and keep the love of men (Book 3). The *Hērōides*, or *Epistulae Hērōidum*, are twenty-one letters from famous heroines of mythology to absent husbands or recreant lovers. Some of these were, perhaps, not written by Ovid. The most famous are letters from Penelope to Ulysses, from Medea to Jason, and from Dido to Aeneas.

374 **Poems Written at Tomis.**—At Tomis, Ovid wrote the *Trīstia*, *Laments*, in five books, and the *Epistulae ex Pontō*, in four books. In the *Trīstia* he describes his journey to Tomis, and his life there; he defends himself against the charges which, he thinks, led to his banishment; and makes appeal to Augustus for a remission or modification of his sentence. There is much biographical material (§ 364). In the *Epistulae ex Pontō* Ovid addresses some twenty different persons at Rome, likely to have influence with Augustus, begging them to intercede in his behalf. In their revelation of the effect on Ovid of his punishment, and their testimony to his life at Tomis, both the *Trīstia* and the *Epistulae ex Pontō* have a deep personal interest. We must remember, however, that it was to Ovid's advantage, in making appeals for mercy, to paint, without relief, his life at Tomis.

The *Fāstī*.—The *Fāstī* was first published, in a revised 375 form, after Ovid's banishment (§ 371), and after the death of Augustus. As we now have it, it consists of six books. It deals with the religious festivals that fell between January 1 and June 30; a book is devoted to each month. The term *Fāstī* (sc. *Diēs*) meant, properly, a list of the days on which it was lawful (*fās*) to transact legal and other business. *Diēs fāstī* imply, by contrast, *diēs nefāstī*, days on which it was unlawful (*nefās*) to transact business. Naturally, to such lists remarks were added to explain why a day was classed as *fāstus* or as *nefāstus*. Thus the term *Fāstī* came to equal our word *calendar*. Hence Ovid's *Fāstī* is "A Religious Calendar in Verse." Ovid has much to say of the details of festivals and of their origins; he dwells on human incidents connected with the celebrations, especially on those of a humorous character (§§ 369, 394). The *Fāstī* is the only systematic treatise on Roman religion that has come down from ancient times. Ovid's support of religion was, however, formal, and perhaps an attempt to offset the effect on Augustus of his erotic poems (§§ 371, 373). Ovid was not temperamentally religious, as Vergil was (§ 39); he had no serious belief in the orthodox Roman religion, or in the orthodox Greco-Roman mythology.

2. THE *METAMORPHŌSĒS*

(A) GENERAL DESCRIPTION

Brief Survey.—The greatest work of Ovid's life is his *Meta-* 376 *morphōsēs*, in fifteen books (about 12,000 verses). In the opening verses he declares his purpose to be 'to tell of bodies changed into new forms, from the beginning of things to the present day.' He first describes the transformation of primal chaos into the ordered universe, and then recites over two hundred tales, most of them involving transformations, usually of human beings into trees, rocks, birds, beasts, water, or stars. The tales are, for the most part, Greek in origin. But in Book XIII 377

Ovid describes the voyage of Aeneas (§§ 55, 56, 59) from Troy to Italy. From this tale he passes on to other Roman themes, such as the deification of Aeneas, Romulus, and Julius Caesar, and the appearance of the new star into which, in popular belief, the soul of Julius Caesar was transformed. There is flattery of Augustus, as Julius Caesar's greater son, but, it should be remembered, the publication of the *Metamorphōsēs* came during Ovid's banishment, when he was using every means to effect his recall (§ 374).

(B) DETAILED OUTLINE OF THE METAMORPHŌSĒS

- 378 The Flood; Deucalion and Pyrrha; Daphne; Iō; Phaethon.**—After he has described the transformation from chaos to the ordered universe (§ 376), Ovid tells the tale of man's sinning, until, in punishment of human wickedness, Jupiter overwhelmed the world by a flood. Only the pious Deucalion and Pyrrha, his virtuous wife, escaped. Taught by the oracle of Themis, they flung stones over their heads, which were
- 379** changed into men and women (1. 313-415: Selection I, pages 517-526). The earth now bore strange creatures, among them the Python, a dread dragon at Delphi. This Apollo slew; to commemorate the deed, he instituted the famous Pythian Games at Delphi. The victor's prize here was an oak garland, because as yet the laurel did not exist. Ovid then narrates Apollo's love for Daphne, and his pursuit of her, until, in answer to her prayer to her father, the river-god Peneus, she was changed into the laurel (452-566). To the palace of Peneus, in the Vale of Tempe, in Thessaly, Greece, various river-gods came at the news of the fate of Daphne. Only Inachus was absent,
- 380** because he was grieving for his daughter Iō, beloved by Jupiter, and, in consequence, driven by Juno through sorrows innumerable. Argus, of the countless eyes, set all round his head, guarded the heifer into which, to save her from Juno's vengeance, Jupiter transformed Iō. When Argus was slain by Mercury, Juno set his eyes in the tail of her favorite bird,

the peacock. Iö, at last restored to human form, was worshiped as a goddess in Egypt (568-747). Her son, Epaphus, 381 had a comrade, Phaëthon, whose mother, a nymph, had told him that he was son of Apollo. Since his playfellows doubt this, Phaëthon declares that he will visit Apollo in heaven, and learn the truth (748-779). In Book II (1-328: Selection II, pages 527-554), Ovid tells how Phaëthon drives the chariot of his father, Apollo, the sun-god (§ 317), till, losing control of the steeds, he sets the earth afire. To save the world, Jupiter kills Phaëthon with his thunderbolt; his sisters mourn for him till they are transformed into poplars; their tears are changed into amber (330-366).

Europa; Cadmus.—Mercury now helps Jupiter to win the 382 maid Europa (833-875). He drives the cattle of her father, Agenor, King of Phrygia, from their usual pasture-ground, on a mountain side, to the seashore, where Europa was wont to frolic with her Tyrian maidens. Jupiter takes his place in the herd as a beautiful snow-white bull. The princess, charmed by the animal, pets him, and ventures even to sit upon his back. Little by little the bull moves toward the sea, till at last, plunging into the waves, he bears Europa off to Crete. This leads to the story of Cadmus (3.1-137: Selection III, 383 pages 555-566). The sorrows of Cadmus's family, all traceable to his killing of a dragon sacred to Mars, are next recounted—the tale of Actæon, Cadmus's grandson, killed by his own hunting-hounds (143-252), the story of Semele, daughter of Cadmus (260-315), and the account of the rending of Pentheus, King of Thebes, grandson of Cadmus, by the Bacchantes, because he opposed the rites of Bacchus (513-733). Within these tales is set the beautiful story of Echo and Narcissus (339-510).

Pyramus and Thisbe.—Taught by the fate of Pentheus, 384 the people of Thebes now ardently worship Bacchus—all save Alcithoë, daughter of Minyas, and her sisters. They stay at home, busy, with their slave-women, at household

- tasks, such as spinning wool (4. 1-41). To lighten their toil, one tells the tale of Pyramus and Thisbe (55-166: Selection IV, pages 567-575). In Book IV, also, Ovid tells how Cadmus, finding his sorrows too much to bear, prays to be changed into a snake; he and his wife, Harmonia, are so transformed. In their altered form they take great comfort in the deeds of their grandson, Perseus. One of these is the rescue of Andromeda (663-764: Selection V, pages 576-584).
- 385** In Book V, Ovid tells how Pluto carried off Proserpina, daughter of the goddess Ceres, to the underworld, to be his wife (385-437). In Book VI, we read of Arachne, who would not acknowledge herself inferior to the goddess Minerva in spinning and weaving wool; changed into a spider, she spins forever (5-145).
- 387** **Niobe; Medea; Pasiphaë and the Minotaur.**—Arachne's friend Niobe learns of her fate, but is not warned thereby to speak reverently of the gods (165-312: Selection VI, pages 585-595). Book VI deals, too, with Tereus, Philomela, Procne, and Itys (424-674). In Book VII we have the story of Medea and Jason (1-403: for part of this see Selection VII, pages 596-609). Book VIII begins with a reference to various stories relating to Minos, King of Crete (1-151), especially the love of his daughter Pasiphaë for a beautiful bull, by whom she was mother of a dreadful man-eater, the Minotaur.
- 388** **Daedalus.**—To hide this monster, Daedalus, the master craftsman, built, at Minos's bidding, the famous Labyrinth, whose mazes none could, unaided, solve. But Theseus, helped by Ariadne, Minos's daughter (whom Daedalus had told what to do), slays the Minotaur, comes back in safety to the entrance, and carries off Ariadne (152-182). Daedalus, kept in Crete by Minos, makes wings for himself and his son, Icarus, and leaves the island (183-235: Selection VIII, pages 610-613).
- 389** **Philemon and Baucis.**—In Book VIII, again, is the famous tale, beautifully narrated, of the pious aged couple, Philemon

and Baucis (616-724: Selection IX, pages 614-623). Out of their poor store, they freely entertain Jupiter and Mercury, when the latter, disguised as mortals, visit them. Bidden to ask a gift in return, they beg only that they may be guardians of the temple into which they had seen their own house transformed, when the gods had overwhelmed by a flood all other folk of the neighborhood in punishment for their selfishness. Their wish is granted; after long service as such guardians they are changed into trees.

Orpheus and Eurydice.—In Book IX we find various adventures of Hercules, and a description of his death (1-272). Later comes the tale of Iphis, born a maiden, but transformed, by the goddess Isis, into a youth, who wins Iänthe (666-797). In Book X is the tale of Orpheus and Eurydice (1-77: Selection X, pages 624-630). Orpheus, torn a second time from Eurydice, sings songs by which all nature is charmed (78-739), among them the story of Venus and Adonis (503-739); within this is the tale of Atalanta's Last Race, told by Venus (560-680: Selection XI, pages 630-640).

Midas.—In Book XI, Ovid tells how the women of the Cicones, a people of Thrace, angered because Orpheus, still loving Eurydice, will not notice them, slay the bard. To punish the women, Bacchus changes them into oak-trees (1-84). To punish the land he deserts Thrace, and goes to the country of the River Pactolus, in Asia Minor. There, to reward King Midas for a friendly service, he promises to grant him whatever blessing he may desire (85-145: Selection XII, pages 641-645).

In Book XII we find an account of the famous fight between the Lapithae and the Centaurs, at the marriage of Pirithöus to Hippodame (210-535), a tale told by the aged Nestor, wise counselor of the Greeks at Troy. The book closes with the story of the killing of Achilles, by an arrow shot by Paris, son of Priam (§§ 56-57), and kindred matters. This book thus brings the reader into touch with the *Aeneid*.

393 Tales of the Trojan Cycle.—Ovid now gives other tales of the Trojan Cycle, i.e. of the cycle of stories to which the *Aeneid* belongs—the tale of Hecuba, the story of Aeneas's wanderings (§§ 55-60), etc. Here he touches lightly many matters included within the *Aeneid*, and also brings in stories belonging to the *Odyssey*, in particular the blinding of Polyphemus by Ulysses (14. 167-222). In Book XV occur the references to Numa, Julius Caesar, and Augustus (§ 377).

(C) CHARACTERISTICS OF THE *METAMORPHŌSĒS*

394 Ovid's Imaginative Power; Understanding of Nature; Mock Heroic Spirit.—All his life Ovid was fascinated by the world of mythology, which has been well described as a "free country, wherein the creative imagination can roam, forming and transforming to suit its pleasure." With the idea of transformation, too, his fancy and his keen wit always loved to play. Hence, in the *Metamorphōsēs* Ovid had a theme exactly to his liking. He treats it with fine imaginative power, sympathetic understanding of nature (§ 365), and, in the main, with every appearance of seriousness. From time to time, however, he serves notice, clearly, that he is not serious. Thus, in 10. 25-27, after describing Orpheus as bowed down with grief at the death of Eurydice, Ovid makes Orpheus say to Pluto and Proserpina, 'I craved the power to endure my pain—yes, I will assert that I tried to master it. But Love proved too strong. Love is a god well known in the world above; whether he is well known here, too, I do not know. And yet, and yet, I infer, I surmise, that here, too, he is known.'

In form, then, the *Metamorphōsēs* is an epic poem (§§ 74, 88); in spirit it is a mock epic poem. It thus corresponds in tone to the mock seriousness of his erotic poems and to parts of the *Fāstī* (§ 373; compare also §§ 369, 375).

395 His Narrative Skill.—Ovid's narrative skill, clearly visible in all his works, reaches in the *Metamorphōsēs* its fullest development. It is often implied that the short story belongs

to modern times. But in the *Odyssey* there are short stories of absorbing interest, told with the highest artistic skill. An example is the story, in Book IX, of the blinding of the Cyclops Polyphemus by Ulysses and his companions. Fine short stories in the *Aeneid* are the account, in Book VIII, of the victory of Hercules over the evil giant Cacus, and the narrative, in Book IX (314-449), of the midnight foray, the momentary triumph, but ultimate defeat and death, of Nisus and Euryalus. But no other ancient writer was the equal of Ovid as a writer of short stories. Perhaps the most perfect example of a short story ever written is the story of Pyramus and Thisbe (Selection IV, pages 567-575).

Popularity of the *Metamorphōsēs*.—Many of the tales 396 described in the *Metamorphōsēs* were popular in ancient days. Proof is afforded by the frescoes in Roman houses, especially at Pompeii. In working out some of his descriptions, Ovid had such frescoes or other works of art (paintings or statues or statuary groups) before his mental and physical eyes. 397 Quintilian, the great Roman rhetorician of the first century A.D., frequently refers to Ovid; later Roman poets all show careful study of his writings. Many lines from his poems, especially from his erotic poems, have been found scratched on walls at Pompeii. In the seventh century, an abridgment of 398 the *Metamorphōsēs*, in Latin prose, was made; in the thirteenth or the fourteenth century, the poem was turned into Greek prose. That the *Metamorphōsēs* was much read in the Middle 399 Ages is well known. Ovid was the favorite Latin author of the Renaissance. Certain Italian writers—Tasso, Boccaccio, and Ariosto—were deeply influenced by Ovid. In the *Metamorphōsēs*, Italian, French, and Flemish painters found a 400 rich mine of suggestions. In England, many writers, but especially Chaucer, Gower, Spenser, Milton, and Shakespeare, were diligent students of the *Metamorphōsēs*.¹

¹On the matters mentioned in §§ 399-400 see especially S. G. Owen, "Ovid and Romance" (§ 405), Gayley (§ 406), and E. K. Rand (§ 405).

III. A BRIEF BIBLIOGRAPHY

401 In §§ 402-405 is given a list of books and articles of importance and interest to the student of Ovid.

1. BIBLIOGRAPHICAL HELPS

402 KNAPP, CHARLES, "Helps to the Study of the Metamorphoses of Ovid," in *The Classical Weekly* XVI. 25-27, 33-34, 41-42, 49-51, 57-58, and "Further Helps to the Study of the Metamorphoses of Ovid," *The Classical Weekly* XVII. 65-67, 73-75. In these papers many articles and books are named, dealing with General Criticism of Ovid, Text Editions of Ovid's Various Works, Annotated Editions of the *Metamorphōsēs* (German and American), Annotated Editions of Other Works of Ovid, The Place of Ovid in the Latin Course, Ovid's Mythology, and Articles on Special Topics. Abstracts and quotations are often given.

2. EDITIONS

(A) Editions Containing the Latin Text Alone¹

403 MERKEL, R. Complete text, in the Teubner Text Series, 3 volumes (Leipzig, Teubner). This edition has long been in process of revision by EHWALD, R., and LEVY, F. Volume I contains the *Amōrēs*, *Hērōides*, *Ars Amātōria*; Volume II contains the *Metamorphōsēs*; Volume III contains *Trīstia*, *Ībis*, *Epistulae ex Pontō*, *Fāstī*.

(B) Annotated Editions of the *Metamorphōsēs*

404 Among the annotated editions of the *Metamorphōsēs*² the following are most helpful.

HAUPT, MORITZ. *Die Metamorphosen des P. Ovidius Naso*, I-VII, ninth edition, by EHWALD, R. (Berlin, Weidmann, 1915). The notes that deal with the mythology are excellent.

KORN, OTTO. *Die Metamorphosen des P. Ovidius Naso*, VIII-XV, fourth edition, by EHWALD, R. (Berlin, Weidmann, 1916). The summaries and the notes on the mythology are clear and helpful.

SIEBELIS, JOHANNES, and POLLE, F. *P. Ovidii Nasonis Metamorphoses: Auswahl für Schulen* (Teubner, Leipzig. Books I-IX reached a nineteenth edition, by STANGE, OTTO, in 1916; Books X-XV reached a fifteenth edition, also by STANGE, in 1911). An admirable selection of stories is given; the notes are clear and good.

¹See page 132, note 1.

²American editions are omitted here, as in the Bibliography to Vergil (§ 353). The names of several American editions (all of Selections) will be found in the articles mentioned in § 402.

3. GENERAL CRITICISM OF OVID

DUFF, J. W. *A Literary History of Rome from the Origins to the Close of the Augustan Age* (London, Unwin, 1909; New York, Charles Scribner's Sons, 1909, 1927). See pages 578-611. 405

RAND, EDWARD KENNARD. *Ovid and His Influence* (Boston, Marshall Jones Company, 1925; now published in New York, by Longmans, Green, and Company).

DIMSDALE, MARCUS S. *A History of Latin Literature* (New York, D. Appleton and Company, 1915). See pages 329-346.

MACKAIL, J. W. *Latin Literature* (New York, Charles Scribner's Sons, 1895). See pages 132-144.

SELLAR, W. Y. *The Roman Poets of the Augustan Age: Horace and the Elegiac Poets* (Oxford, at the Clarendon Press, 1892). See pages 324-362.

OWEN, S. G. The article "Ovid" in *The Encyclopaedia Britannica*, eleventh edition, Vol. XX, pages 386-390.

MIDDLETON, GEORGE, and MILLS, THOMAS R. *The Student's Companion to Latin Authors* (New York, The Macmillan Company, 1896). See pages 200-213.

OWEN, S. G. "Ovid and Romance," an article in the book called *English Literature and the Classics*, edited by GORDON, G. S. (Oxford, at the Clarendon Press, 1912). See pages 167-195. The article deals particularly with Ovid's influence on English literature.

4. MYTHOLOGY

To what is said in § 362 about works on mythology something may be added. 406

In GAYLEY, C. M., *The Classic Myths in English Literature and Art*², Part I (1-463), the myths are given; in the Commentary (465-540) there are explanations and notes of various kinds, and indications of the use made of the myths by authors and painters.

EXPLANATIONS OF REFERENCES IN THE NOTES

In the making of references to parts of Ovid, *Metamorphoses*, or to parts of the *Aeneid* the following system has been used:

- (1) Books of Ovid are indicated by Arabic numbers (e.g. 2, 4), books of the *Aeneid* by small Roman numbers (e.g. ii, iv).
- (2) When a reference is made to another passage in the same Selection from Ovid, only the number of the verse is given.
- (3) When a reference is made to another Selection from Ovid, or to a passage of Ovid outside these Selections, both the number of the book and the number of the verse are given.
- (4) When a reference is made to the *Aeneid*, both the number of the book and the number of the verse are given.

P. OVIDĪ NĀSŌNIS METAMORPHŌSEŌN

LIBER PRĪMUS

Sēparat Āōniōs Oetaeis Phōcis ab arvīs, 313
 terra ferāx, dum terra fuit, sed tempore in illō
 pars maris et lātus subitārum campus aquārum. 315
 Mōns ibi verticibus petit arduus astra duōbus,
 nōmine Parnāsus, superantque cacūmina nūbīs.
 Hīc ubi Deucaliōn—nam cētera tēxerat aequor—
 cum cōsorte torī parvā rate vectus adhaesit,

SELECTION I

The Escape of Deucalion and Pyrrha from the Flood; the Repeop- ling of the Earth

Metamorphoses 1. 313-415

For this Selection see § 378; Gayley (§ 362), pages 15-16, 468, §§ 19-20. —Man's fall from the sinlessness of the Golden Age, through the degeneration of the Silver Age and the Bronze Age, to the black sin of the Iron Age, Ovid describes in 1. 89-252. The Flood he describes in 253-312.

313-323. Deucalion and Pyrrha, escaping from the Flood, come aground on Mt. Parnassus. They worship the deities of the mountain, especially Themis.

313-315. Sēparat . . . arvīs: to keep the word-order, render by *The Aonians are parted from . . . by Phocis*. ferāx: in later days, the valley of the Cephisus (see note on *Cēphīsidas*, 369) was famed for its fertility. dum, as long as. pars: sc. erat. subitārum, suddenly created.

316-317. Mōns . . . Parnāsus (317):

a famous mountain, with five peaks. From its highest peak, 8000 feet above sea level, may be seen Mt. Olympus, to the north, Mt. Helicon, to the southeast, and the Peloponnesus, with its mountains, to the south. verticibus . . . duōbus: the Phaedriadae, 'Shining Rocks,' two long cliffs, facing south, full against the sun, that approach each other till they are separated, at last, only by a narrow chasm, through which come the waters of the famous *Fōns Castaliae*. They rise several hundred feet above the shelf on which Delphi lay, itself about 1900 feet above sea level. Their beauty and the distinction lent to them by Delphi made it easy to disregard the other peaks. petit, aims at. arduus, towering. nōmine: abl. of specification. cacūmina: nom.; sc. eius.

318-319. Hīc . . . adhaesit (319): for word-order see § 230. cētera: freely, all else. torī: § 130, and Note. *Torus* is used esp. of the marriage couch. vectus, sailing. See *vehō* in Vocabulary. adhaesit: freely, caught fast on.

- 320 Cōrycidas nymphās et nūmina montis adōrant
 fātīdicamque Themīn, quae tunc ōrācla tenēbat.
 Nōn illō melior quisquam nec amantior aequī
 vir fuit aut illā metuentior ūlla deōrum.
 Iuppiter ut liquidīs stāgnāre palūdibus orbem
 325 et superesse virum dē tot modo milibus ūnum
 et superesse videt dē tot modo milibus ūnam,
 innocuōs ambō, cultōrēs nūminis ambō,
 nūbila disiēcit, nimbisque aquilōne remōtis
 et caelō terrās ostendit et aethera terrīs.

320-321. Cōrycidas: see § 107. In Greek proper names Ovid uses Greek forms far more freely than Vergil does. On Mt. Parnassus, at a point about 4600 feet above sea level, a grotto lies in a slope which rises sharply from a plateau. In and around this grotto, the *Antrum Cōrycium*, Bacchic festivals were celebrated. For the nymphs in general see §§ 325-327. **nūmina:** sc. *cētera*. -*que*, and in particular: § 218. **Themīn:** accusative. **ōrācla:** §§ 189, 190. **tenēbat:** freely, *was mistress of*. The oracle at Delphi belonged in turn to Ge (Tellus: § 309), Themis, and Apollo (§ 317).

322-323. illō . . . illā (323): abl. with the comparatives *amantior . . . metuentior*, since *quam*, 'than,' is omitted. See A. 406; B. 217, 1-2; Bu. 541; D. 446; G. 296, and R. 1; H. 471; H.B. 416. When *quam* is omitted, the abl. usually *precedes* the comparative, as here. **quisquam:** here an adj.; usually a pronoun. **aequī . . . deōrum:** § 125. **aut . . . deōrum:** *Nōn* (322) belongs with this clause, too; *nor was*, etc. **metuentior . . . deōrum,** *more god-fearing*. **ūlla:** a noun, = *ūlla (alia) femina*; it is used because *quisquam* has no feminine singular nominative form.

324-329. Jupiter stops the rain and scatters the clouds.

324. ut = *postquam*, as often in Ovid.

liquidīs . . . palūdibus, *was one great pool of standing waters*; lit., 'was being pooled by means of watery marshes.' **stāgnāre** gives the result, *was standing still*, not the process, 'was being brought to a standstill.' See §§ 160, 222. **orbem** = *orbem terrarum*.

325-326. superesse . . . milibus ūnam (326): Ovid is fond of repetitions, which often involve, as here, exact metrical correspondence. See § 300. Through them he gains varied effects—especially pathos and humor. **dē tot . . . milibus** = *dē tot milibus (quae) modo (supererant), out of the many thousands that so lately were alive*. **videt:** for the pres. see § 163. The pf. indic. is the tense commonly used with *postquam*, and with *ut* (324) = *postquam*.

327. innocuōs: in Latin, an adj. which refers to persons of different sexes is masculine. **nūminis:** coll. sing. (§ 187), *the heavenly powers*.

328-329. nūbila . . . nimbis: *nūbilum* is a poetic word, = *nūbēs*, cloud in general; *nimbis* is a rain cloud. **aquilōne:** instr. ablative. *Aquilo* is here a clearing wind. In l. 262-264, describing the coming of the Flood, Ovid says (*Iuppiter*) *Aeoliis Aquilōnem claudit in antris . . . emittitque Notum* (the rainy South Wind). **et . . . et,** both . . . and. In translating, disregard the first *et*. **aethera:** § 101.

Nec maris ira manet, positōque tricuspile tēlō
 mulcet aquās rēctor pelagī, suprāque profundum
 exstantem atque umerōs innātō mūrīce tēctum
 caeruleum Tritōna vocat, conchaeque sonantī
 inspirāre iubet, flūctūsque et flūmina signō
 iam revocāre datō. Cava būcina sūmitur illī,
 tortilis, in lātum quae turbine crēscit ab imō,
 būcina, quae mediō concēpit ubi āēra pontō,
 litora vōce replet sub utrōque iacentia Phoebō.

330

335

330-347. Neptune directs Triton to sound the signal bidding the waters retreat. Triton obeys. All the waters, hearing the signal, check their progress at once; presently, they begin to subside.

330-331. *positō* = *dēpositō*; see § 221. -que, but. *Et* and -que are often, to our feeling, adversative, esp. after a negative expression. *tricuspile tēlō*: for Neptune and his trident see i.145-156, § 321, and the picture facing page 431. *rēctor*, lord.

332. *exstantem*: proleptic (§ 211), till he stands out. *atque* joins *tēctum* to *exstantem*. Disregard it, however, and render by till he stands out, with his shoulders covered. *umerōs*: see § 147, or § 149. *innātō mūrīce*, by the shell-fish that had grown thereon, or, by a growth of shell-fish. See § 214. Ovid thinks of Triton as overgrown with barnacles.

333. *caeruleum*, sea-hued. In iii. 432, the creatures that girdle Scylla are called *caeruleae canēs*. *Tritōna*: § 107. In vi. 171-174, Misenus, a Trojan, challenges Triton to a contest in making music with a shell, and is killed by the god. *conchae*: § 138. *sonantī*: proleptic (§ 211), till it rings.

334-335. *inspirāre*: as subject sc. *eum*. The ellipsis of the pron. subject of the inf. is common in verse (§ 244, 1, b). Note the *ē* in *inspirāre*. A short vowel before initial *i*-consonant is regular in verse. *flūctūs*: sc. *maris*. *flūmina*: sc. *terrārum*. *signō* . . .

datō: abl. abs., sounding the signal. *iam*, at last. Study *iam* in Vocabulary; see also note on *Iam*, i. 120. *illī*: see § 133.

336. in *lātum*, in(to) breadth, i.e. in(to) wider and ever wider spirals. *turbine*, twist, or, spiral. *imō*: the *būcina*, when in use, was held with the larger end pointing upward.

337-338. *būcina* repeats *būcina*, 335. See note on *superesse*, etc., 325. *quae* . . . *ubi*: we should say, When this trumpet catches, etc. But Latin likes to tie sentences closely together, and hence often uses a rel. pron. or rel. adj. where English is content with a demonstrative. Often, too, in Latin a subordinating conjunction is used in such a rel. clause, as here (*ubi*). *concēpit* . . . *replet*, catches . . . fills. 337-338 tell what is repeatedly true of Triton's notes. To express repetition in present time, Latin uses pf. indic. in the subordinate clause, pres. indic. in the main clause, correctly, because the one act must precede the other. English uses present tense in both clauses. *ubi*: § 236. *āēra* = *animam* (breath) *Tritōnis*. For the form cf. *aethera*, 329. *pontō*: local abl., see §§ 154, 155. *vōce*, notes. *utrōque* . . . *Phoebō*, either Sun. Roman poets often write as if the setting sun and the rising sun were quite distinct from each other. For *Phoebō* = *sōle* see § 207. For the *ē* in *utrōque* see note on *inspirāre*, 334.

Tunc quoque, ut ōra deī madidā rōrantia barbā
 340 contigit, et cecinit iussōs inflāta receptūs,
 omnibus audīta est tellūris et aequoris undīs,
 et quibus est undīs audīta coercuit omnīs.
 Iam mare litus habet, plēnōs capit alveus amnīs,
 flūmina subsidunt, collēsque exīre videntur,
 345 surgit humus, crēscunt loca dēcrēscētibz undīs,
 postque diem longam nūdāta cacūmina silvae
 ostendunt, līmumque tenent in fronde relictum.

Redditus orbis erat. Quem postquam vīdit inānem
 et dēsōlātās agere alta silentia terrās,
 350 Deucaliōn lacrimīs ita Pyrrham adfātur obortīs:
 "Ō soror, ō coniūnx, ō fēmina sōla superstes,
 quam commūne mihī genus et patruēlis origō,

339-342. Tunc quoque . . . omnis (342): illustration of the statement in 337-338. *ōra*, lips. *madidā* . . . *barbā*: either (1) instr. abl. with *rōrantia*, or (2) abl. of char., *wet-bearded*; see, then, note on *praestantī corpore*, i. 71. *iussōs* = *quōs Trītōn iussus erat canere*. Ovid is fond of using *iussus* in striking ways; *iussōs* is here a transferred epithet (§ 212). *inflāta*: freely, filled with his breath. *receptūs*: the pl. is due in part to the fact that Ovid is thinking of the retreat of many waters, in part to metrical convenience; *iussum* . . . *receptum* would be unmetrical. *undīs*: personified; see § 133. *quibus* . . . *omnis* = *undās quibus audīta est*, (*eās*) *coercuit omnīs*. Even in prose the antecedent is thus incorporated in the relative clause.

343-344. *plēnōs*, full though they are. In Latin, an adj. or a part. often = a clause, temporal, causal, adversative, conditional. See also note on *aeger*, i. 208. *capit*, holds, i.e. has room for. *alveus*: coll. sing.: § 187. *exīre*, come out from the waters. *videntur*, are seen. The true pass. sense of *videō* is common in poetry. See note on *videntur*, i. 396.

345-347. *loca*, expanses of (dry) land. See *locus* in Vocabulary. *diem* = *tempus*. *nūdāta*, bared, or, freed from the waters. *līmum* . . . *relictum* logically = *though they still hold*, etc. The lit. sense is 'show and (yet at the same time) hold,' etc. *-que*: as in 330. *relictum* = *quī relictus est*; see note on *correpta*, i. 100.

348-366. Deucalion voices his own fear and sorrow. But he expresses, too, the comfort he derives from the survival of Pyrrha. He prays that he may have the power to repeople the earth.

348-349. *Redditus* . . . *erat*, had been restored, sums up 324-347. *orbis*: as in 324. *Quem postquam*: see note on *quae* . . . *ubi*, 337. *inānem*: sc. *esse*, to balance *agere*, 349. *agere* . . . *silentia*, was pursuing (maintaining) silence, or, was buried in silence.

351-353. Ō . . . ō . . . ō: § 301. *soror*: Pyrrha was cousin of Deucalion. But *sister* is more effective here than 'cousin' would be. *quam* . . . *iungunt* (353): freely, joined to me by (ties of) a common race. For the word-order see § 230. *patruēlis origō*: lit., 'descent from uncles'; freely, *kinship on our fathers' part*. The words = 'ties of a common family,' closer ties than

deinde torus iūnxit, nunc ipsa pericula iungunt,
terrārum quāscumque vident occāsus et ortus
nōs duo turba sumus: possēdit cētera pontus.

355

Haec quoque adhūc vītae nōn est fidūcia nostrae
certa satis; terrent etiam nunc nūbila mentem.

Quis tibi, sī sine mē fātis ērepta fuissēs,
nunc animus, miseranda, foret? Quō sōla timōrem
ferre modō possēs? Quō cōsōlante dolērēs?

360

Namque ego, crēde mihi, sī tē quoque pontus habēret,
tē sequerer, coniūnx, et mē quoque pontus habēret.

Ō utinam possim populōs reparāre paternīs
artibus, atque animās fōrmātae infundere terrae!

those suggested by *commūne . . . genus*.
deinde: for scansion see § 282. **torus**:
as in 319. Cf. *coniūnx*, 351. **pericula**:
for a see note on *inspirāre*, 334.

354-355. occāsus et ortus: sc. *sōlis*.
nōs duo, we two alone. **turba**, the
crowding rabble, or, the teeming popula-
tion. Deucalion speaks in bitter jest.
See *turba* in Vocabulary. There is
good juxtaposition of contrasts in *duo*
turba (§ 240). **possēdit**: from *possidō*.

356-357. Haec . . . fidūcia, *This*
confidence too, i.e. as well as others we
entertained during the Flood. **vītae**:
§ 130. **certa**, *sure-founded*.

358-359. Quis is here an adjective.
Usually it is a pronoun. For the
separation of *Quis* from *animus* (359)
see § 230. **fātis** may be (1) dat. of
separation, *from*, etc. (see note on *silici*,
i. 174), or (2) dat. of the agent (§ 133).
If (2) is right, we should print *Fātis*,
and supply *ex undīs*. **fuissēs** = the
prose *essēs*. **animus**, (*frame of*) *mind*,
or, *feelings*. **miseranda**, *hapless woman*.
In English we need a noun in such
expressions. **foret** = *esset*. This use is
esp. common in conditions contrary
to fact. **Quō . . . modō** (360): see
§ 230. The abl. sing. of *modus* ends
in *ō*; *modo*, adv., ends in *o*. **sōla** = *sī*
sōla essēs. See note on *plēnōs*, 343.

360. Quō cōsōlante dolērēs?: free-
ly, *Who would be consoling you in*

your grief? In Latin, an interroga-
tive often belongs in sense with an
element of the sentence which in syn-
tax is quite subordinate (here with the
abl. absolute). Cf. *quō*, i. 8, *quid*, i. 9,
quod, vii. 307. Ovid's form here is
good, because it emphasizes the
thought of Pyrrha's grief.

361-362. Namque, (*I put these*
questions to you), *because*; etc. See note
on *namque* . . . *ventō*, i. 65-66. **quo-**
que . . . quoque correspond exactly in
meter and in position in the verse, but
not in sense, since *tē quoque* = 'you as
well as all the rest of the world',
whereas *mē quoque* = 'me as well as
you.' See also notes on *superesse*, etc.,
325-326, and on *būcina*, 337.

363-364. Ō utinam: for the hiatus
see §§ 285, 292. *Ō* is never elided.
Ō utinam is the most emotional way
of introducing a wish or a prayer.
possim, *may have the power*. **paternīs**
= *patris mei*. Prometheus, father of
Deucalion, fashioned mortals of clay.
See Gayley (§ 362), pages 8-9. **ani-**
mās: the pl. well suggests the many
forms into which Prometheus put
life. See § 193. **fōrmātae . . . terrae**,
to shape . . . and then to breathe therein,
etc. *fōrmātae* is a fine word here;
fōrmō usually = 'mold into a beautiful
form.' **terrae**: see § 138. Cf. *conchae*
. . . *inspirāre*, 333-334.

365 Nunc genus in nōbis restat mortāle duōbus—
sīc vīsum superīs!—hominumque exempla manēmus!”

Dixerat, et flēbant: placuit caeleste precārī
nūmen, et auxilium per sacrās quaerere sortīs.
Nūlla mora est: adeunt pariter Cēphīsidas undās,
370 ut nōndum liquidās, sīc iam vada nōta secantīs.
Inde ubi libātōs inrōrāvēre liquōrēs
vestibus et capītī, flectunt vēstīgia sānctae
ad dēlūbra deae, quōrum fastīgia turpī
pallēbant mūscō, stābantque sine ignibus ārae.
375 Ut templī tetigēre gradūs, prōcumbit uterque

365-366. mortāle duōbus: juxtaposition of contrasts (§ 240): *the whole human, us two alone*. See notes on *nōs duo* and *turba*, 355. **sīc . . . superīs (est)!**, so it seemed best!, etc., = *sīc dēcrēvērunt superī!* Cf. *dis aliter vīsum*, ii. 428, with note. **exempla** here = *exempla sōla*, the sole surviving specimens. There is parallelism (§ 251) in this verse.

367-380. Deucalion and Pyrrha resolve to appeal to Themis for help. They make their way to her temple, and ask her how the earth can be re peopled.

367-368. Dixerat . . . placuit = *Quibus verbis dictis cum flēvissent, placuit. placuit (eis) = vīsum est eis = dēcrēvērunt. nūmen, the heavenly power, Themis's oracle.* The word is explained by *per sacrās . . . sortīs*, which = *ōrācla*, 321. Study *sors* in Vocabulary.

369-370. Nūlla . . . est: adeunt: parataxis; see §§ 247, 249. *Sine morā adeunt* would give the idea. But *Sine morā* would be unmetrical. **Cēphīsidas:** cf. *Cōrycidas*, 320, with note. Ovid forgets, or ignores, the fact that the Cephisus was some miles away from Delphi, and far below it. **ut . . . , sīc:** freely, *although . . . , nevertheless*; lit., ‘precisely as they

were not yet limpid, so they were cleaving,’ etc. The second clause is treated as just as true as the first clause is, i.e. there is in Latin complete cōrdination, whereas in English one clause is regarded as subordinate. Cf. note on *limum . . . relictum*, 345. **iam:** see note on *Iam*, i. 120. **vada, shallows,** pictures the continued subsidence of the waters. Cf. 343-347. **nōta, familiar,** i.e. their usual. **secantis:** the rivers are now running deep within their beds, not over the banks.

371-374. Inde, Therefrom, = Ex undis. libātōs . . . liquōrēs, had taken a little of the waters and had sprinkled it like dew. See *libō* in Vocabulary. They were purifying themselves before they appealed to the goddess. See ii. 719-720, with note on *vivō*, and vi. 635-636, *corpus . . . aquā*, with note on *recenti*. **inrōrāvēre:** see § 115. **vestibus et capītī:** the shift of numbers occurs because *capitibus* is unmetrical. **dēlūbra:** for the pl. see §§ 189, 190. **deae:** Themis; cf. 321. **fastigia, gables, or, gable roof. sine ignibus, fireless.** *Sine* + abl. often = an adj. of negative meaning. **ārae:** join with *quōrum*, 373.

375-376. Ut: as in 324. **tetigēre:** see § 115. **gradūs, steps. uterque:** for the gender see note on *innocuos*, 327.

prōnus humī, gelidōque pavēns dedit ōscula saxō,
atque ita "Sī precibus," dīxērunt, "nūmina iūstīs
victa remollēscunt, sī flectitur ira deōrum,
dic, Themī, quā generis damnum reparābile nostrī
arte sit, et mersīs fer opem, mītissima, rēbus!"

380

Mōta dea est sortemque dedit: "Discēdite templō,
et vėlāte caput, cīnctāsque resolvite vestīs,
ossaque post tergum magnae iactāte parentis!"
Obstipuēre diū, rumpitque silentia vōce
Pyrrha prior, iussisque deae pārēre recūsāt,
detque sibī veniam pavidō rogat ōre, pavetque

385

prōnus humī, so that he lies prostrate, etc. **prōnus** is proleptic: § 211. **dedit** . . . **saxō**: cf. *Cadmus* . . . , *peregrinae* . . . *ōscula terrae figit*, 3. 24-25, with notes. For kisses of farewell cf. *amplexae* . . . *tenent postis, atque ōscula figunt*, ii. 490.

377-380. ita, under these circumstances. **precibus**: instr. abl. with *remollēscunt*, become soft, or, are softened. See §§ 160, 222. **nūmina**: for the *a* see note on *īnspirāre*, 334. **dic**: the short forms of the imp. of *dicō*, *faciō*, *dūcō*, *ferō* are common. **quā . . . arte**: see § 230. **reparābile** . . . **sit** = *reparārī possit*. **mersīs** = *summersīs*; see § 221. **mītissima**, most gracious goddess: see note on *miseranda*, 359. **rēbus**: *rēs* in the pl. often = *the universe*, or, *the world*.

381-394. Themis bids them fling behind them the 'ossa magnae parentis.' **Pyrrha**, mystified, distracted, refuses to obey. **Deucalion** finally suggests that the 'ossa' are only stones.

381-383. templō: see § 152. **vėlāte caput**: the Romans covered their heads when they prayed. See note on *vėlāre* . . . *adopertus*, iii. 405. **caput**: for sing. see note on *vestibus et capiti*, 372. **capita** would be unmetrical. **cīnctās . . . vestīs**, loose your girdled

robes, or, loose the girdles of your robes. See § 214, and cf. *innātō mūrīce*, 332, with note. In iii. 370, **Helenus**, the Trojan prophet, takes off his fillets before he essays to prophesy. In iv. 518, **Dido**, preparing for the magic rites by which she is to free herself from her love for Aeneas, removes one sandal and ungirdles her robes. The loosing is done that the worshiper may be free to yield fully to the working of the divine power. **post tergum**: mortals are not privileged to watch, directly, the wonder-working which the gods perform.

384-386. Obstipuēre: see § 115. The Greeks and the Romans strongly condemned mutilation of the dead. **rumpit . . . Pyrrha**: **Pyrrha**, daughter of Epimetheus, 'Afterthought,' speaks without reflection. **-que**: as in 330. **pārēre recūsāt**: see § 176. Note that in the best prose *recūsō* is not used with the inf. unless it is itself negatived. When it is affirmative, it is construed with *quōminus* or *nē* and the subjunctive. **det . . . sibī . . . rogat**, begs that (the goddess) shall give her. We have here O. O. **Pyrrha** said, *Dā mihi veniam*. Ovid keeps as close to this as he can. **pavetque**, for she is afraid. On the meaning given to *-que* see note on *-que*, vii. 51.

laedere iactātis maternās ossibus umbrās.

Intereā repetunt caecis obscūra latebris
verba datae sortis sēcum inter sēque volūtant.

- 390 Inde Promēthidēs placidis Epimēthida dictis
mulcet, et "Aut fallāx," ait, "est sollertia nōbīs,
aut pia sunt nūllumque nefās ōrācula suādent.
'Magna parēns' tera est: lapidēs in corpore terrae
'ossa' reor dicī: iacere hōs post terga iubēmur."

- 395 Coniugis auguriō quamquam Titānia mōta est,

387. laedere: with *pavet*, which = *timet*. In prose, too, the inf. is regularly used with *timeō*, *metuō*, *vereor*, when they = 'be afraid (to do something),' 'are unwilling (to do something).' See § 176. **iactātis . . . ossibus**, by *tossing*, etc. With *ossibus* sc. *mātris*, out of *māternās*. The juxtaposition in *māternās ossibus* makes the ellipsis easy. **umbrās:** the pl. is metrically convenient (§ 189); *māternam* would have been unmetrical before *ossibus*. **Pyrha**, without reflecting, interprets the oracle (383) literally. See note on *rumpit* . . . *Pyrha*, 384-385.

388-389. Intereā, But presently. *Intereā* often = 'presently,' 'by and by.' **repetunt**, review. **obscūra** gives the result, dark, not the process, 'darkened.' See note on *stāgnāre*, 324. **latebris**, hiding places of the oracle's meaning. Render *obscūra . . . latebris* by darkened by blind mysteries. **datae** = *quae eis ā Themide data erat*. **sēcum**, to themselves, i.e. silently. **inter sēque**: § 236. Ovid avoids attaching -que to a dissyllabic preposition. Here, he preserves the unity of the phrase *inter sē*, and gains a good dactylic close to his verse (§ 264). *inter sē . . . volūtant* = turn over (in talk) with each other. With *volūtant* cf. Eng. *discuss*, derived from *discutiō* (see *discutiō* in Vocabulary).

390. Promēthidēs . . . Epimēthida: Ovid is fond of patronymics, i.e. nouns

ending in -*idēs*, -*iadēs*, -*ēs*, or -*is*, which denote 'son of,' 'daughter of,' 'descendant of' someone. They suggest high lineage, and are, besides, often convenient metrically. Here Ovid wants to suggest, also, that Deucalion and Pyrrha reflect the characteristics of their fathers. See also note on *rumpit* . . . *Pyrha*, 384-385. On Ovid's humor see §§ 369, 371, 373, 375, 394.

391-394. sollertia: here skill in interpreting oracles. **nōbīs** = *mihi*. *Nōs* often = *ego*, even in prose. **pia**, righteous. -**que**: see § 219. For the parallelism in 392 see § 251. **suādent**, urge. **Magna . . . est**, Therefore, etc. For *aut pia . . . terra est* (392-393) a more logical, less emotional form would be *aut, cum* ('since') *pia sint nūllumque . . . suādeant*, *Magna*, etc. For Earth as mother of all things see § 309. **lapidēs . . . dicī**, the stones in the body of the Earth are, I think, spoken of as 'the bones.' **ossa** = *ossa . . . (in corpore) magnae . . . parentis*, 383. **hōs**: emphatic, it is these we are bidden, etc. **terga**: for the *a* see note on *īnspīrāre*, 334.

395-415. Still hesitant, Deucalion and Pyrrha decide, nevertheless, to fling stones over their heads. The stones flung by Deucalion are turned into men; the stones flung by Pyrrha become women.

395-397. auguriō, (interpretation of) the omen. **Titānia**: the terms *Titān*

spēs tamen in dubiō est: adeō caelestibus ambō
diffidunt monitis. Sed quid temptāre nocēbit?
Discēdunt, vēlantque caput, tunicāsque recingunt,
et iussōs lapidēs sua post vēstigia mittunt.
Saxa—quis hoc crēdat, nisi sit prō teste vetustās?— 400
pōnere dūritiem coepēre suumque rigōrem,
mollirīque morā, mollitaque dūcere fōrmam.
Mox, ubi crēvērunt nātūraque mītor illis
contigit, ut quaedam, sīc nōn manifesta vidērī
fōrma potest hominis, sed, utī dē marmore coepta, 405
nōn exācta satis rudibusque simillima signīs.

and *Titānia* were often applied to descendants of the Titans (§§ 309, 311). *Iāpetus*, father of *Prometheus* and *Epimetheus*, was himself a Titan. *mōta*, moved, or, cheered. *adeō*, to such an extent: for the parataxis see § 249. Less emotional would be *adeō* (*tantopere*) *diffidunt* . . . *ut* ('that as a result') *spēs in dubiō sit*. *monitis* (sc. *Themidis*): dative. In the best Latin *diffidō* is used only with the dative. *quid temptāre nocēbit?*, what harm will it do to try? For *quid* see § 146. For Ovid's pleasantry see note on 390, at the end. Ovid is often flippant with respect to the gods.

398-399. *vēlant* . . . *recingunt*: see note on *cinctās* . . . *vestīs*, 382. *iussōs* = *quōs mittere post sē iussī erant*. Cf. *iussōs* . . . *receptūs*, 340, with note on *iussōs*. *vēstigia*: *Deucalion* and *Pyrrha* had been moving about as they cast the stones.

400-402. *quis hoc crēdat* . . . ? : the answer would be *Nēmō hoc crēdat*. *nisi* . . . *vetustās*, should length of days not serve as a witness, etc. Ovid means that the long time during which the tale has been told—and believed—is evidence of its truth. Of course this is no argument at all. Vergil, in x. 791-792, a wholly serious passage, says, 'Your glorious deeds, Lausus, I will not leave unsung,'

sī qua fidem tantō est operī lātūra vetustās, if lapse of time shall bring credence to prowess so wondrous. *prō*, in lieu of. *pōnere* = *dēpōnere*; see § 221. *coepēre*: see § 115. *suum*, their proper, or, their normal, belongs with both nouns in the verse. For its position see § 234. *morā*: instr. abl., by lapse of time, or, gradually. *mollita*: the repetition (*mollirī* . . . *mollita*) calls attention to the miracle; see notes on *superesse*, etc., 325-326, on *būcina*, 337, and on *quoque* . . . *quoque*, 361-362. *dūcere*, develop. To a spectator the stones would seem literally to be drawing human shape out of the ground.

404-406. *ut* . . . , *sic*: as in 370. *quaedam* . . . *fōrma*, a certain measure of shape. For the force given to *quaedam* here see note on *summā* . . . *undā*, i. 127. *ut* . . . *hominis* = 'though some measure of likeness to the human form can be discerned, nevertheless the shape (of the stones) is not yet unmistakably human.' *sed*, *utī* (est *fōrma*) *dē marmore coepta*, but as a shape is that has been begun out of marble. *exācta*, perfected. *rudibus* . . . *signīs* = *rudium signōrum fōrmae simillima*; condensed comparison. See note on *cum nāvibus*, i. 193. *rudibus*, rough hewn. *-que*: as in 330. *signīs*, statues. *Signum* is often used of paintings or statues.

Quae tamen ex illis aliquō pars ūmida sūcō
 et terrēna fuit, versa est in corporis ūsum,
 quod solidum est flectique nequit, mūtātur in ossa,
 410 quae modo vēna fuit, sub eōdem nōmine mānsit,
 inque brevī spatiō, superōrum nūmine, saxa
 missa virī manibus faciem trāxēre virōrum,
 et dē fēmineō reparāta est fēmina iactū.
 Inde genus dūrum sumus experiēnsque labōrum,
 415 et documenta damus quā sīmus orīgine nātī.

407-409. tamen: the thought is that, though each stone as a whole was transformed into a human being (401-406), yet different parts of the stones were transformed in different ways (407-410). As often, the 'although' clause is left to inference. **ex illis:** join with *pars*; *eārum pars* is the commoner form. **sūcō:** instr. abl. with *ūmida*, which gives the result, *damp*, not the process, 'dampened'; see §§ 160, 215. **versa est = conversa est;** see § 221. **in . . . ūsum,** to meet the needs of; see note on *in*, viii. 386. **corporis, flesh. flectique:** for *-que* see § 219.

411-415. nūmine: instr. ablative.

trāxēre, developed. Cf. *dūcere fōrmam*, 402, with note on *dūcere*. **fēmineō = fēminae,** subjective genitive. **fēmina:** coll. sing. (§187), beside *virōrum*, 412; *fēminae* would be unmetrical. Cf. note on *vestibus et capiti*, 372. **Inde,** Therefore, For that reason; a common meaning. **experiēns . . . labōrum:** cf. *amantior aequi*, and *metuentior . . . deōrum*, 322, 323, with note on *aequi . . . deōrum*. **documenta damus = probāmus, ostendimus,** and hence may be used with the dependent question *quā . . . nātī*.—For the swift close of the story in 414-415, sharply contrasted with the leisure of 313-413, see note on *nēve . . . virgō*, 10. 679-680, at the end.

LIBER SECUNDUS

Rēgia Sōlis erat, sublimibus alta columnīs,
clāra micante aurō flammāsque imitante pyrōpō,
cuius ebur nitidum fastigia summa tegēbat,
argentī biforēs radiābant lūmine valvae.
Māteriam superābat opus, nam Mulciber illīc
aequora caelārat mediās cingentia terrās,
terrārumque orbem, caelumque quod imminet orbī.
Caeruleōs habet unda deōs, Tritōna canōrum,

5

SELECTION II

The Story of Phaëthon

Metamorphoses 2. 1-328

For this Selection see §§ 380-381; Gayley (§ 362), pages 94-98, 494-495, § 76.

1-18. In the skies is the palace of the sun-god, fashioned by Vulcan of richest materials most artistically wrought (1-5). On its doors of silver are graven lifelike portrayals of sea and earth and sky (5-7), each with its proper tenants—the sea (8-14), the earth (15-16), the sky (17-18).

1-4. *columnīs*: instr. abl. with *alta*, which gives the result, *high*, not the process, 'uplifted.' See §§ 160, 215. *flammās* . . . *imitante*: freely, *flame-like*. *cuius* . . . *tegēbat*, whose gable-roof was sheathed by, etc. *fastigia*: as in l. 373. *summa*: render by *towering*, or by an adv., *above*. *biforēs* . . . *valvae*, the leaves of its double doors. See *biforēs* in Vocabulary. *biforēs* . . . *valvae* properly implies two leaves, each double, or four *valvae* in all. Compare the double folding-shutters once common in American houses inside windows. But Ovid may be using *valvae* here as = merely 'doors,'

and there may be but two leaves in all. *lūmine*, *sheen*. Note the contrast of colors—marble *columnīs* (1), *aurō* (2), *pyrōpō* (2), *ebur* (3), *argentī* (4). Ovid, more than any other Roman poet, dwells on colors, especially in contrasts. See note on *flāvō* . . . *aurō*, i. 592-593.

5-7. *Māteriam*, coming after 1-4, = 'the materials (splendid as they were).' To keep the word-order, render by *The materials, glorious though they were, were outdone by*, etc. *opus*, *workmanship*, or, *artistry*. Usually *opus* denotes the finished results of work. *Mulciber* . . . *caelārat*: for Vulcan's artistry cf. viii. 426-438, and viii. 608-731 (the shield he fashioned for Aeneas: § 72). With 5-18 cf. also Vergil's account of the doors of the Temple of Apollo at Cumae, vi. 20-33. *mediās*, *intermediate*, i.e. lying between the various *aequora*. See *Oceanus* in Vocabulary, last sentence. *orbī* = *orbī terrārum*. Cf. *terrārum* . . . *orbem* at the beginning of the verse.

8. *Caeruleōs*: cf. *caeruleum Tritōna*, l. 333, with notes. *Tritōna canōrum*: see l. 331-342, with notes there. Triton is pictured here, too, as blowing his *būcina*.

- Prôteaque ambiguum, ballaenārumque prementem
 10 Aegaeōna suis immānia terga lacertis,
 Dōridaque, et nātās, quārum pars nāre vidētur,
 pars in mōle sedēns viridis siccāre capillōs,
 pisce vehī quaedam. Faciēs nōn omnibus ūna,
 nōn diversa tamen, quālem decet esse sorōrum.
 15 Terra virōs urbisque gerit, silvāsque, ferāsque,
 flūminaque, et nymphās, et cētera nūmina rūris.
 Haec super imposita est caeli fulgentis imāgō,
 signaque sex foribus dextrīs, totidemque sinistrīs.
 Quō simul acclivī Clymenēia limite prōlēs
 20 vēnit, et intrāvit dubitāti tēcta parentis,
 prōtinus ad patriōs sua fert vēstigia vultūs,

9-10. Prōtea: see § 110. **ambiguum**, of ever-shifting shapes. **prementem**, gripping close. **Aegaeōna:** see § 107. Aegaeon, also called Briareus, was a hundred-armed giant (§ 310). **suis**, peculiarly his own, or, his own giant, here = *proprius* (see note on *proprium*, i. 73), and matches *immānia* (§ 239, 1). **suis . . . lacertis:** note the juxtaposition (§ 242) of the adjectives and the nouns. Ovid is very fond of this arrangement.

11-14. Dōrida: § 107. **pars . . . pars**, some . . . others. **vidētur**, are seen. See note on *videntur*, i. 344. **mōle**, massy rock. **viridis**, sea-green. **pisce vehī**, to be riding on fishes. See *vehō* in Vocabulary. **quaedam (pars)** balances *pars . . . pars*, 11-12. It may, however, be nom. pl. fem.; if so, we have in *pars . . . pars . . . quaedam* variety (§ 196)—noun, noun, pronoun. **Faciēs . . . sorōrum (est)**, They have not all one and the selfsame appearance, nor yet appearance(s) wholly diverse, but rather (such appearance) as the appearance of sisters ought to be. **diversa:** sc. *faciēs est*; *diversae faciēs sunt* would be more logical. **quālem . . . sorōrum** = (sed tālis eis faciēs est) quālem decet esse faciem sorōrum. There is asyndeton here, i. e.

lack of conjunction. Note that asyndeton is especially common in enumerations and in contrasts (adversative asyndeton).

17-18. Haec super: § 237. **imāgō**, likeness. **signaque:** disregard *-que* in translating: with six signs of the zodiac on the right-hand door, six, etc. The zodiac is a belt in the heavens extending about 8 degrees on each side of the ecliptic (see notes on *formās*, 78, and on 129-132, at the end). It is divided into twelve parts, called *signa*, signs. Most of the *signa* were conceived of as having animal form: *Taurus*, Bull; *Cancer*, Crab; *Leō*, Lion; *Scorpiō*, Scorpion. The word 'zodiac' is, properly, an adj., modifying a noun meaning 'cycle,' 'belt.' The zodiac is 'the belt of animals.' For an illustration of the zodiac see any Farmer's Almanac. **foribus:** §§ 154, 155.

19-30. Phaëthon, mounting the heavens, reaches Phoebus's palace. He halts far from his father's face, unable to bear a nearer approach to the light.

19-21. Quō simul: see note on *quae . . . ubi*, i. 337. **simul** = *simul atque*. **acclivī . . . limite:** § 159. **dubitāti . . . parentis:** lit., 'his doubted father';

cōsistitque procul, neque enim propiōra ferēbat
lūmina: purpureā vėlātus veste sedēbat
in soliō Phoebus, clārīs lūcente smaragdīs.

Ā dextrā laevāque Diēs, et Mēnsis, et Annus,
Saeculaque, et positae spatiīs aequālibus Hōrae,

25

Vērque novum stābat cīnctum flōrente corōnā,
stābat nūda Aestās et spīcea sēta gerēbat,
stābat et Autumnus, calcātīs sordidus ūvīs,
et glaciālis Hiems, cānōs hirsūta capillōs.

30

Ipse locō medius rērum novitāte paventem
Sōl oculīs iuvenem quibus aspicit omnia vīdit,

freely, his father whose relation to him had been challenged. **patriōs** . . . **vultūs**: for the word-order see § 242.

22-24. -que: as in 1. 330. **propiōra** . . . **lūmina**, closer approach to the light. **ferēbat**: we should say 'could not bear.' **purpureā** . . . **smaragdīs** = *purpureā enim*, etc. Writers often thus leave it to the reader to see the explanatory or causal relation of a clause. We really have parataxis (§§ 247, 249). In writing *purpureā*, Ovid was thinking in part of the *crimson* robes worn by kings (cf. *Rēgia*, 1), in part of the *crimson* colors of the sun, especially at dawn. For Ovid's love of colors see note on *lūmine*, 4. **Phoebus**: throughout the Phaëthon story Ovid always uses this Greek name for the sun-god. The name well fits the story, because it = 'Bright,' 'Shining.' For adaptation of an epithet to its noun see notes on *novae*, 1. 298, and on *undōsum*, iii. 693.

25-27. **dextrā** . . . **laevā**: sc. *manū*. *Manus* is often thus omitted with these adjectives, even in prose. **Saecula**, the *Generations*. **positae** . . . **Hōrae**: Ovid was thinking of the Roman division of daylight into twelve equal periods. *positae* = *dispositae* (§ 221), *sēparātae*; *spatiīs* is instr. abl., by (at) equal intervals. **flōrente**, flowering, or, blossoming.

28-30. **stābat** . . . **stābat**: see note

on *būcina*, 1. 337. **nūda**: Aestas is described as *nūda*, lightly clad, because in the summer men go lightly clad about their tasks. See § 212. **gerēbat**, wearing. See note on *cantūs* . . . *dedere*, i. 398. **et, also**. For its position see § 236. **calcātīs** . . . **ūvīs**: in many parts of Southern Europe the juice of the grapes is still trodden out by barefooted vintagers. **sordidus**, stained. Autumn is described in terms of its effects on the workers (§ 212). Cf. note on *nūda*, 28. In Italy, sowing was done, chiefly, between October 1 and December 1. The grain harvest came in July (summer), the olive harvest and the grape harvest in August and September (autumn). **cānōs** . . . **capillōs**, his hoar locks unkempt. For *capillōs* see § 147.

31-39. Apollo bids Phaëthon explain his coming. Phaëthon asks Phoebus to give him sure evidences that Clymene had rightly called him son of Phoebus.

31. **Ipse** is often used of the chief personage of a group. With *Ipse* . . . *Sōl* cf. *Dēlius* . . . *Apollō*, iii. 162, with note. **locō medius**, from his place in their midst. *locō* is abl. of specification. **paventem** emphasizes the result, afraid, instead of the process, 'afrighted,' *territum*; see §§ 160, 215. **novitāte** is instr. ablative.

"Quae"que "viae tibi causa? Quid hāc," ait, "arce petistī, prōgeniēs, Phaëthōn, haud infitianda parentī?"

- 35 Ille refert, "Ō lūx immēnsī pūblica mundi, Phoebe pater, sī dās ūsum mihi nōminis huius, nec falsā Clymenē culpam sub imāgine cēlat, pignora dā, genitor, per quae tua vēra propāgō crēdar, et hunc animīs errōrem dētrahe nostrīs!"
- 40 Dixerat, at genitor circum caput omne micantīs dēposuit radiōs, propiusque accēdere iussit, amplexūque datō "Nec tū meus esse negārī dignus es, et Clymenē vērōs," ait, "ēdidit ortūs, quōque minus dubitēs, quodvīs pete mūnus, ut illud

33-35. -que, attached to the first word of the quotation, joins *ait* to *vidit*, 32. Ovid often thus uses -que. *arce*, from this high fortress. *parentī*: dat. of the agent (§ 133) with a gerundive, a good prose usage. *refert* = *respondet*; *referō* often has this sense.

37-39. *nec* = *et nōn*; join *nōn* with *cēlat*. *culpam*, *guilt*. *imāgine*, *portrayal*. In viii. 730, *rērum . . . imāgine* refers to 'the portraiture of events' in Roman history on the shield that Vulcan had made for Aeneas (§ 72). *per quae . . . crēdar*, by the aid of which I shall be accounted (by the rest of the world); a rel. clause of purpose. Since the person in whom one believes is expressed, usually, by the dative with *crēdō*, that verb ought not to be used personally in the passive. But the Romans found the misuse convenient, esp. in verse. *propāgō*: pred. nom. with *crēdar*. *animīs*: § 152. Note the plural; *animō* would be unmetrical before *errōrem* (see § 189). The fact that Phaëthōn, in spite of Phoebus's highly comforting words in 34, and his own words, *Phoebe pater*, 36, asks for proofs, is entirely in accord with human nature. *errōrem*: here, as often, of mental wandering, *uncertainty*.

40-48. "True son of mine you surely are," says Phoebus. "As proof, I will give you whatever you ask for: I swear by the Styx itself." At once Phaëthōn asks for the right to drive Phoebus's chariot across the skies for one day.

40-41. *omne*, everywhere; see § 213. *Omnis* is often best translated thus by an adverb. *radiōs*: on ancient wall-paintings and coins the sun-god is portrayed with a circle of rays about his head. *accēdere*: as subject sc. *eum*. For this ellipsis see note on *inspirāre*, 1. 334.

42-43. *Nec tū . . . dignus es*: both in prose and in verse Latin greatly prefers the personal construction. Here, further, the personal construction in *Nec . . . es* helps to make perfect balance with *Clymenē . . . ortūs*, 43. We should say 'It is not right that I should deny that you are my son,' or, 'You are worthy to be called my son.' *negārī dignus es*: in prose we should have *dignus es quī negēris*. See A. 535, f; B. 282, 3; Bu. 798; D. 717; G. 552, R. 2, 631, 1; H. 591, 7; H. B. 513, 3. In verse, however, an inf., esp. a passive inf., is often used with *dignus* and *indignus*. *vērōs*: emphatic; *vērōs . . . ortus* = the story that Clymene has published of your birth is true.

44. *quō*, in order that. See 2. *quō*

mē tribuente ferās! Prōmissis testis adestō
dis iūranda palūs, oculis incognita nostris!"

45

Vix bene dēsierat, currūs rogat ille paternōs,
inque diem ālipedum iūs et moderāmen equōrum.

Paenituit iūrāsse patrem, quī, terque quaterque
concutiēns inlūstre caput, "Temerāria," dixit,
"vōx mea facta tuā est. Utinam prōmissa licēret

50

in Vocabulary. **minus:** i.e. less than you otherwise would.

45-46. mē tribuente: abl. abs.; freely, *through my granting*, or, *at my hands*. **ferās** = *auferās* (§ 221); sc. *tēcum*. Phoebus is thinking ahead to Phaëthōn's return to earth. **Prōmissis:** dat., in part of reference, with *testis* (§ 132), in part with the compound verb *adestō* (§ 138). **dis iūranda,** *by which the gods must take their oaths*. Since *iūro* is often used with the acc. of the word denoting the god or the power by which an oath is taken, it may be used personally in the passive, as here in the gerundive. For the syntax of *dis* see note on *parenti*, 34. **palūs:** the Styx, the main body of water in the underworld. In vi. 323-324 the Sibyl says to Aeneas, *vidēs Stygiam . . . palūdem, dī cuius iūrāre timent et fallere nūmen, you see the Stygian marsh, by whose majesty divine the gods fear to swear and (then) to trick (that majesty)*, i.e. 'fear to swear falsely.' **oculis . . . nostris:** Phoebus, god of light, can have nothing to do with the sunless underworld. In 44-46 Phoebus is as short-sighted as any mortal could have been. Ovid often makes the gods as ignorant as men and women are or can be. For his lack of reverence cf. *quid temptare nocēbit?*, l. 397, *nisi . . . vetustās?*, l. 400, with notes. See, too, note on l. 390, at the end.

47-48. Vix . . . dēsierat, currūs rogat: see §§ 247, 249. **bene, fully.** **currūs:** see § 190. The sing. would have been metrical. **diem, one day**

only. ālipedum: here *wing-swift*. Ancient art gave wings to the steeds of the sun-god, but those wings were attached to their shoulders. See notes on *volucrēs*, 153, and on *pinnis*, 159. **iūs, right,** i.e. the right to use.

49-56. Phoebus, regretting his promise and his oath, tries to dissuade Phaëthōn. "Beyond the power of any mortal is the driving of my car."

49-50. Paenituit . . . patrem, *Straightway his father repented him of his oath*. For the tense of *paenituit* see § 164. For the ordinary construction with *paenitet*, *piget*, etc., i.e. acc. of the person, gen. of the thing, see A. 354, b; B. 209; Bu. 444; D. 363; G. 377; H. 457; H. B. 352, 1. The gen. is often replaced by an inf., as here, or by a causal clause. **terque quaterque:** cf. Aeneas's cry, i. 94, *O terque quaterque beātī . . . -que . . . -que* often in verse = *et . . . et*, or a single *et*. Cicero has the combination once. **concutiēns:** in sorrow. **inlūstre, radiant.** Phoebus's head is still radiant, though he had put off the circlet of rays (40-41). Compare the note on *Phoebus*, 24.

51. Utinam . . . licēret (sc. *mihī*) . . .!, *Would to heaven I were privileged . . .!* *Utinam* is used with the impf. or the plpf. subj. in expressions of vain regret (commonly called wishes contrary to fact). Such expressions are always emotional. See A. 441, 442; B. 279, 2; Bu. 773; D. 681, II, 1, 2; G. 260, 261; H. 558, and 1, 2; H. B. 510, a, 511, 1. For *Ō utinam* used with a true wish see l. 363.

nōn dare! Cōnfiteor, solum hoc tibi, nāte, negārem.

Dissuādēre licet: nōn est tua tūta voluntās!

Magna petis, Phaēthōn, et quae nec vīribus istīs

55 mūnera convenient nec tam puerilibus annīs.

Sors tua mortālis: nōn est mortāle quod optās!

Plūs etiam quam quod superīs contingere possit

nescius adfectās; placeat sibi quisque licēbit,

nōn tamen igniferō quisquam cōsistere in axe

60 mē valet exceptō! Vāstī quoque rēctor Olympī,

quī fera terribilī iaculātur fulmina dextrā,

nōn aget hōs currūs: et quid Iove maius habēmus?

52. Cōnfiteor: parenthetical. **negārem:** sc. *sī mihi liceret negāre*, out of *Utinam . . . liceret*, 51.

53-56. Dissuādēre (*tibi*), *try to dissuade you*. See note on *nē . . . arcēret*, i. 299-300. There is *advers. asyndeton* here; see note on *quālem . . . sorōrum*, 14. **licet:** sc. *mihi*. **nōn . . . voluntās!**, *there is no safety in your wish!* **Magna . . . mūnera:** we should use the singular. To give the emphasis, render by *Great is the gift*, and *one that*, etc. **quae = tālia ut.** **vīribus:** § 138, or § 136. **istīs**, *your puny*. *Iste* is often used with an accessory notion of contempt. See note on *dēfēnsōribus istīs*, ii. 521. **convenient**, *be in harmony with*. This sense comes easily out of the basic meaning of the verb. The subj. is one of result, *such that it does not suit*. **quod optās = tua . . . voluntās**, 53, and hence, being equivalent to a noun, balances *sors tua*. We thus have *chiasmus*: (a) noun, (b) adj., (b) adj., (a) noun. See § 243.

57-62. "What you wish to do," continues Phœbus, "is something beyond the power of Jupiter himself to do."

57-58. Plūs . . . adfectās, *You are seeking to gain a blessing greater even than can be granted to*, etc. *Contingō* is regularly used of good fortune. **etiam**, *even*. **quod . . .**

possit: the subjunctive is the same as that in *quae . . . convenient*, 54-55. **nescius**, *in your ignorance*. **placeat . . . licēbit**, *let each god flatter himself (as he will): it will be allowed him (so to do)*; *parataxis* (§§ 247, 249). Logically, the sense is 'Though each god shall think highly of himself.' Ovid might have said *quāvis placeat sibi quisque*.

59. tamen clearly shows that *placeat . . . licēbit* = 'although,' etc. **quisquam:** sc. *eōrum*. **cōsistere**, *keep his footing*. The ancient warrior stood in his chariot; so, too, did a driver in the circus. **axe = currū:** § 204.

60-62. quoque rēctor = rēctor ipse. With *rēctor Olympī* = Jupiter cf. *rēctor pelagī* = Neptune, 1. 331. **fera . . . dextrā:** see note on *suīs . . . lacertīs*, 10; for *fera terribilī* see § 239, 1. **nōn aget**, *will not drive*, because he will be unable to drive. **hōs = meōs; hic** often = *meus*. **et = et tamen;** see note on *-que*, 1. 330. **quid . . . habēmus?:** for Ovid's lack of reverence see note on *oculīs . . . nostrīs*, 46. **Iove:** for syntax and position see note on *illō . . . illā*, 1. 322-323.

63-75. "The route," continues Phœbus, "leads at first steeply upward, to the very zenith. Then it plunges so steeply downward that even I often become afraid (63-

Ardua prīma via est et quā vix māne recentēs
 ēnituntur equī; mediō est altissima caelō,
 unde mare et terrās ipsī mihi saepe vidēre
 fit timor et pavidā trepidat formidine pectus.
 Ultima prōna via est, et eget moderāmine certō:
 tunc etiam quae mē subiectīs excipit undīs,
 nē ferar in praeceps, Tēthys solet ipsa verērī.
 Adde quod adsiduā rapitur vertigine caelum
 sīderaue alta trahit celerique volūmine torquet.
 Nītor in adversum, nec mē, quī cētera, vincit

65

70

69). Besides, the skies are ever in swift revolution. Will you be strong enough to drive against this revolution?" (70-75).

63-66. *prima*, the first part of; see note on *quaedam* . . . *fōrma*, 1. 404-405. *et* joins the rel. clause, *quā* . . . *equī*, which = an adj., to *Ardua*. *Et* and *-que* often, esp. in poetry, join expressions which, though unlike in form, are identical in function. See note on *dulcī adspīrāns* . . . *umbrā*, 1. 694. *vix*, only with difficulty. *Vix* always suggested *vīs* to a Roman. *recentēs*, even though they are fresh. See note on *plēnōs*, 1. 343. *ēnituntur*, force their way upward. The prefix *ē-*, *ex-*, often = 'upward.' *mediō* . . . *caelō*: Ovid should have said *media via est per altissimum caelum*. For *mediō* . . . *caelō* see § 157 or § 159. *altissima*: cf. note on *prīma*, 63. *ipsī mihi* . . . *fit timor* = *ego ipse timeō* (*timēscō*), I myself become afraid, and hence may be used with the inf.: see note on *laedere*, 1. 387. *trepidat*, trembles, or, quivers. *Trepidō* is often thus used—not of fear, but of quivering due to excitement, nervousness.

67-69. *Ultima*: see note on *prīma*, 63; cf. *altissima*, 64. *prōna*, sharply down-sloping. *et*: see § 219. *moderāmine*: with *eget*; see A. 356, N., 401; B. 214, 1, c; Bu. 528; D. 440; G. 405; H. 462; H. B. 425, a. *etiam*, even (cf. 57), belongs with *Tēthys*, 69. *subiectis*,

underlaid, emphasizes the process. We should say, 'underlying,' emphasizing the result. Contrast the note on *stāgnāre*, 1. 324. *excipit*, welcomes. The ancients often speak of the sun as rising out of the waters, in the East, in the morning, and as sinking into them, in the West, at night. At the banquet in Dido's palace, i. 745-746, the bard explains *quid* ('why') *tantum Oceanō properent sē tinguere sōlēs hibernā*. See note on 745. *undīs*: instr. ablative. *ferar*, that I shall be swept. In poetry, *ferri* is often a strong verb. *in praeceps* = an adv., headlong.

70-72. *Adde quod*, Add the fact that, or, Furthermore. For *quod* see A. 572; B. 299; Bu. 821, 822; D. 821; G. 525; H. 588, 3; H. B. 552, 1. *adsiduā* . . . *vertigine* may be (1) instr. abl., (2) modal abl.; see § 158. *rapitur*, is whirled swiftly. *trahit* . . . *torquet*: *trahēns* . . . *torquēns* would have been possible. See note on *cantūs* . . . *dedere*, i. 398. *Nītor*: in verse, the pers. pron. subject is often omitted, even where, if written, it would carry specially heavy emphasis. There is also advers. asyndeton here; see note on *quālem* . . . *sorōrum*, 14. *in adversum*, in the contrary direction. Cf. *in praeceps*, 69, with note. *nec* = *et nōn* = *itaque nōn*. *vincit*: join (1) with *nec mē*, (2) with *quī cētera*.

impetus, et rapidō contrārius ēvehor orbī.

Finge datōs currūs: quid agēs? Poterisne rotātis

75 obuius ire polīs, nē tē citus auferat axis?

Forsitan et lūcōs illic urbīque deōrum

concipiās animō dēlūbraque ditia dōnīs

esse: per insidiās iter est fōrmāsque ferārum,

utque viam teneās nūllōque errōre trahāris,

80 per tamen adversī gradiēris cornua Taurī,

Haemoniōsque arcūs, violentīque ōra Leōnis,

73. *et: but*; see note on *-que*, 1. 330. *rapidō*, *swirling*. *ēvehor*, *I ride*. *Sc. currū meō*, and see note on *vectus*, 1. 319. *orbī*, *revolution*, corresponds to *volūmine*, 71, and *vertigine*, 70. It may however, = *orbī terrārum*, *universe*; in that event join it with *contrārius*, and see § 137. In 70-73 Ovid had in mind the movement of the sun from west to east along the ecliptic in its *annual* progress through the zodiac (see notes on *signaque*, 18, on *fōrmās*, 78, and on 129-132, at the end).

74-75. *Finge . . . currūs = Finge animō tibi currūs ā mē datōs esse*. See *fingō* in Vocabulary. *quid agēs?*: *sc. tū, what will YOU do?* See note on *Nitor*, 72. *Poterisne: -ne* here = *num*. *rotātis*, *revolving*, or, *spinning*. *polīs*: *dat.*, with *obuius ire*, which = *obsistere*; cf. § 138. *nē . . . axis*, *to prevent the swift heavens from sweeping you away*. A negative purpose clause is often best translated thus, by using 'to prevent,' 'to keep' and an affirmative expression. Cf. note on *nē . . . arcēret*, i. 299-300. *auferat*: the prefix (*au-*, a form of *ab-*) means 'away from' the true course (described so carefully by Apollo, in 129-140).

76-83. "The course which the chariot of the Sun should take across the heavens is beset by frightful monsters," continues Phoebus.

76-78. *Forsitan et . . . concipiās animō*, *Perhaps also you fancy*. For *Forsitan* see note on *Forsitan*, ii. 506.

See also note on *An peteret . . . dubitāre*, 10. 676. *concipiās animō*: *cf. Finge (animō)*, 74. *dēlūbra . . . ditia dōnīs*: alliteration; see § 252. *insidiās*, *places beset with (lurking) dangers*. *iter*, *the going*, or, *the journey*. *fōrmās* here = *monstrous forms*. *Fōrma* is usually employed of lovely forms. Cf. note on *fōrmatae . . . terrae*, 1. 364. Within the space of a 'sign' of the zodiac (see note on *signaque*, 18), the ancients set also a constellation bearing the same name as the sign. The Sun, as it moves along the ecliptic (see note on *orbī*, 73), moves through the exact center of the zodiac. Hence the chariot of the Sun passes through a region beset from end to end with *ferae*. Ovid here disregards the fact that it takes the Sun an entire year to move through the zodiac.

79-83. *ut: conj.*, = *quamvis*, although, and is used, as *quamvis* is, with the subjunctive. The sense of *ut* is made clear by *tamen*, 80. Cf. *placeat . . . tamen*, 58-59, with notes on *placeat . . . licēbit* and on *tamen*. *nūllō . . . trahāris*, *and no wandering draw you from the right way*. *trahāris*: *sc. ā viā*. *adversī . . . Taurī*, *you will find Taurus full in your way, and will pass between, etc.* *adversī*, *confronting*. *Haemoniōs . . . arcūs*: the sign of the zodiac known as Sagittarius, the Archer, was conceived of as a Centaur, translated to heaven (see 1. *Centaurus* in Vocabulary). Ancient story placed the Centaurs in Thessaly. *ōra*, *jaws*.

saevaue circuitū curvantem bracchia longō
 Scorpion, atque aliter curvantem bracchia Cancrum.
 Nec tibi quadrupedīs animōsōs ignibus illīs
 quōs in pectore habent, quōs ōre et nārībūs efflant 85
 in prōmptū regere est: vix mē patiuntur, ubi ācrēs
 incaluēre animī, cervīxque repugnat habēnis.
 At tū, fūnestī nē sim tibi mūneris auctor,
 nāte, cavē, dum rēsque sinit, tua corrige vōta!
 Scīlicet ut nostrō genitum tē sanguine crēdās 90
 pignora certa petis: dō pignora certa timendō,
 et patriō pater esse metū probor. Aspice vultūs,
 ecce, meōs, utinamque oculōs in pectora possēs
 īnserere, et patriās intus dēprēndere cūrās!
 Dēnique quidquid habet dīves circumspice mundus, 95
 ēque tot ac tantīs caelī terraeque marisque

saeva . . . longō: chiasmus; see § 243. **circuitū, arc. longō, wide-sweeping. aliter, in yet another direction. curvantem bracchia** (81, 82): for the repetition cf. *stābat . . . stābat*, 28-29.

84-102. "Finally, it is no easy task to control the fiery steeds of the sun-god's car. Change your wish, ere it is too late. You ask me to prove that I am your sire. My fears for your safety prove it! Choose whatever else you will; it shall be yours. But, oh, forego *this* wish," says Phoebus.

84-87. tibi quadrupedīs: good juxtaposition (one human lad, four divine steeds); see § 240. **animōsōs, inspired. in prōmptū regere est:** lit., 'to guide . . . is in the midst of availability,' i.e. to guide is easy. **vix:** as in 63. **patiuntur, submit to. incaluēre, are all ablaze. animī, spirits. cervix:** for coll. sing. beside a pl. see note on *fēmīna*, 1. 413. **habēnis:** dat. with *repugnat* = *resistit*; see § 136.

88. auctor: here *source, or, cause.*

89. rēs, circumstances. -que should have been joined to *dum*. But for various reasons, esp. metrical reasons, *-que* is often set out of its proper place

in verse. Cf. § 236, and see note on *inter sēque*, 1. 389.

90-94. Scīlicet . . . petis, You—think of it!—are seeking. Scīlicet sarcastically condemns Phaëthon's conduct. **nostrō genitum tē sanguine, bone of my bone, flesh of my flesh.** In vi. 125 the Sibyl calls Aeneas *Sate sanguine divum*. For the abl. in *sanguine* see A. 403, 2, a; B. 215; Bu. 532; D. 451; G. 395 and N. 1; H. 469, 2; H. B. 413. **pignora certa . . . pignora certa:** see note on *curvantem bracchia*, 81, 82. **petis: dō:** see note on *Nītor*, 72. With *nostrō . . . petis* cf. 38-39, with notes. **timendō:** instr. abl., *by my fearing*. Since the gerund has verbal force, *timendō* is more effective than *timōre* would be. **probor = probō mē, or, ostendō mē:** § 167. **utinam . . . possēs . . . !:** cf. *Utinam . . . liceret . . . !*, 51, with note. **pectora:** the pl., metrically convenient in the fifth foot (§ 189), is also effective rhetorically (§ 190). **īnserere:** a strong word, *thrust. intus = in pectoribus meis. dēprēndere, lay hold on, apprehend.*

95-96. quidquid = quidquid aliud. ē is the prep., of course.

posce bonīs aliquid: nūllam patiēre repulsam!
 Dēprecor hoc ūnum, quod vērō nōmine poena,
 nōn honor est: poenam, Phaëthōn, prō mūnere poscis.

100 Quid mea colla tenēs blandīs, ignāre, lacertīs?
 Nē dubitā—dabitur (Stygiās iūrāvimus undās),
 quodcumque optāris—sed tū sapientius optā!"

Finierat monitūs. Dictīs tamen ille repugnat,
 prōpositumque premit, flagratque cupīdine currūs.

105 Ergō, quā licuit genitor cūctātus, ad altōs
 dēdūcit iuvenem, Vulcānia mūnera, currūs.
 Aureus axis erat, tēmō aureus, aurea summae
 curvātūra rotae, radiōrum argenteus ōrdō;
 per iuga chrȳsolithī positaeque ex ōrdine gemmae
 110 clāra percussō reddēbant lūmina Phoebō.

97. *posce*, demand; a strong word. *bonīs*, goods, or, treasures. *aliquid*, something (else), whose identity is unknown (see *aliquis* in Vocabulary). Phoebus says, in effect, 'something else—I know not what, and I care not what.'

98. *Dēprecor . . . ūnum (ā mē)*: lit., 'I plead away this one thing from myself'; freely, *Against this one thing I plead*. *hoc*: here a heavy syllable (§ 258). See *hic* in Vocabulary. *vērō nōmine*: abl. of specification.

100-102. *Quid, Why*; see § 146. *blandīs, ignāre*: good juxtaposition of effect and cause (§ 241). *ignāre*, ignorant lad. Cf. note on *miseranda*, 1. 359. *Nē dubitā*: see § 170. *iūrāvimus undās*, we have sworn by, etc. See note on *dis iūranda*, 46. The assurance in *dabitur . . . optāris*, which Phoebus need not have given, was hardly likely to lead Phaëthon to a wiser choice. See note on *oculīs . . . nostrīs*, 46.

103-110. Phaëthon persists in his desire to drive the chariot of the sun-god. Phoebus takes him to the chariot.

103-104. *Dictīs . . . repugnat*: cf. *repugnat habēnis*, 87, with note. *premit*, presses hard, or, pursues eagerly.

105-106. *quā*: adv., in whatever way, i.e. as long as. *Vulcānia mūnera*: Vulcan had made this car, and had given it to Phoebus. For Vulcan as artificer see 5-18, with note on *Mulciber . . . caelārat*, 5-6. For the pl. in *mūnera* and in *currūs* see § 189; *allum . . . currum* would be metrical, *Vulcānium mūnus* would not.

107-110. *Aureus . . . aureus, aurea*: for the metrical treatment see § 300. For the repetition of the idea of 'golden' see note on *aurea . . . vestem*, iv. 139. *summae . . . rotae*, of the wheels' extremities. For *summae* see note on *quaedam . . . fōrma*, 1. 404-405; cf. *prima*, 63, *mediō*, 64, *Ultima*, 67. In *curvātūra* and in *rotae* we have coll. sing.: § 187. *curvātūra*, curving rims. *radiōrum*, spokes. *ōrdō*, ordered array. In 107-108 we have a double chiasmus (§ 243). *positae = dispositae*; see § 221. *gemmae = (aliae) gemmae*. *clāra . . . reddēbant lūmina*, sent forth rays of gleaming light. *percussō . . . Phoebō*, through the reflecting of the sun. Cf. note on *cīncās . . . vestīs*, 1.382. For *Phoebō = sōle* see § 207. Note in 107-110 Ovid's love of color: see notes on *lūmine*, 4, and on *purpureā . . . smaragdīs*, 23-24.

Dumque ea magnanimus Phaëthōn mīrātur opusque
 perspicit, ecce vigil nitidō patefēcit ab ortū
 purpureās Aurōra forīs et plēna rosārum
 ātria: diffugiunt stellae, quārum agmina cōgit
 Lūcifer, et caelī statiōne novissimus exit.
 Quem petere ut terrās mundumque rubēscere vīdit,
 cornuaque extrēmae velut ēvānēscere lūnae,
 iungere equōs Titān velōcibus imperat Hōrīs.

115

111-115. While Phaëthon with wondering eyes inspects the car, the day dawns fully.

111-112. *Dum . . . mīrātur*, *While . . . was gazing in wonder at*. For the tense of *mīrātur* see A. 556; B. 293, I; Bu. 878; D. 648, a; G. 570; H. 533, 4; H. B. 559. *opus*, *the creation*. See note on *opus*, 5. *vigil*, *fully awakened*, gives the result. We should emphasize the process, 'waking.' See note on *stagnāre*, 1. 324. *ab ortū*: to an observer the light at dawn seems to come from the East. *ortū*: here the place where the Dawn shows itself, 'the Dawn-land,' 'the East.' Render freely by *place of her rising*.

113-115. *purpureās*, *crimson*; see note on *purpureā . . . smaragdīs*, 23-24. *plēna rosārum*: Homer calls the Dawn 'rosy-fingered.' Note again Ovid's love of colors. See notes on *lūmine*, 4, on *purpureā . . . smaragdīs*, 23-24, and on *repercussō . . . Phoebō*, 110. *diffugiunt . . . exit*: military language. *quārum . . . Lūcifer*, *whose companies Lucifer marshals*. *cōgit*, *drives (keeps) together*. Lucifer, as file-closer in the army of the stars, keeps the stars from straggling. *caelī* = an adj., *caelestīs*. The gen. is the adjectival case, the abl. the adverbial case. *statiōne*, *picket-post*. Caesar often uses the word in this sense. Its use here in connection with Lucifer is most effective. It pictures Lucifer now as watchman. *novissimus*, *last*. Cf. Caesar's expression *novissimum agmen*, *the rear-guard*.

116-125. At the bidding of Phoebus, the Hours bring forth the steeds and yoke them to the chariot of the sun-god. Phoebus anoints the face of Phaëthon with a magic ointment, and then sets the circle of rays upon his head.

116-118. *Quem . . . ut*: see note on *quae . . . ubi*, 1.337. In writing *Quem petere ut terrās . . . vīdit*, Ovid disregards the fact that Lucifer does not really set, but remains in the heavens along with the sun. As the day reaches full brightness, Lucifer of course becomes invisible. Cf. note on *Cēphīsidas*, 1. 369. *ut*: as in 1. 324. *extrēmae . . . lūnae*: lit., 'the last (part = moments) of the moon.' Cf. note on *summae . . . rotae*, 107-108. *velut*, *as it were*, or, *so to say*, is often used as *quasi* and *tamquam sī* are, to apologize for some word as too strong, or as too figurative. Here the apology is for *extrēmae* and *ēvānēscere*; 'the moon is, so to say, in its last hours, and utterly vanishing' (as the dead vanish). Ovid is thinking really of the moon in its last quarter. At such times it is still well up in the sky in the morning; it fades, then, as Lucifer does (see note on *Quem . . . ut*, 116). Render *cornua . . . lūnae* by *the horns of the moon in its last moments are, if one may say it, vanishing*. *iungere*: join with *imperat*; see § 182. *Titān*: subject both of *vīdit* (116) and of *imperat*; see § 235. For Phoebus, a *Titān*, see § 317, at the end, and the note on *Titānia*, 1. 395. *Hōrīs*: cf. 26, with note on *positae . . . Hōrae*.

- Iussa deae celerēs peragunt, ignemque vomētis,
 120 ambrosiae sūcō saturōs, praesaepibus altīs
 quadrupedīs dūcunt, adduntque sonantia frēna.
 Tum pater ōra suī sacrō medicāmine nātī
 contigit et rapidae fēcit patientia flammae,
 imposuitque comae radiōs, praesāgaque lūctūs
 125 pectore sollicitō repetēns suspīria dixit:
 “Sī potes hīs saltem monitīs pārēre parentis,
 parce, puer, stimulis, et fortius ūtere lōrīs!
 Sponte suā properant: labor est inhibēre volētis.
 Nec tibi dērēctōs placeat via quīnque per arcūs;
 130 sectus in oblicum est lātō curvāmine līmes,
 zōnārumque trium contentus fine polumque

119-121. *celerēs*, with all speed; see § 213. *ambrosiae*: since the steeds of Phoebus are divine, ambrosia is their food. *sūcō*: instr. abl. with *saturōs* = *plēnōs*. *praesaepibus*: see § 152. *addunt* = *impōnunt*, put on. In compounds, *dō* often = ‘put,’ ‘place’ (*pōnō*), rather than ‘give.’ Sc. *eīs* = *equīs* (§ 138). *sonantia*, clanging.

122-125. *suī*: pathetic, his own dear. For the word-order in *suā* . . . *nātī* see § 242. *contigit*: § 232. *rapidae*, devouring. *patientia*, capable of bearing, is pred. acc. to *fēcit* (sc. *ea* = *ōra*). *flammae*: with *patientia*. Cf. *amantior aequi*, 1. 322, *metuentior* . . . *deōrum*, 1. 323, with notes. *comae*: see § 138. *radiōs*: cf. *caput* . . . *radiōs*, 40-41, with notes. *lūctūs*: see § 126. *repetēns*, drawing again and again.

126-137. Phoebus begins his parting injunctions to Phaëthon. “Spare the lash; restrain the steeds. Drive not straight north, or straight south, but follow the route clearly marked by chariot-wheels in the skies—a route that keeps clear of either pole. Drive not too high, drive not too low; else you will set the world afire. The middle course is the safest.”

126-128. *hīs saltem*, these at least. *fortius* . . . *lōrīs*: throw your strength rather into the reins. *Fortis* and *fortiter* often refer to strength rather than to

courage. *Sponte suā* = *Sponte enim suā*; see note on *purpureā* . . . *sma-ragdīs*, 23-24. *labor*, the real task. *volētis* (*eōs*), their willingness, or, their eagerness. See § 214.

129-132. *Nec* . . . *placeat*, And let not . . . catch your fancy. *Nec* or *neque*, not *nēve* or *neu*, is used with subj. or imp. when the preceding clause is affirmative. If the preceding clause is negative, *nēve* (not *neque*) should be used. *dērēctōs* belongs, in logic, with *via* (§ 212), let not the road that is laid out straight across, etc. *dērēcta placeat* would have been unmetrical. *arcūs*, zones; properly, ‘ares’ or ‘circles’ that bound the zones. Phoebus is bidding Phaëthon not to drive straight north or straight south. *sectus* . . . *līmes*: for *līmes* cf. *acclivī* . . . *līmite*, 19. In writing *sectus* Ovid was thinking of *secāre viam*, ‘make a road,’ an expression natural enough in view of the way in which wheels and even human feet cut out tracks and paths. *in oblicum* = an adv., slantwise; cf. *in praeceps*, 69, *in adversum*, 72, with notes. For the spelling of *oblicum* see note on *secun-tur*, i. 185. *trium*, only three. *fine*, limits. *polumque* . . . *iūctamque* (132): logically we should have here *polumque* . . . *Arctonque aquilōnibus*

effugit austrālem iūctamque aquilōnibus Arcton:

hāc sit iter: manifesta rotae vēstigia cernēs.

Utque ferant aequōs et caelum et tērra calōrēs,

nec preme nec summum mōlire per aethera currum! 135

Altius ēgressus, caelestia tēcta cremābis,

inferius terrās: mediō tūtissimus ibis.

Neu tē dexterior tortum dēclīnet ad Anguem,

nēve sinisterior pressam rota dūcat ad Āram:

inter utrumque tenē! Fortūnae cētera mandō, 140

iūctam, but that would have been unmetrical. For *-que . . . -que* see note on *-que . . . -que*, 49. Render here by both *. . . and*, or by *alike . . . and*. *iūctam*: freely, *close neighbor to*. *Arcton*: see § 106.—In 129-132 Ovid is thinking of the ecliptic: see note on *fōrmās*, 78. It cuts the equator at two points, at an angle of about 23 degrees. Crossing the torrid zone to north and to south at a wide angle (cf. 130), it touches at the highest points of its curve the two temperate zones.

133-137. *hāc*, *there, here*. *iter*: as in 78. *manifesta . . . cernēs* puts, in burlesque fashion, what was said with a touch of wit in *sectus . . . līmes*, 130. For Ovid's humor, see note on *oculis . . . nostrīs*, 46, and on l. 390. In the ruins of Pompeii and elsewhere, one still sees, in the hard stone pavements, deep ruts of wagon and chariot wheels. *Utque*: *-que* joins the imperatives of 135 to the imperatival subj. *sit*, 133. See note on *et*, 63. *Ut . . . ferant* is a purpose clause. *nec preme nec . . . mōlire*: we ought to have *nē* (*nēve*) . . . *nēve*; see note on *Nec . . . placeat*, 129. *preme* = *dēprime* (§ 221), *drive . . . low*. *summum*, *the top of*, etc.; see note on *summāe . . . rotae*, 107-108. *mōlire*, *with special effort drive*. See note on *mōliri*, i. 564. *Altius . . . inferius*, *too high . . . too low*; the comp. often suggests excess of energy or intensity. *ēgressus* = *nam sī ēgressus eris*. See note on *plēnōs*, l. 343. The prefix *ē-*

may (1) = 'upward' (see note on *ēnituntur*, 64), or (2) = 'out of your proper course,' or (3) may suggest both ideas together. Ovid often suggests by a word or an expression several ideas at once. Vergil is very fond of this usage; see note on *quantus*, i. 752. *mediō . . . ibis*, which may be freely rendered by *the middle course is the safest*, is one of the most famous expressions in Ovid. *mediō*: a noun (§ 216, 2); for its case see § 159.

138-149. "Drive not too far to the right [north]," continues Phoebūs, "or too far to the left [south], for in both those quarters special danger threatens. Go, and may Fortune take good care of you. Or, better, change your mind, forego the car, avoid the danger, and let me bring light to the world."

138-140. *Neu . . . nēve* is correct; see note on *Nec . . . placeat*, 129. Note that, logically, negative clauses precede (135). *dexterior . . . sinisterior*: comparatives of *dexter* and *sinister*. Render by *taking you too far to the right, taking you too far to the left*, and cf. note on *Altius . . . inferius*, 136-137. *tortum*: properly, 'twisted'; freely, *writhing*. *pressam* = *dēpressam* (§ 221), *sunken*, or, *low-lying*. When it is seen at all from Greece and Italy, the constellation Ara is close to the horizon. Anguis (138) rides high in the heavens. *inter*, *midway between*. *utrumque*, refers to *Anguem* and to *Āram*, 138-139. For its gender see note on *uterque*, l. 375. *tenē*: sc. *tē* (§ 151), *keep your course*.

quae iuvet et melius quam tū tibi cōsulat optō.

Dum loquor, Hesperio positās in litore mētās

ūmida nox tetigit; nōn est mora libera nōbīs.

Poscimur: effulget tenebris Aurōra fugātis.

145 Corripe lōra manū—vel, sī mūtābile pectus

est tibi, cōsiliis, nōn curribus ūtere nostris!

Dum potes, et solidis etiam nunc sēdibus astās,

dumque male optātōs nōndum premis īnscius axis,

quae tūtus spectēs sine mē dare lūmina terris!"

150 Occupat ille levem iuvenālī corpore currum,

statque super, manibusque datās contingere habēnās

141. *quae iuvet* = *eaque iuvet*; see note on *quae* . . . *ubi*, 1. 337. *iuvet* . . . *optō*, I pray that she may aid you. Cf. *det* . . . *sibi* . . . *rogat*, 1. 386, with note. *tū tibi*: sc. *cōsulis*.

142. *Dum loquor*, While I have been talking; lit., 'While I said' (what I said, in 126-141). See note on *Dum* . . . *mīratur*, 111. *Hesperio*, in the (far off) West. *mētās*: Ovid, with the Circus in mind, thinks of Night as running a race, each night, from farthest East to remotest West, against Phoebus. See notes on *ex-cipit*, 68, and on *facta est* . . . *caeli*, 157.

144. *effulget* = *effulget enim*, for . . . *is in full glow*. See note on *purpureā* . . . *smaragdīs*, 23-24. *ē-*, *ex-* often has intensive force. *tenebris* . . . *fugātis*: military language again; see notes on 114-115.

145-146. *Corripe* . . . *manū* recalls 126-127. *sī* . . . *tibi* = *sī mēns tua mūtārī potest*. *cōsiliis* . . . *nostris*: probably playful; see note on *manifesta* . . . *cernēs*, 133. The playfulness is out of place here. In English, the abstract and the concrete are combined usually only for purposes of burlesque, as in *Pickwick Papers*, "Armed with this permission and the front-door key." The combination, however, did not necessarily so im-

press the Romans. Cf. iii. 176-177, an entirely serious passage, *tendō* . . . *supīnās ad caelum cum vōce manūs*. *nōn* does not belong with the imp. *ūtēre*, but marks the contrast between *cōsiliis* and *curribus*. *ūtēre* itself is affirmative. Render *cōsiliis* . . . *nostris* by *use my counsel, not my car*. Meter apart, Ovid could have said *nōn curribus, sed cōsiliis ūtere nostris*.

147-149. *etiam nunc*, still (now). *male optātōs* = *quōs tam male optāsti*. *male* = *badly, foolishly*. *īnscius*, in your ignorance, belongs both with *optātōs* and with *premis*. Cf. *nescius*, 58. *axis*: for the pl. cf. *mūnera* and *currūs*, 106 (see note on *Vulcānia mūnera*). The sing. would have been metrical. *quae* . . . *spectēs*: rel. clause of purpose, *for you to view in safety*. *sine*: imp. of *sinō*.

150-160. *Phaëthon*, giving no heed to his father's words, gleefully leaps on the car. *Tethys* withdraws the bolts, and the steeds of the sun-god begin their journey.

150-152. *Occupat, preēmits*. Even before Phoebus's plea is uttered (145-149), *Phaëthon* acts. Study *occupō* in Vocabulary. *levem* . . . *currum*: for the word-order see § 242. *iuvenālī* here suggests the idea of 'small,' 'light'; hence we have good juxtaposi-

gaudet et invitō grātīs agit inde parentī.

Intereā volucrēs Pyroīs et Eōīs et Aethōn,
Sōlis equī, quārtusque Phlegōn hinnītibus aurās
flammiferīs implent, pedibusque repāgula pulsant. 155

Quae postquam Tēthys, fātōrum ignāra nepōtis,
reppulit, et facta est immēnsī cōpia caelī,
corripuēre viam, pedibusque per āera mōtīs
obstantīs scindunt nebulās, pinnīsque levātī
praetereunt ortōs īdem dē partibus Eurōs. 160

Sed leve pondus erat, nec quod cognōscere possent
Sōlis equī, solitāque iugum gravitāte carēbat,
utque labant curvae iūstō sine pondere nāvēs
perque mare īstabilēs nimīā levitāte feruntur,

tion of kindred ideas in *levem iuvenālī* (§ 239, 1). Phaëthon is too light to ballast the car. *datās*: sc. *eī ā patre*. *gaudet*, joys. With *manibus* . . . *habēnās* cf. *fūnem* . . . *manū contingere gaudent*, ii. 239, said of the Trojan boys and Trojan girls who helped to draw the Wooden Horse into Troy. *grātīs agit* = *grātiās agit*. *Grātīs agere* is used esp. of thanking gods; *grātiās agere* is used esp. of thanking mortals. *inde*, *therefrom*.

153-155. Intereā . . . implent (155). Meanwhile . . . have been filling. Intereā virtually = *Iam diū*. The steeds have been in their places since 118-121. *volucrēs* properly = 'flying,' 'winged,' but often only = 'swift.' See notes on *ālipedum*, 48, and on *pinnis*, 159.

156-160. Quae postquam: see note on *quae* . . . *ubi*, i. 337. Tēthys . . . nepōtis: Ovid not infrequently makes all the gods, except Jupiter, as ignorant of fate or destiny as any mortal might be. See notes on *oculis* . . . *nostris*, 46, and on *iūrāvimus undās*, 101. nepōtis: Clymene, mother of Phaëthon, was daughter of Tethys. *facta est* . . . *caelī* (sc. *eīs = equīs*), and access to the boundless skies was to them

vouchsafed. Tethys releases the steeds in the morning; in the evening she greets them (68), and doubtless takes them to their stalls. How the steeds get back by night to the East Ovid does not trouble himself to say. For the case of *caelī* see § 130. *nebulās*: the rising Sun often breaks through clouds. *pinnis*: here Ovid endows the steeds of Phoebus with wings, but he does not say where they were attached. See notes on *volucrēs*, 153, and on *ālipedum*, 48. *levātī, up-lifted*. *īdem* . . . *partibus*: sc. *dē quibus ipsī orti sunt*. *partibus, quarters*. Sc. *mundī*, or *orbis terrarum*.

161-166. The car, too lightly weighted, is flung again and again high in the skies, as an empty car might be.

161-163. Sed . . . carēbat (162): Ovid now develops in detail the suggestion in *iuvenālī*, 150. See note there. *nec* . . . *possent*, and not one which, etc. Cf. *quae* . . . *convenient*, 54-55, with note on *convenient*. *gravitāte carēbat*: cf. *egēt moderāmine*, 67, with note on *moderāmine*. *utque*: for -que see § 219. *labant*, slip about aimlessly. *iūstō*, normal. *pondere*, ballast.

164. *īstabilēs*, unsteadily; see § 213.

- 165 sic onere adsuētō vacuus dat in aëra saltūs,
succutiturque altē similisque est currus inānī.
Quod simul ac sēnsēre, ruunt, trītumque relincunt
quadriugī spatium, nec quō prius ōrdine currunt.
Ipse pavet, nec quā commissās flectat habēnās
170 nec scit quā sit iter, nec, sī sciat, imperet illis.
Tum prīmum radiīs gelidī caluēre Triōnēs,
et vetitō frūstrā temptārunt aequore tinguī,
quaeque polō posita est glaciālī proxima Serpēns,
frīgore pigra prius nec formidābilis ūllī,

165. *onere* . . . *vacuus*: the syntax is akin to that seen in *gravitāte carēbat*, 162. *onere* = *pondere*, 163. *adsuētō*, *wonted*; properly, 'to which it was accustomed.' Cf. *iūstō*, 163. *dat* . . . *saltūs* = *saltat iterum iterumque*. See § 223.

166. *currus* is subject of all three verbs in 165-166; for its position see § 235.

167-177. Realizing the situation, the steeds quit their wonted course, and sweep far, far to the north. The Bears, and Boötes, dismayed by the heat, seek to flee into the waters; Draco, sluggish and harmless heretofore, is fired to deadly rage.

167-170. *Quod simul ac*: see note on *quae* . . . *ubi*, 1. 337. *sēnsēre*: § 115. *ruunt* gains from *trītum* . . . *currunt*, 167-168, the force of *rush out of their proper course*. *tritum*, *well-beaten*. *relincunt*: for spelling see note on *secuntur*, i. 185. *quadriugī* effectively pictures the pathos of the situation: four divine steeds beyond the control of one human boy! See note on *tibi quadrupedis*, 84. *spatium*, *course*. *nec* . . . *currunt* = *nec eōdem ōrdine currunt quō prius cucurrerant*. *quō* . . . *ōrdine*, which belongs with the unexpressed verb, involves incorporation of the antecedent; see note on *quibus* . . . *omnis*, 1. 342. *nec* (169) = *et nōn*; it is not correlative to *nec*, 170, for we must

supply with it *scit*, out of *scit*, 170. *quā* . . . *flectat*, in what direction he is to turn, is a dependent deliberative question. Phaëthon said to himself, *Quā* . . . *flectam?* (subj.), 'In what direction am I to turn?' For the subj. in a deliberative question see note on *crēdant*, i. 218. See 2. *quis* in Vocabulary. With *quā* . . . *iter* cf. *hāc sit iter*, 133. *commissās* = *quae (eī) commissae (intrusted) erant*. *sī sciat*, *were he to know*, or, *should he find out*. Cf. *nī faciat*, i. 58, with note. We should use a contrary to fact condition, *sciret* . . . *imperāret*. *imperet*, *control*. We should expect *imperāre possit*.

171-172. *prīmum*: adv., for the first time. *radiīs*: instr. abl. with *caluēre*. *gelidī caluēre*: juxtaposition of contrasts (§ 240). *caluēre* gives the result, *were hot with*, not the process, 'were heated by.' See §§ 160, 222. *vetitō* . . . *aequore tinguī*: since persons living in Italy and Greece never see the Bears sink below the horizon, it was easy for the Greeks and the Romans to develop the idea seen in *vetitō* . . . *tinguī*. *frūstrā*, (though) *in vain*. *tinguī* = *sē tinguere*: § 167. For the inf. see § 179.

173-174. *quae* . . . *Serpēns* = *Serpēnsque quae* . . . *proxima*. See note on *quibus* . . . *omnis*, 1. 342. *Serpēns* = *Anquīs*, 138. *nec*: as in 72. *ūllī*: with *formidābilis* = *formidanda*; see § 133.

incaluit, sūmpsitque novās fervōribus irās. 175
 Tē quoque turbātum memorant fūgisse, Boōtē,
 quamvis tardus erās et tē tua plaustra tenēbant.
 Ut vērō summō dispexit ab aethere terrās
 infelix Phaëthōn penitus penitusque patentis,
 palluit, et subitō genua intremuere timōre, 180
 suntque oculis tenebrae per tantum lūmen obortae,
 et iam mallet equōs numquam tetigisse paternōs,
 iam cognōsse genus piget et valuisse rogandō,
 iam Meropis dīcī cupiēns ita fertur, ut ācta
 praecipitī pīnus Boreā, cui victa remisit 185

175. *fervōribus*: instr. abl., *through*, etc., or, *under stress of*, etc. *irās*: for the pl. see § 191.

176-177. *turbātum* here = *concitum*, *roused to speed*. *Boōtē*: when the Bears were thought of as the (*Septem*) *Triōnēs*, 'the (Seven) Plowing Oxen,' 171, *Boōtes* was accounted driver of their plow. In certain kinds of maps, *Boōtes* is pictured as a man with a crook driving the Great Bear. At other times he was thought of as *Arctophylax*, *Warder of the Bears*. *quamvis . . . erās . . . tenēbant*: in classical times *quamvis* is rarely joined with the indicative. The use became common later. For *quamvis* with indic. in Vergil see v. 542. *tardus*: *Boōtes* moves very slowly, and so sets late at night. *plaustra*: the Great Bear ('Big Dipper') is sometimes now called Charles's Wain (Wagon). See note on *Boōtē*, 176. *tenēbant* = *retinēbant*, *dētīnēbant* (§ 221).

178-186. *Phaëthōn*, sorely frightened, wishes now he had never touched his father's car, and that he had never sought to learn his parentage. He is borne helplessly along, even as a ship at the mercy of wind and wave.

178-181. *summō . . . aethere*, *from the very pinnacle of heaven*. *penitus penitusque*, *far, far below*.

Penitus always suggests distance; the direction must be determined from the context. *sunt . . . obortae*, *started up against*, or, *confronted*. *oculis*: § 138.

182. *mallet . . . tetigisse*, *he would have preferred never to have touched*, or, *he wishes that he had never touched*. The mood and the tense of *mallet*, and the tense of *tetigisse* are due to O. O. *Phaëthōn* is saying to himself, *Utinam numquam tetigissem* (compare this with *Utinam . . . liceret . . .*, 51; see note there).

183-184. *cognōsse . . . piget*, *he is sorry that he has learned*; cf. *Paenituit . . . patrem*, 49, with note. *valuisse* = *praevaluisse* (§ 221), *prevailed*. *rogandō*: cf. *timendō*, 91, with note. *Meropis . . . fertur*: the emphasis is on *Meropis . . . cupiēns*, *he is eager to be called . . . as he is borne along*. *Meropis*: lit., 'Merops's (*Phaëthōn*),' i.e. *Phaëthōn, filius Meropis*. See notes on *Āiācis Oilei*, i. 41, and on *Dēiphobē Glauci*, vi. 36. *ita . . . ut*, *as helplessly as*.

185. *pīnus*, *a ship of pine*; see § 203. *Boreā* = *Aquilōne* (§ 207); instr. ablative. *cui*: join with *remisit*, which = *dedit*. *victa*: join with *frēna*, 186; *victus*, more logical, would be unmetrical.

frēna suos rēctor, quam dis vōtisque reliquit.
 Quid faciat? Multum caelī post terga relictum,
 ante oculōs plūs est! Animō mētītur utrumque,
 et modo quōs illi fātum contingere nōn est

190 prōspicit occāsūs, interdum respicit ortūs,
 quidque agat ignārus stupet, et nec frēna remittit,
 nec retinēre valet, nec nōmina nōvit equōrum.
 Sparsa quoque in variō passim mīrācula caelō
 vāstārumque videt trepidus simulācra ferārum.

195 Est locus in geminōs ubi brachia concavat arcūs
 Scorpius, et caudā flexisque utrimque lacertis
 porrigit in spatium signōrum membra duōrum:
 hunc puer ut nigrī madidum sūdōre venēni
 yulnera curvātā minitantem cuspide vīdit,

186. frēna: Ovid speaks of the vessel as he might speak of a steed. Cf. *classi . . . immittit habēnās*, vi. 1. *suos*, *its proper*, or, *its appointed*. Cf. *suum*, 1. 401. *rēctor* is an appropriate term for the driver of a chariot or the helmsman of a ship. *quam*: Ovid might have written *quamque*. With *cui . . . remisit*, . . . , *quam . . . reliquit* (185-186) contrast note on *et*, ii. 71. *vōtis*, *prayers*, of crew and passengers.

187-200. Seeing the distance behind him to the East, whence he started, and the yet greater distance to the West, Phaëthon is utterly overwhelmed. When he sees the Scorpion, with its poisonous tail ready to strike, he drops the reins in terror.

187-192. *Quid faciat?*, *What is he to do?*; deliberative subjunctive. See note on *quā . . . flectat*, 169. **Multum:** a noun, = *Magna pars*, *a long stretch*. **plūs:** a noun, *a (yet) longer stretch*. **utrumque**, *each distance*. **modo . . . interdum** = *modo . . . modo*, *now . . . now*, or, *at times . . . at times*. Cf. *modo . . . interdum . . . nunc*, 3. 77-79. **occāsūs . . . ortūs**, *the places where the sun sets (rises) day by day*; see §§ 191, 192. **nec . . . equōrum:** he can not speak to them to quiet them.

193-194. variō, *spangled*. **mīrācula**, *strange figures (shapes)*. **vāstārum**, *monstrous*. **videt trepidus**, *sees to his sore dismay*; juxtaposition of cause and effect (§ 241). **simulācra ferārum:** cf. *fōrmās . . . ferārum*, 78.

195-197. in geminōs . . . duōrum (197): cf. *saeva . . . Scorpion*, 82-83. **Scorpius:** Latin form of *Scorpiōs*, 83. For its position see § 232. The sign of the Scorpion belongs near the South Pole; the steeds have traveled a long way since 171-177, and in a direction opposite to that in which they moved when first they got beyond control. Phoebus's words in 138-139 have gone for naught. Verses 195-196 light up *fertur . . . reliquit*, 184-186. **utrimque**, *in each direction*, i.e. to right and to left. **lacertis:** identical here in meaning with *brachia*, 195; see § 196. **in:** freely, *to cover*. **signōrum:** see note on *signaque*, 18. **duōrum:** the Scorpion was originally spread over two parts of the zodiac. Later, the space occupied by his claws was assigned to a separate *signum*, *Libra*, the Balance.

198-200. nigrī . . . venēni, *reeking with black, poisonous sweat*. **cuspide**, *lance*; the point of the tail of the

mentis inops, gelidā formīdine lōra remīsīt.

200

Quae postquam summum tetigēre iacentia tergum,
exspatiantur equī, nūllōque inihibente per aurās
ignōtae regiōnis eunt, quāque impetus ēgit,
hāc sine lēge ruunt, altōque sub aethere fīxīs
incursant stellīs, rapiuntque per āvia currum,
et modo summa petunt, modo per dēclīve viāsque
praecipitīs spatiō terrae propiōre feruntur,
īferiusque suīs frāternōs currere Lūna
admīrātur equōs, ambustaque nūbila fūmant.

205

Corripitur flammīs, ut quaeque altissima, tellūs,

210

Scorpion, in which the sting lies. *mentis inops*, of wit bereft. See § 127. *remīsīt*, let fall; properly, 'slackened.' The word understates Phaëthon's act; ancient drivers used a slack rein (see note on *immissis* . . . *habēnis*, v. 662).

201-213. Freed from all restraint, the steeds dash now against the stars, now close to the earth. Indeed, so close to the earth do they come that its highest parts are set afire.

201-205. *Quae postquam*: see note on *quae* . . . *ubi*, 1. 337. *summum*, the surface of; see note on *summae* . . . *rotae*, 107-108. *tetigēre*: § 115. For the final *e* see note on *īnspirāre*, 1. 334. *iacentia*: proleptic (§ 212); *tetigēre iacentia* = touched . . . and lay there neglected. *Iaceō* often = 'lie dead,' 'lie unheeded.' *tergum*: coll. sing.; see § 187. *summa* . . . *terga* would have been unmetrical. *nūllō* . . . *inihibente*: lit., 'no (hand) checking them'; freely, with none to restrain them. In the best Latin *nēmīnis* and *nēmīne* do not occur. *ignōtae regiōnis*, in directions unknown (to them) before. *regiōnis*, directions. Cf. ii. 737, *nōtā excēdō regiōne viārum*, with note. *regiōnis* is coll. sing.; see § 187. *quā* = *quācumque*, wherever. Cf. *quā*, 105, *hāc*, 133. *ēgit* (*eōs*) . . . *ruunt*: for the tenses see note on *concepit* . . . *replet*, 1. 337-338. *stellīs*: § 138. *per āvia*: i.e. across

stretches of the sky where there was no road for the chariot of the Sun. Contrast 130-133, esp. 133, with notes.

206-209. *modo* . . . *modo*: see note on *modo* . . . *interdum*, 189-190. *summa*, the highest levels of heaven; see note on *summae* . . . *rotae*, 107-108. *per dēclīve viās* . . . *praecipitīs*, (through =) down sheer declines and ways precipitous. For the shift in number see notes on *vestibus et capitū*, 1. 372, and on *fēmīna*, 1. 413. *dēclīvia viāsque* would have been unmetrical. *spatiō*: § 159. *propiōre*, too near; see notes on *Altius* . . . *īferius*, and on *dexter* . . . *sinister*, 136-137, 138-139. *feruntur*: see note on *ferar*, 69. *īferius*: adv., lower. *suīs*: for case see note on *illō* . . . *illā*, 1. 322-323. Here, contrary to the rule, the abl. stands after the comparative. *frāternōs* = *frātris* = *Sōlis*. *currere* depends on *admīrātur*, 209, notes with astonishment (that). *Lūna*: the moon-goddess was often identified with *Diana*, sister of *Phoebus* (§ 318). The moon's orbit lies closer to the earth than the orbit of the sun lies.

210. *Corripitur* . . . *tellūs* = *Ut quaeque tellūs altissima (est, ita) corripitur flammīs (primum, or celerrimē, or maximē), As each land is highest, (so) it is mastered first by the fires, i.e. The earth is mastered by the fires, its highest parts first.*

fissaque agit rīmās, et sūcīs āret adēmpītīs.

Pābula cānēscunt, cum frondibus ūritur arbor,
māteriamque suō praebet seges ārida damnō.

- Parva queror: magnae pereunt cum moenibus urbēs,
 215 cumque suīs tōtās populīs incendia gentīs
 in cinerem vertunt; silvae cum montibus ārdent.
 Ārdet Athōs, Taurusque Cilix, et Tmōlus, et Oetē,
 et tum sicca, prius crēberrima fontibus, Īdē,
 virgineusque Helicōn, et nōndum Oeagrius Haemus;
 220 ārdet in immēnsum geminātīs ignibus Aetnē,
 Parnāsusque biceps, et Eryx, et Cynthus, et Othrys,
 et tandem nivibus Rhodopē caritūra, Mimāsque,

211. agit rīmās, develops cracks. Contrast the expressions *dūcere fōrmam* (cf. 1. 402), and *dūcere rīmam* (cf. *Fissus erat [pariēs] tenui rīmā, quam duxerat ōlim*, 4. 65). Compare also Vergil's expression, *ruīnam trahere*, ii. 465-466, ii. 631 (see notes there). *sūcīs . . . adēmpītīs*: instr. abl., *through the theft of its juices*. See § 214.

212-213. cānēscunt: after a fire, grass-grown ground shows white for a time. *arbor*: coll. sing.; see § 187. *arborēs* is unmetrical. *māteriam*, fuel. *seges*, the ripened grain, naturally juicy, moist. *ārida* gives the result, dry, not the process, 'dried,' 'parched.' See §§ 160, 215.

214-226. Cities and high mountains, far and wide, are set on fire. Men perish everywhere.

214-215. Parva: emphatic, *My complaints are of trifles*. *magnae pereunt* = *magnae enim pereunt*; see note on *purpureā . . . smaragdīs*, 23-24. *moenibus*, buildings, a common meaning of the word. *gentīs*, after *populīs*, must = *countries, regions*.

217-218. Athōs . . . Oetē: in naming the mountains in 217-226, and the springs and the rivers in 239-259, Ovid follows no definite order. By so doing, he brings out well his main thought, that mountains *everywhere* are ablaze,

and springs and rivers *everywhere* feel grievously the heat. Note also (1) that to Ovid's readers the names in 217-259 would be thoroughly familiar, and (2) that, not only here, but often in Greek poetry and Latin poetry both, verses consisting wholly or largely of names are delightfully melodious. (2) holds true also of English verse, e.g. of lines in Evangeline made up largely of French names. *prius*, (but) *aforetime*. See note on *quālem . . . sorōrum*, 14. *fontibus*: instr. abl. with *crēberrima*, crowded, an adj. of fullness. Homer calls *Ida* 'many-fountained.' *Īdē*: a Greek form of *Īda*. See note on *Cōrycidas*, 1. 320. Greek forms abound in the following verses.

219. virgineus, of the Maidens. The Maidens are the Muses. *nōndum Oeagrius*, stranger as yet to Oeagrus, since Oeagrus was not yet king there.

220-223. in immensum = an adv., *without limit*; cf. *in praeceps*, 69, *in adversum*, 72, *in oblicum*, 130, with notes. *geminātīs*, doubled. Aetna now is afire without as well as within. *Aetnē*: Greek form of *Aetna*. Cf. *Īdē*, 218. See Vergil's famous description of Aetna, iii. 571-587. *biceps* sums up *verticibus petit. . . astra duobus*, said of Parnassus in 1. 316. See notes there. *caritūra*, destined to

Dindymaque, et Mycalē, nātusque ad sacra Cithaerōn.

Nec prōsunt Scythiae sua frīgora: Caucasus ārdet,

Ossaque cum Pindō, maiorque ambōbus Olympus, 225

āëriaeque Alpēs, et nūbifer Appennīnus.

Tum vērō Phaëthōn cūctis ē partibus orbem

aspicit accēsum, nec tantōs sustinet aestūs,

ferventisque aurās velut ē fornāce profundā

ōre trahit, currūque suōs candēscere sentit, 230

et neque iam cinerēs ēiectātamque favillam

ferre potest, calidōque involvitur undique fūmō,

quōque eat, aut ubi sit, piceā cāligine tēctus

nescit et arbitriō volucrum raptātur equōrum.

Sanguine tunc crēdunt in corpora summa vocātō 235

Aethiopum populōs nigrum trāxisse colōrem;

be without. The future participle is often used of what is certain to come to pass. See note on *futūris*, i. 712. For *nivibus* . . . *caritūra* cf. *gravitate carēbat*, 162, with note. *nātus* . . . *ad*, born for, or, designed for. *sacra*: the rites of Bacchus. For such rites on Mt. Cithaeron see iv. 303.

224-226. *prōsunt, profit. sua, its native*, or, *its natural*. Cf. *suus* in 186, *sum* in l. 401. *ambōbus*: for case see note on *illō* . . . *illā*, l. 322-323. For position cf. that of *suīs*, 208. Ovid seems to mean that Olympus is higher than Ossa and Pindus together.

227-234. Phaëthon finds the heat unbearable. He is swept hither and thither at the caprice of the steeds.

227-230. *cūctis ē partibus*: cf. *patefecit ab ortū*, 112, with note on *ab ortū*. Cf., also, the familiar expressions, *ā frontē*, *ā tergō*. *partibus, directions*. *accēsum, aflame*. *aestūs, waves of heat*; see § 193. *fornāce profundā, from the depths of a furnace*; see § 214. *currūs* . . . *sentit*: the heat affects even the chariot of the sun, though it might be expected that this chariot, as divine, would escape.

231-234. *neque* . . . *-que*: Ovid seems to have fused (1) *et neque iam cinerēs* . . . *ferre potest neque fūmum quō (by which) involvitur undique*, and (2) *et iam cinerēs ēiectātamque favillam ferre nōn potest calidōque involvitur undique fūmō*. Render *neque* simply by *not*. *ēiectātam, whirling*; properly, 'flung out' from the blazing world. *quō, whither, where*. *eat* . . . *sit*: subj. in simple dependent questions. *aut ubi sit, or (even) where he is*. *tēctus* = a causal clause; see note on *plēnōs*, l. 343. *et, but*. See note on *-que*, l. 330.

235-259. The Ethiopians turn black; Libya becomes a desert. Springs everywhere vanish (235-240). Even wide rivers suffer from the grievous heat (241-259).

235-236. *Sanguine* . . . *vocātō* = *quod sanguis vocātus est*. *tunc*: join with *trāxisse*, 236. *summa, surface of*; cf. note on *summae* . . . *rotae*, 107-108. *trāxisse* = *contrāxisse* (§ 221), contracted, or, developed. In 235-236 Ovid is amusing himself; see notes on *oculis* . . . *nostris*, 46, on *manifesta* . . . *cernēs*, 133, and on *cōnsiliis* . . . *nostris*, 146.

- tum facta est Libyē raptīs ūmōribus aestū
 ārida, tum nymphae passīs fontīsque lacūsque
 dēflēvēre comīs. Quaerit Boeōtia Dircēn,
 240 Argos Amŷmōnēn, Ephyrē Pirēnidas undās.
 Nec sortita locō distantīs flūmina rīpās
 tūta manent: mediīs Tanaīs fūmāvit in undīs,
 Pēnēusque senex, Teuthrantēusque Caīcus,
 et celer Ismēnos cum Phēgiacō Erymanthō,
 245 ārsūrusque iterum Xanthus, flāvusque Lycormās,
 quīque recurvātīs lūdit Maeandros in undīs,
 Mygdoniusque Melās, et Taenarius Eurōtās.
 Ārsit et Euphrātēs Babylōnius, ārsit Orontēs,
 Thermōdōnque citus, Gangēsque, et Phāsis, et Hister.
 250 Aestuat Alphēos, rīpae Sperchēides ārdent,

237. Libyē: for form cf. *Īdē*, 218. *raptīs ūmōribus* = *quod ūmōrēs raptī sunt*. Cf. *Sanguine* . . . *vocatō*, 235, with note. *raptīs* = *abreptīs* (§ 221). *aestū*: instr. abl. with *raptīs*.

238-240. ārida: see § 232. *passīs* . . . *comīs*: *passīs* is from *pandō*. At Rome, in times of mourning, women set their tresses free of all fastenings, and men let their hair and beards grow. Cf. *crinibus* . . . *passīs*, i. 480, with note. *dēflēvēre*: § 115. For the transitive use of this verb see § 142. *Quaerit* here = *requirit* (§ 221), *seeks and can not find*, or, *misses*. *Pirēnidas*: the famous fountain of Pirene, at Corinth, was uncovered in 1896 or 1897, by scholars working under the direction of the American School of Classical Studies at Athens. See *The Encyclopaedia Britannica*, eleventh edition, VII. 149, column 1. For the form *Pirēnidas* see note on *Cōrycidas*, i. 320.

241-242. sortita = *quae sortita erant*, which had received as their lot, when the ordered universe was established. *locō distantīs*, widely sundered. *locō*: abl. of specification. *tūta*, unscathed. *mediīs* . . . *fūmāvit* = *mediīs enī*, etc.; see note on *purpureā* . . . *smaragdīs*,

23-24. *mediīs* = *even in the deeps of*. See § 214.

244-245. cum . . . *Erymanthō* = *et Phēgiacus Erymanthus*. *Cum* + abl. often = *et* with a case parallel to that just used. For the hiatus between *Phēgiacō* and *Erymanthō* see § 293. *ārsūrus* . . . *iterum*, *destined to burn a second time*. See note on *caritūra*, 222. Homer, *Iliad*, XXI. 228-383, sets forth how the River Scamandrus (called also Xanthus, from its color), siding with the Trojans, tried to drown Achilles; Vulcan, however, rescued Achilles by setting the river afire. *flāvus*: this adj. is often used of rivers, esp. the Tiber, to describe the color which they owe to the quantities of loam they carry seaward. There is juxtaposition (§ 239, 1) in *Xanthus*, *flāvus*, since *Xanthus*, a Greek word, = *flāvus*. Cf. *Plēmyrium undōsum*, iii. 692, with note on *undōsum*.

246-248. recurvātīs: we should say 'winding.' *Maeandros*: modern geologists call the curves of a river 'meanders.' *Taenarius*: for the scansion of the last syllable see § 277. *et*: as in 29.

250-251. Aestuat, *seethes*. *Alphēos*: Greek form of *Alphēus* (see *Alphē-*

quodque suō Tagus amne vehit fluit ignibus aurum,
et quae Maeoniās celebrābant carmine ripās
flūmineae volucrēs mediō caluēre Caÿstrō.

Nilus in extrēmum fūgit perterritus orbem,
occuluitque caput, quod adhūc latet; ōstia septem 255
pulverulenta vacant, septem sine flūmine vallēs.

Fors eadem Ismariōs Hebrum cum Strȳmone siccāt,
Hesperiōsque amnis, Rhēnum, Rhodanumque, Padumque,
cuique fuit rērum prōmissa potentia Thybrim.

Dissilit omne solum, penetratque in Tartara rīmīs 260
lūmen, et infernum terret cum coniuge rēgem,
et mare contrahitur, siccaeque est campus harēnae
quod modo pontus erat, quōsque altum tēxerat aequor
exsistunt montēs, et sparsās Cycladas augent.

ūs in Vocabulary). **quod . . . aurum:** *aurum* is object of *vehit* and subject of *fluit*, the gold that Tagus . . . is set flowing by, etc. Simpler would be *quodque . . . vehit aurum, id fluit ignibus*. **fluit** gives the result, flows, not the process, 'is set flowing'; see §§ 160, 222. **ignibus** is instr. ablative.

252-253. quae . . . volucrēs, the river birds that, etc. See note on *quibus . . . omnis*, 1. 342. Ovid is thinking of swans. The ancients often describe the swan as a tuneful bird. **Maeoniās, Lydian,** is explained by the reference in 253 to the Caÿster. **celebrābant, were thronging** (a little while before). The word here = *implēbant*; hence the instr. abl. *carmine* may be used with it.

254-256. extrēmum . . . orbem, the uttermost ends of the world; cf. note on *summae . . . rotae*, 107-108. **fūgit perterritus:** juxtaposition of effect and cause (§ 241). **occuluit . . . latet:** Ovid is jesting; see note on *trāxisset*, 236. Ancient writers often state that the sources of the Nile were unknown. **pulverulenta vacant, are empty, filled with dust.** For *pulverulenta* see § 211. **sine flūmine** = an adj., riverless; see note on *sine ignibus*, 1. 374.

257-259. Fors, mishap, or, mischance. **Ismariōs:** join with *amnis*, 258 (see § 230). **cum Strȳmone:** see note on *cum . . . Erymanthō*, 244. **Hesperiōs, western.** See notes on *Hesperiō*, 142, and on *terram Hesperiam*, ii. 781. **rērum, the world.** See note on *rēbus*, 1. 380. **potentia, dominion.** The promise of *potentia* was, of course, made to the Trojan-Roman dwellers by the Tiber.

260-271. The earth gapes open, so that the light strikes even into Tartarus. The seas become narrower and shallower, and now mountains appear. The dwellers in the deep—even Neptune himself—find the heat unbearable.

260-264. omne: as in 40. **-que:** § 219. **rīmīs, through the clefts:** § 159. **lūmen:** for the position see § 232. **infernum, in the world below, or, the nether.** **cum coniuge:** see note on *cum . . . Erymanthō*, 244. **rēgem:** Pluto: §§ 310, 336. His *coniūnx* was Proserpina (Ovid calls her by her Greek name, *Persephonē*). **est:** the subject is *quod . . . erat*, 263. **modo** = *nūper*. **montēs:** object of *tēxerat*, subject of *exsistunt*. See note on *quod . . . aurum*, 251. **Cycladas:** § 107. **augent, increase** (the number of).

- 265 *Īma* petunt piscēs, nec sē super aequora curvī
tollere cōsuētās audent delphīnes in aurās.
Corpora phōcārum summō resupīna profundō
exanimāta natant; ipsum quoque Nērea fāma est
Doridaque et nātās tepidīs latuisse sub antrīs.
- 270 Ter Neptūnus aquis cum torvō brachia vultū
exserere ausus erat, ter nōn tulit āeris ignīs.
Alma tamen Tellūs, ut erat circumdata pontō,
inter aquās pelagī, contractōs undique fontīs,
quī sē condiderant in opācae viscera mātis,
- 275 sustulit oppressōs collō tenus ārida vultūs,
opposuitque manum frontī, magnōque tremōre

265. *Īma*, the lowest deeps. *curvī*: we should probably say 'curling.' The Romans had a lively interest in the vigorous movements of dolphins. In viii. 673-674 Vergil describes dolphins as portrayed on the shield that Vulcan made for Aeneas (§ 72). Note the dolphin in the illustration facing page 431.

266-269. *cōsuētās*: transferred epithet (§ 212); the sense is *nec sē . . . tollere audent in aurās, ut prius cōsuērant*. Render by *as had been their wont*. *delphīnes*: a Greek form in a common noun (§ 101); hence final *es* is short. Cf. *crātēres*, vi. 225, *phalanges*, vi. 489. *phōcārum*: the *phōcae* were guarded by Proteus. See *Proteus* in Vocabulary. *summō*: cf. *summa*, 235, with note. *profundō*: a noun, = *altō* = *marī*; see §§ 154, 155. *exanimāta*, lifeless. *tepidīs*: emphatic, found their grottoes hot as they hid within them.

270-271. *Ter*: 'three' was a magic number among Greeks and Romans. *cum . . . vultū*: see note on *cum . . . Erymanthō*, 244. *ter nōn tulit*: advers. asyndeton; see note on *quālem . . . sorōrum*, 14. *nōn tulit*: cf. *neque . . . ferēbat*, 22, *nec . . . sustinet*, 228. Verses 270-271 make a fine climax to 214-269. Even the great *rēctor*

pelagī, 1. 331, surrounded by the waters, finds the heat unbearable.

272-282. Earth, though the waters about her and within her have been contracted by the heat, and though she is sore troubled, yet manages to appeal to Jupiter. "If I have deserved destruction by fire, destroy me at once, O Jupiter, by thy fires."

272-274. *Alma*, life-giving, is a splendid epithet here, after the picture of destruction in 214-271. In spite of all, there is yet one life-nurturing power. *tamen* sets what Tellus is able to do, 272-278, in sharp contrast to the incompetence of Nereus and Neptune, 268-271: ('Though Nereus and Neptune found the heat unbearable, the Earth nevertheless.' Verily, this is an instance of *dux femina facti* (see i. 364). See, also, note on *tamen*, 1. 407. *Tellūs*: for Earth as a goddess see § 309. *ut*, since. *erat circumdata pontō*: see note on *mediās*, 6. *contractōs*, shrunken though they were; see note on *plēnōs*, 1. 343. Cf. *contrahitur*, 262. *fontis*: sc. *terrae*. *quī . . . mātis* = *eī enim*, etc., and explains *contractōs*, 273. *opācae*, dusky, darker than the waters. *viscera*, bosom.

275-276. *oppressōs*, stricken. *ārida*, parched though she was; see note on

omnia concutiēns paulum subsēdit, et inf̄rā
quam solet esse fuit, sacrāque ita vōce locūta est:

"Sī placet hoc, meruīque, quid ō tua fulmina cessant,

summe deum? Liceat peritūrae vīribus ignis

280

igne perire tuō, clādemque auctōre levāre!

Vix equidem faucīs haec ipsa in verba resolvō"

(presserat ōra vapor): "tostōs ēn aspice crīnīs

inque oculis tantum, tantum super ōra favillae!

Hōsne mihi fructūs, hunc fertilitātis honōrem

285

officiūque refers, quod aduncī vulnera arātrī

rāstrōrumque ferō tōtōque exerceor annō,

quod pecorī frondēs, alimentaue mītia frūgēs

hūmānō generī, vōbis quoque tūra ministrō?

contractōs, 273. *opposuit* . . . *fronti*: Earth acts as a mortal would under like conditions. *tremōre*, *quake*.

277-279. *et*: see § 219. *inf̄rā* = *inferius* (208), *lower*, and so may be construed with *quam*, 278. *locūta est*: to Jupiter. *Sī placet*: sc. *tibi*. Cf. *placuit* . . . *precārī*, 1. 367, explained in note on *Dixerat* . . . *placuit*. *hoc* sums up 272-278, and, through those verses, 214-271. *meruī*: as object sc. *hoc*, corresponding to *hoc* expressed in this verse. *cessant*, are at a standstill, or, are idle. *Cessō* does not = 'come to a standstill,' 'cease.' See notes on *cessābit*, i. 672, and on *Cessās in vōta* . . . §, vi. 51.

280-282. *Liceat* (*mihi*), *Let it be my privilege*. *peritūrae* (*mihi*), *if I am destined to perish*. See notes on *plēnōs*, 1. 343, and on *ārsūrus* . . . *iterum*, 245. *clādem* . . . *levāre*: see note on *ante ōra* . . . *oppetere*, i. 95-96, and cf. x. 829-830, *Hōc tamen inf̄līx miseram sōlābere mortem: Aenēae magnī dextrā cadis*, with notes. *auctōre*: instr. abl., *by its author*, i.e. by the greatness of its source. *Vix*: as in 63. *haec ipsa*, *even these (few)*. *in*: freely, to utter; cf. *in*, 197. *haec* . . . *verba* = *ut haec ipsa verba dicam*.

283-289. "Mark my shriveled locks, my suffering face. Is *this* my reward," cries Earth, "for my age-long service to men and to gods?"

283-289. *tostōs*, *shriveled*. *tantum*: a noun, *the grievous weight*. For the metrical treatment of *tantum*, *tantum* see § 300. *Hōs* . . . *hunc*: emphatic. *Is THIS* the return, *THIS* the reward you proffer me? *officiī*, *services*, or, *courtesies*; a fine word, because it suggests *voluntary* service. *quod aduncī* . . . *ministrō* (289) is an appositive to *officiī*. *officiī* . . . *quod aduncī* . . . , *quod* . . . *ministrō* (289) = *the services I render in bearing* . . . , *in being tormented* . . . , *in supplying* In 286 and 288 *quod* properly = 'in so far as,' 'in as much as,' 'in that' (§ 146). *tōtō* . . . *annō*: the temporal abl. here denotes duration of time, a usage common in expressions involving *tōtus* or its equivalent. *frondēs*: the Roman farmer fed leaves to his cattle. *alimenta* may be (1) pred. acc. to *frūgēs* . . . *ministrō*, *supply grain as food*, or (2) object of *ministrō*. If (2) is right, *frūgēs* is an appositive to *alimenta*. *mītia*, *kindly*. *vōbis*: *Tellus* has in mind now all the gods. See note on *vestrās*, i. 140.

- 290 Sed tamen exitium fac mē meruisse: quid undae,
 quid meruit frāter? Cūr illi trādita sorte
 aequora dēcrēscunt, et ab aethere longius absunt?
 Quod sī nec frātris nec tē mea grātia tangit,
 at caelī miserēre tuī! Circumspice utrumque,
 295 fūmat uterque polus! Quōs sī vitiāverit ignis,
 ātria vestra ruent! Atlās ēn ipse labōrat,
 vixque suīs umerīs candentem sustinet axem.
 Sī freta, sī terrae pereunt, sī rēgia caelī,
 in Chaos antīcum cōfundimur! Ēripe flammīs
 300 sī quid adhūc superest, et rērum cōnsule summae!”
 Dixerat haec Tellūs (neque enim tolerāre vapōrem
 ulterius potuit nec dicere plūra), suumque

290-300. “But why destroy the seas, too?” continues Earth. “Has Neptune sinned? At least take pity on the skies; they are yours. Save them, or else the whole universe will return to primeval Chaos.”

290-292. *fac* here = *Finge* (74), or *finde animō*, *imagine*, and so may be construed with the inf. *meruisse*. For the form see note on *dic*, 1. 379. *quid undae*, . . . *frāter?*, *what (punishment) have . . . earned?*, = ‘have . . . earned any punishment?’ The answer, to Tellus’s mind, is *Nil meruerunt . . . , nil meruit*. *frāter* = *Pontus* = *Neptūnus*; see § 321. *illi trādita sorte aequora*: see § 310, at the end, and cf. i. 137-139, said by Neptune, *dicite . . . nōn illi (= Acolō) imperium pelagī saevumque tridentem, sed mihi sorte datum (esse)*. *longius*: see § 146.

293-297. *Quod sī*: freely, *But if*; see note on *Quod*, ii. 141. *frātris*: obj. gen. (§ 130) with *grātia*, *affection (for)*. *mea* in sense = an obj. gen., *meī*. *at* is often used in an apodosi, exactly as English ‘yet’ is. *caelī*: for gen. with *misereror* see A. 354, a; B. 209, 2; Bu. 443; D. 365; G. 377; H. 457; H. B. 352, 2. *utrumque*: sc. *polum*, out of *polus*, 295. Since the Romans did not use the comma, such a sentence as *circumspice . . . polus*, read as a unit,

would be less awkward to them than it is to us. *ruent* = *corruent* (§ 221), *will collapse*. *labōrat*, *is in distress*, or, *is heavy-laden*. The English verb *labor* often has this sense. *vix*: as in 63. *suīs*: emphatic, *his divine*; see note on *suīs*, 10.

298-300. *Sī . . . sī . . . sī*: effective repetition. For the metrical treatment see § 301. *Ēripe*: as object sc. *id*, antecedent to *sī quid . . . superest*, 300, which = *quidquid superest*. The sense of *Ēripe . . . superest* is ‘Rescue whatever yet remains, if anything does remain.’ *rērum . . . summae*, *the highest interests of the world*. For *rērum* see note on *rēbus*, 1. 380. *cōnsule*, *take thought (for)*. *summae*: properly, ‘the totality,’ ‘the sum total’; freely, *the highest interests*.

301-318. Earth could say no more (301-303). Jupiter, moved to rescue the universe (304-310), launches a thunderbolt at Phaëthon, which flings him from the chariot (311-313). The steeds, affrighted, smash the chariot to pieces (314-318).

301. *haec* = *haec sōla*. *neque enim*: *enim* has here its original sense, *indeed*, of a truth. Render *neque enim . . . plūra* by *for*, of a truth, she could not . . . , or, etc.

302-303. *nec*: we should rather say

rettulit ōs in sē propiōraque Mānibus antra.
 At pater omnipotēns superōs testātus et ipsum
 quī dederat currūs, nisi opem ferat, omnia fātō 305
 interitūra gravī, summam petit arduus arcem,
 unde solet nūbīs lātīs inducere terrīs,
 unde movet tonitrūs, vibrātaque fulmina iactat;
 sed neque quās posset terrīs inducere nūbīs
 tunc habuit, nec quōs caelō dimitteret imbrīs: 310
 intonat, et dextrā librātum fulmen ab aure
 mīsit in aurīgam, pariterque animāque rotisque
 expulit, et saevīs compescuit ignibus ignīs.
 Cōsternantur equī, et saltū in contrāria factō
 colla iugō ēripiunt, abruptaque lōra relincunt. 315
 Illic frēna iacent, illic tēmōne revulsus
 axis, in hāc radii frāctārum parte rotārum,
 sparsaque sunt lātē lacerī vēstigia currūs.

'or.' -que: see § 220. *rettulit*, *withdrew*. *Mānibus*: note the ā. See *Mānēs* in Vocabulary. In *rettulit* . . . *antra* Ovid describes Earth as acting as a turtle might. For his levity see notes on *trāxisset*, 236, and on *occuluit* . . . *latet*, 255.

304-310. *et, and in particular* (§ 218). *nisi* . . . *ferat*, *if he does not bring aid*. The subject of *ferat* is *pater omnipotēns*, Jupiter. Jupiter said, *nisi ego opem ferō*, etc. *fātō* . . . *gravī*: instr. abl. with *interitūra* (*esse*), *will perish* = 'will be destroyed.' See §§ 160, 222. *arduous*, *moving upward*, is proleptic (§ 211); *seeks the heights and reaches them* is the sense. *arcem*: sc. *caelī*. *lātīs*, *wide-spreading*. *inducere*, *draw over*. This verb is used esp. of drawing a veil or a curtain over something. *terrīs*: see § 138. *vibrāta*: properly, 'brandished,' 'hurled'; freely, *hurling*. *quās* . . . *nūbīs*, *clouds such that he could draw them*, etc.; a result clause. Cf. *quae* . . . *convenient*, 54-55, with note on *convenient*. *nūbīs* involves incorporation of the antecedent; see note on *quibus* . . .

omnīs, 1. 342. *quōs* . . . *dimitteret*: a purpose clause, *to send down*.

311-313. *librātum* . . . *misit*, *he poised* . . . *and flung*; see note on *summersās* . . . *obrue*, i. 69. With *librātum* cf. *vibrāta*, 308. Before finally hurling a spear, one draws it back and forth beside his head till he feels it in perfect balance and so ready for the cast. Cf. ix. 417, *summā telum librābat ab aure*. *pariter* = *simul*. *animā* . . . *rotis* is not of necessity comic in Latin; see note on *cōsiliīs* . . . *nostrīs*!, 146. With *animā*, *expulit* = *prāvavit*; for *rotis* (= *currū*: § 204) see § 152. *ignis* = *ignis quās Phaëthōn incenderat*.

314-315. *in contrāria*, *in opposite directions*. *iugō*: for case see § 152. *lōra*: the straps which bound the yokes to the necks of the steeds. *relincunt*: for spelling see note on *secuntur*, i. 185.

316-318. *Illic* . . . *illic*: Ovid writes as if he and his readers were actual spectators of the events he is describing. *radii*: as in 108. *vēstigia*: here *fragments*, or, *remnants*.

At Phaëthōn, rutilōs flammā populante capillōs,
 320 volvitur in praeceps, longōque per āera tractū
 fertur, ut interdum dē caelō stella serēnō,
 etsī nōn cecidit, potuit cecidisse vidēri.
 Quem procul ā patriā diversō maximus orbe
 excipit Ēridanus, fūmantiaque abluit ōra;
 325 Nāides Hesperiae trīfidā fūmantia flammā
 corpora dant tumulō, signant quoque carmine saxum:
Hīc situs est Phaëthōn currūs aurīga paternī.
Quem sī nōn tenuit, magnīs tamen excidit ausīs.

319-323. Phaëthon falls in a long arc through the air. The River Eridanus bathes his burning face. The Nāides lay his body in the tomb, and carve on the tomb an epitaph to commemorate his fate.

319-322. rutilōs is proleptic; see § 211. in praeceps: as in 69. tractū (sc. lūcis), trail (of light). For the case see § 158. fertur: see note on ferar, 69, and cf. feruntur, 207. ut . . . vidēri: Ovid is thinking of a 'falling star.' In ii. 692-698 Vergil describes at length the fall of the star that to Anchises is so happy an omen.

323-326. diversō . . . orbe, in a widely different quarter of the world, i.e. the West, the quarter opposite to that from which Phaëthon started.

Cf. Hesperiae, 325. For diversō see note on summae . . . rotae, 107-108. trīfidā . . . flammā: cf. tricuspide tēlō, 1. 330, with note. carmine, inscription, or, epitaph.

327-328. situs est, was buried, a common expression on ancient Roman tombstones. Sinō has here its basic sense, 'put,' 'place,' seen in pōnō, a compound of sinō. Quem sī: see note on quae . . . ubi, 1. 337. tenuit = retinuit (§ 221); render by mastered. magnīs . . . excidit ausīs, high and gallant was the daring venture from which he (fell =) was dislodged; a famous expression, picturing exactly Phaëthon's fate. Phaëthon fell out of his father's car, and also fell out of his highly daring purpose.

LIBER TERTIUS

Iamque deus, positā fallācis imāgine taurī,
sē cōfessus erat, Dictaeaeque rūra tenēbat,
cum pater ignārus Cadmō perquirere raptam
imperat, et poenam, sī nōn invēnerit, addit
exsilium, factō pius et scelerātus eōdem.

5

Orbe pererrātō—quis enim dēprēndere possit
fūrta Iovis?—profugus patriamque iramque parentis
vitat Agēnoridēs, Phoebique ōrācula supplex

SELECTION III

The Story of Cadmus

Metamorphoses 3. 1-137

For this Selection see § 382; Gayley (§ 362), pages 87-90, 489.

1-5. Agenor bids his son Cadmus find his sister Europa.

1-2. **deus** = Jupiter; see §§ 312-313. **positā** = *dēpositā*: § 221. **sē** . . . **erat** (*deum*): i.e. had revealed his divine identity. **tenēbat**: i.e. was dwelling in.

3. **cum** . . . **imperat** (4): a *cum-inversum* clause, so called because the clause, though subordinate in form, sets forth what is really the main action. Verses 1-4 = *Cum* . . . *cōfessus esset* . . . *tenēret, pater imperat*. See note on *cum* . . . *sēcum* (*ait*), i. 36-37. **pater**: sc. *Eurōpae et Cadmī*. The name of the father, Agenor, had been given, in 2. 858. **ignārus**: i.e. ignorant of what had happened to Europa. **perquirere** . . . **imperat** (4): see § 182. **raptam** = *eam quae rapta erat, the stolen maiden*.

4-5. **invēnerit**: subj. in O. O. **factō** . . . **eōdem**: instr. ablative, with

pius. Agenor was *pius* (see § 66) toward Europa, but sinful toward his son, since, to obey his father, Cadmus must outwit Jupiter himself.

6-13. Cadmus, baffled, asks the oracle of Apollo where he is to dwell, since he dare not return home. The god bids him follow a certain heifer.

6-7. **Orbe**: sc. *terrārum*. Cf. *terrārum* . . . *orbem*, 2. 7. **quis** . . . **possit** . . . ?, *who would have power* . . . ?; a cond. sentence (as protasis sc. *sī cōnētur*). The answer would be *Nēmō possit*. Hence the question gives to *pererrātō* the force of *pererrātō frūstrā*. **dēprēndere** . . . **fūrta** suggests two thoughts: (1) that of detecting Jupiter's stealthy acts, and (2) that of getting back what he had carried off. See note on *ēgressus*, 2. 136. **fūrta Iovis**: a short vowel before initial *i*-consonant is the regular usage in verse. **-que** . . . **-que**: often in verse for *et* . . . *et*, or a single *et*; only once in Cicero.

8. **Agēnoridēs**: Ovid was fond of patronymic nouns; see note on 1. 390. **Phoebī** . . . **ōrācula**: at Delphi; see § 350. For the pl. *ōrācula* see §§ 189, 190.

cōsultat, et quae sit tellūs habitanda requīrit.

- 10 "Bōs tibi," Phoebus ait, "sōlis occurret in arvīs,
nūllum passa iugum curvīque immūnis arātrī.
Hāc duce, carpe viās, et, quā requiēverit herbā,
moenia fac condās, Boeōtiaque illa vocātō."

- Vix bene Castaliō Cadmus dēscenderat antrō;
15 incustōditam lentē videt ire iuvencam,
nūllum servitiī signum cervīce gerentem.
Subsequitur, pressōque legit vēstigia gressū,
auctōremque viae Phoebum taciturnus adōrat.
Iam vada Cēphīsī Panopēsque ēvāserat arva:

9. cōsultat: for position see § 232; cf. *imperat*, 4. quae . . . habitanda (*sibi*), in what land he is to dwell. The subj. is one of dependent question.

10-11. sōlis: there are to be no human guides in this land. passa iugum: see note on *fūrta Iovis*, 7. In some countries of Europe cows are still trained to the yoke. immūnis arātrī: for gen. see § 127; for parallelism see § 251.

12-13. quā may be (1) adv., where, or (2) adj., with herbā, on what grassy spot. herbā: see § 155. moenia, walled city, as often in poetry. In early Greek and Roman life city walls were necessary. fac condās: parataxis; see §§ 247-249. We should say 'see that you build a city'; in Latin prose we should have *cūrā ut condās*. But we really have two subjunctives of command originally independent of each other: 'build . . . : do it (do so),' or 'act: build . . . ' Boeōtia . . . vocātō, call it the City of the Heifer. See Boeōtia in Vocabulary. Boeōtia here is an adj., neuter pl.; sc. moenia.

14-25. Cadmus, seeing a heifer, unguarded, follows it till it sinks down on the grass. He greets the powers of the unknown land.

14. Vix bene . . . videt (15): parataxis (§ 249), *Hardly had he come*

down . . . , when he saw, or, As soon as he came down . . . , he saw. dēscenderat: Delphi lay 2000 feet above the plains at the foot of Mt. Parnassus. See note on *Mōns* . . . Parnassus, 1. 316-317. antrō: the grotto of Apollo, where the priestess uttered her prophecies. For case see § 152.

15. incustōditam: this fact marked the heifer as a special creature. In ancient Greece and Italy, flocks and herds were regularly guarded.

16. cervīce: see § 155.

17. pressō . . . gressū, checking his progress, i.e. making his rate of movement conform to that of the heifer (15). Cadmus must leave the creature free to work out the omen, 10-13. legit, tracks out; properly, 'gathers,' 'picks up,' one by one. Since the heifer is in plain sight, legit is not to be taken literally.

18. taciturnus = adv.; see § 213.

19. Iam . . . summisit (23): cf. 14-15, with note on *Vix bene* . . . videt. vada . . . ēvāserat: see § 145. Panopēs: genitive. In the forms of proper names of the first declension Ovid follows Greek usage more closely than Vergil does: Ovid has *Idē*, nom.; *Panopēs*, gen.; *Crētēn*, accusative. Ovid sketches lightly the course of the heifer, eastward, 40 or 50 miles, to the site of Boeōtian Thebes.

bōs stetit, et, tollēns speciōsam cornibus altīs
ad caelum frontem, mūgītibus impulit aurās. 20

Atque ita, respiciēns comitēs sua terga sequentīs,
prōcubuit, tenerāque latus summisit in herbā.

Cadmus agit grātīs, peregrīnaeque ōscula terrae
figit, et ignōtōs montīs agrōsque salūtāt. 25

Sacra Iovī factūrus erat: iubet ire ministrōs
et petere ē vivīs libandās fontibus undās.

Silva vetus stābat, nūllā violāta secūrī,
et specus in mediā, virgīs ac vīmine dēnsus,

20. **stetit** (sē): from *sistō*. See § 151. **cornibus**: instr. abl. with *speciōsam*; cf. *factō pius . . . eōdem*, 5, with note on *factō . . . eōdem*.

22. **ita**, under these circumstances, sums up 19-21; it = *postea*, or *deinde*. **comitēs**: Ovid often uses Indirection, as Vergil does (§ 254). Even when Vergil and Ovid do give all needed details, they at times present them piecemeal. How many *comitēs* there were Ovid does not say. **terga**: for pl. see note on *ōrācula*, 8.

23. **prōcubuit**: for position see § 232. **tenerā . . . in herbā**: contrast *herbā*, 12, without a preposition. Ovid might have said *teneram in herbam*; his actual words = *lowered . . . so that it rested on*, etc. **latus**: distinguish from *lātus*.

24. **agit grātīs**: sc. *Apollinī* (cf. 18). **peregrīnae . . . figit** (25): Cadmus treats this strange land as henceforth his own, as his *patria*. **terrae**: dat. with *figit*, which is construed as *dat* would be, or is treated as equivalent to *infigit* (§ 221). If the latter explanation is correct, see § 138.

25. **ignōtōs** repeats *peregrīnae*, 24. In ancient Greece and Italy there was a prejudice against foreign places and peoples. This foreign land Cadmus means to appropriate fully to himself; he must gain its favor, in view of Apollo's message, 10-13.

26-49. Cadmus, planning a sacrifice to Jupiter, sends his attendants to find water, for purification. They find it, in a grotto, but a dragon, sacred to Mars, that dwells in the grotto, slays them.

26-27. **Iovī**: Cadmus, under orders to build a city (12-13), naturally wishes the help of Jupiter *omnipotēns*: §§ 312-313. **iubet**: see §§ 247, 249. The verses = *cum sacra factūrus sit, iubet*, etc. **vivīs . . . fontibus**: in Roman ritual, living, i.e. running, water alone could purify the worshiper. See note on *vivō*, ii. 719. **libandās** = a purpose clause, *to draw it*. This use of the gerundive is common.

28-29. **vetus**, *primeval*. Study well *antīcus* and *vetus* in Vocabulary. **stābat**: Ovid and Vergil often use *stō*, which suggests strength and permanency, instead of the colorless *sum*. **violāta**, *profaned*, a fine word. **specus**: to be thought of as in a rocky, wooded slope. **mediā**, *middle of*, or, *midst of*; sc. *silvā*. Certain adjectives—esp. *primus*, *medius*, *imus*, *extremus*, *suprēmus*, *summus*, *ultimus*—often denote only a part of the nouns they modify. See note on *summā . . . undā*, i. 127. They very often, however, keep their true force; cf. e.g. *Vēnit summa diēs*, ii. 324. **virgīs . . . vīmine**: for instr. abl. with adj. cf. notes on *factō . . . eōdem*, 5, and on *cornibus*, 20. **dēnsus**, *thickly surrounded*.

- 30 efficiēns humilem lapidum compāgibus arcum,
ūberibus fēcundus aquis, ubi conditus antrō
Mārtius anguis erat, cristis praesignis et aurō.
Igne micant oculi; corpus tumet omne venēnō,
trēsque vibrant linguae; triplici stant ōrdine dentēs.
- 35 Quem postquam Tyriā lūcum dē gente profecti
infaustō tetigēre gradū, dēmissaque in undās
urna dedit sonitum, longō caput extulit antrō
caeruleus serpēns, horrendaque sībila mīsit.
Efflūxēre urnae manibus, sanguisque reliquit
- 40 corpus, et attonitōs subitus tremor occupat artūs.
Ille volūbilibus squāmōsōs nexibus orbis

30. *lapidum compāgibus*, by its closely-jointed stones; lit., 'by the close joints of its stones.' Natural stone arches and bridges are common.

31. *ūberibus . . . aquis*, rich in copious waters. As an adj. of fullness, *fēcundus* may be construed with the ablative. *ūber* suggests (1) plentifullness, (2) fertilizing power. See note on *ēgressus*, 2. 136. The waters account for *virgīs . . . dēnsus*, 29. Ovid's emphasis on the beauty of the place intensifies the contrast made presently by the appearance of the dragon. For Ovid's appreciation of nature see §§ 365, 368. *ubi* goes back to *specus*, 29. The Romans preferred *ubi* to *in* with the proper case of the rel. pronoun. *conditus*: lit., 'well bestowed'; freely, *hidden*. Study *condō* in Vocabulary. *antrō*: cf. *specus*, 29; see § 196. For case see § 155, at the end.

32-33. *Mārtius*: this dragon was son of Mars (§ 319); his mother was one of the Furies (§ 337). *cristis . . . et aurō*, with (by) its crests and the gold (spots on its back). For *aurō* see § 203. Two hairy crests are often given by Greek and Roman poets to snakes or dragons, as to the snakes that killed Laocoön and his sons, ii. 206-207. *omne*, everywhere; see § 213. *Omnis* and *tōtus* are often best trans-

lated by an adverb. See *tōtus* in Vocabulary.

34. *ōrdine*, arrangement, or, row; *triplici . . . ōrdine* = the prose *tribus . . . ordinibus*.

35. *Quem . . . lūcum*: we should say 'this grotto.' See note on *quae . . . ubi*, 1. 337. *Tyriā . . . dē gente profecti*, the Tyrian wanderers, emphasizes both their lineage and their wanderings (3-5). Since Tyre and Sidon were the chief cities of Phoenicia, the Phoenicians are often called Tyrians, or Sidonians.

36-38. *tetigēre* = *tetigērunt*; see § 115. *longō . . . antrō*, from the depths of the grotto, as well as *conditus antrō*, 31, explains why the *ministri* did not at first see the dragon, and so avoid the grotto. See § 214. *caeruleus*, dark. In 63-64 Ovid speaks of the *ātra pellis* of the dragon; see § 196. *sībila*: see § 189. With *sibilus*, *sibila* cf. *locus*, *loca*; *carbasus*, *carbasa*. *mīsit* = *ēmīsit*; see § 221.

39-40. *Efflūxēre*: cf. *tetigēre*, 36, with note. *manibus*: abl.; see § 152. *corpus*: coll. sing; see § 187. *attonitōs . . . occupat*, lays hold on and benumbs (paralyzes). For *attonitōs* see § 211.

41-42. *volūbilibus . . . torquet*, with his rolling, interlacing coils (*nexibus*) twists scaly circuits. *orbis*

torquet, et immēnsōs saltū sinuātur in arcūs,
ac, mediā plūs parte levīs ērēctus in aurās,
dēspicit omne nemus, tantōque est corpore quantō,
sī tōtum spectēs, geminās quī sēparat Arctōs.

45

Nec mora: Phoenīcas, sive illī tēla parābant,
sive fugam, sive ipse timor prohibēbat utrumque,
occupat. Hōs morsū, longīs amplexibus illōs,
hōs necat adflātī fūnestā tābe venēni.

Fēcerat exiguās iam sōl altissimus umbrās:
quae mora sit sociīs mirātur Agēnore nātus

50

is acc. of effect; see § 140. For position of *torquet* see note on *prōcubuit*, 23. *sinuātur* = *sinuat sē*; see §§ 166, 167. In 41-42 we have epic fullness of expression (§ 197) and parallelism (§ 251).

43. *mediā . . . parte* (*suī*), *more than half his length*. For *plūs* see § 146. *levīs* strengthens *saltū*, 42, by suggesting that there is nothing to impede the dragon's vigorous movements. *ērēctus*: ē-, *ex-* in compounds often = 'upward,' 'up.'

44. *dēspicit* = *looks down on*, in the two senses of that expression; see note on *dēprēndere . . . fūrta*, 6-7. The word stresses the size and the arrogance of the dragon. *omne*: as in 33. *tantō . . . corpore quantō* (*corpore est*): abl. of characteristic. Render by *is as huge-bodied as that dragon is . . . who parts*, and see note on *prae-stantū corpore*, i. 71. Ovid had in mind the constellation Draco, situate between the Greater Bear ('the Big Dipper') and the Lesser Bear ('the Little Dipper').

45. *sī . . . spectēs* is a protasis involving the indef. second person sing., *if one were to view it*. *tōtum*: i.e. fully outstretched. Draco, says Vergil, 'glides with tortuous coils, river-like, about and between the Bears.' *Arctōs*: fem. noun of the second declension. For another such noun cf. *Naxon*, iii. 125.

46-47. *Nec mora*: sc. *est*; see § 245.

In *Nec mora . . . , occupat* (48) there is parataxis (§§ 247, 249); the sense is *sine morā Phoenīcas . . . occupat. sive . . . sive . . . sive*: in a cond. sentence containing *sive . . . sive* (. . . *sive*) the main clause holds true in each set of circumstances represented by the protases. The sense is thus virtually 'if . . . and if . . . and if,' etc. *utrumque*: i.e. each procedure represented by *tēla* and *fugam*, 46-47.

48-49. *occupat, forestalls*; study *occupō* in Vocabulary. For position see § 232. *Hōs . . . illōs . . . hōs*: Ovid writes as if he had the scene before his eyes and were pointing to the several groups. *amplexibus, enveloping coils. adflātī (eis) . . . venēni*: freely, *the deadly corruption of his poisonous breath*. For *tābe, wasting power*, see § 202.

50-59. Cadmus, marveling at the tarrying of his comrades, goes in search of them. He finds their bodies, and vows to avenge them or to join them in death.

50. *altissimus, at its highest*. It was midday.

51. *quae . . . sit, what is delaying*; for the dependent question cf. *quae sit . . . habitanda*, 9. *Agēnore nātus* = *Agēnoridēs*, 8. For the abl. *Agēnore* see A. 403, 2, a; B. 215; Bu. 532; D. 451; G. 395, and N. 1; H. 469, 2; H. B. 413.

vēstīgatque virōs. Tegumen dērepta leōnī
 pellis erat, tēlum splendentī lancea ferrō
 et iaculum tēlōque animus praestantior omnī.
 55 Ut nemus intrāvit, lētātaque corpora vīdit,
 victōremque suprā spatiōsī corporis hostem,
 trīstia sanguineā lambentem vulnera linguā,
 "Aut ultor vestrae, fidissima corpora, mortis,
 aut comes," inquit, "erō." Dixit, dextrāque molārem
 60 sustulit, et magnum magnō cōnāmine mīsīt.
 Illius impulsū cum turribus ardua celsīs
 moenia mōta forent: serpēns sine vulnere mānsīt,

52. -que, and so: § 219. virōs: a prose writer would have said *eōs*. The poets avoid forms of *is*, esp. of the genitive. They felt such forms to be prosaic and weak. Tegumen . . . erat (53): the lion's skin, wrapped round his left arm, served as a shield. leōnī, from a lion, is a dat. of interest counting practically as one of separation. See note on *silicī*, i. 174.

53. tēlum: sc. erat. splendentī . . . ferrō: an abl. of char.; see note on *tantō* . . . corpore quantō, 44. Only the head was of iron. lancea: lighter than the *iaculum* (54); it was frequently not thrown, but used in thrusting at close quarters. The *iaculum* was thrown.

55-56. Ut = *postquam*; often used thus in Ovid. nemus = *Silva*, 28, nemus, 44: § 196. suprā: sc. ea = corpora; freely, lying on (them). spatiōsī corporis, huge-bodied; a gen. of characteristic. See note on *tantō* . . . corpore quantō, 44.

57. trīstia sanguineā . . . vulnera linguā: for the word-order see § 242.

58. fidissima corpora: an effectively pathetic expression, since corpora = lētāta . . . corpora, 55. Cadmus can not now call them (living) socii. mortis: join both with ultor and with comes (59). See § 130.

59-64. Cadmus attacks the dragon, unavailingly, with a large bowlder.

59. dextrā: sc. manū. This ellipsis (§ 244) is common, with *dexter* and *sinister*, both in prose and in verse. -que, and at once: § 220.

60. sustulit: for position see § 232. magnum magnō: juxtaposition (§ 239, 1). Cadmus flung the bowlder with an effort proportional to its size. Ovid is fond of repeating the same word in varying declensional or conjugational forms, and of repeating words from the same root. Often, too, as here, the repetition is made more striking by identical metrical treatment; see § 300. In his use of alliteration and of assonance Ovid is far less restrained than the Augustan poets were (§ 252).

61. Illius impulsū = *Sī ille lapis in ea (moenia) impulsus esset*. For scansion of *Illius* see note on *illius*, i. 16. turribus . . . moenia (62): for the chiasmus see § 243.

62. mōta = *ēmōta* (§ 221), dislodged. forent = *essent*, as often, in poetry and in post-classical Latin, in contrary to fact conditions. serpēns . . . mānsīt, but, etc. We have here, as often, advers. asyndeton, i. e. lack of a conjunction between clauses that are sharply contrasted. sine vulnere = a pred. adj., unwounded.

lōricaeque modō squāmīs dēfēnsus et ātrae
dūritiā pellis validōs cute reppulit ictūs.

At nōn dūritiā iaculum quoque vīcit eādem,
quod mediō lentae spīnae curvāmine fixum
cōstitit, et tōtum dēscendit in ilia ferrum.

Ille dolōre ferōx caput in sua terga retorsit,
vulneraque aspexit, fixumque hostile momordit,
idque, ubi vī multā partem labefēcit in omnem,
vix tergō ēripuit: ferrum tamen ossibus haesit.

Tum vērō, postquam solitās accessit ad irās
causa recēns, plēnīs tumuērunt guttura vēnīs,
spūmaque pestiferōs circumfluit albida rictūs,

63-64. *modō*, after the fashion (of), or, as; see § 158. *Modō*, *mōre*, and *rītū* are often thus used with a dependent genitive. *ātrae*: see note on *caeruleus*, 38. *validōs . . . ictūs*: poetic pl.: § 190. Cadmus flung the bowlder but once. *cute* may be (1) abl. of separation (§ 152), or (2) instr. ablative.

65-71. Cadmus plants his heavy spear in the dragon's body. The dragon snaps off its wooden handle, but cannot extract the barbed head.

65-67. *iaculum*: as his second effort Cadmus flings his heavy spear; see note on *lancea*, 53. *quod* = *namque id*, or *sed id*. *mediō*, *midmost*; contrast *mediā*, 29. For the dragon's many coils see 41-42. *spīnae*, *backbone*. *curvāmine*: see § 155. For word-order in *mediō . . . curvāmine* see § 242. *fixum*, *firmly fixed*; proleptic (§ 211). *cōstitit* (from *cōsistō*), *lodged*; sc. *sē* (§ 151). *tōtum*, *in its whole length*: § 213. *ferrum*, *its iron head*.

68. *ferōx* gives the result, *mad*, or, *wild*; in English we should stress the process, 'maddened.' See §§ 160, 215. *terga*: as in 22.

69. *fixum* restates *mediō . . .*
fixum, 66.

70-71. *vī multā*, with many a violent effort. *labefēcit*, *loosened (by moving) it*. The dragon, gripping the shaft with its teeth, moved it this way and that as one moves a stake he is trying to get out of the ground. *vix*, with much effort, repeats *vī multā*, 70. *ferrum . . . haesit*: the wooden shaft breaks off where the iron head was fastened to it; cf. the way in which the handle of a hoe or a rake often breaks off. *ossibus* may be (1) dat. (§ 136), or (2) local abl. (§ 155).

72-84. The dragon, enraged, charges Cadmus furiously. Cadmus, standing his ground, thrusts his lance into the dragon's throat.

72. *Tum vērō*: *vērō* is often joined to a temporal word to mark the climax in a series of events. *solitās . . . recēns* (73): chiasmus; see § 243. *accessit ad*, was added to. *Accēdit*, combined with *ad* + acc., or with an adv. of direction (*eō*, *eōdem*, *hūc*), is, in sense, pass. of *addō*, or of *adiciō* = *addō*.

73-74. *guttura*: for pl. see § 189. This use is esp. common in the fifth foot, where a dactyl is always desirable (§ 264). *spūma . . . rictūs*: chiasmus again (§ 243).

- 75 terraque rāsa sonat squāmīs, quīque hālitus exit
 ōre niger Stygiō vitiātās inficit aurās.
 Ipse modo immēsum spīris facientibus orbem
 cingitur, interdum longā trabe rēctior astat,
 impete nunc vāstō ceu concitus imbris amnis
 80 fertur, et obstantīs prōturbat pectore silvās.
 Cēdit Agēnoridēs paulum, spoliōque leōnis
 sustinet incursūs, instantiaque ōra retardat
 cuspide praetentā. Furit ille, et inānia dūrō
 vulnera dat ferrō, figitque in acūmine dentīs.
 85 Iamque venēniferō sanguis mānāre palātō
 coeperat, et viridis aspergine tīxerat herbās,
 sed leve vulnus erat, quia sē retrahēbat ab ictū,
 laesaque colla dabat retrō, plāgamque sedēre

75. *squāmīs*: instr. abl. both with *rāsa* and with *sonat*; *rāsa . . . squāmīs* = *rings under the scraping of its scales*. *quī . . . hālitus* = *hālitus quī, the gasping breath that issues*. Both in prose and in verse the antecedent is often incorporated in the rel. clause.

76. *Stygiō*: i.e. deadly as the Styx itself. *vitiātās inficit*, *taints and blights*; *vitiātās* is proleptic (§ 211).

77-78. *modo . . . interdum . . . nunc* (79), *now . . . at times . . . again*, mark three ways in which the dragon behaves. *Modo*, as adv., has final *o*; *modō*, true abl. of a noun, has final *ō* (63). *orbem*: coll. sing.; see § 187. *immēnsōs . . . orbis* would have been metrical. *cingitur* = *cingit sē*: § 167.

79-80. *impete* in sense = *impetū* (unmetrical). *amnis*, *water-course*, is a poetic word, of fuller meaning than *fluvius* or *flūmen*. See § 226. *fertur*, *sweeps on* (§ 167); so, often, in verse.

81. *paulum*: see § 146.

82. *instantia . . . ōra*, *the pressure of its mouth, or, the assaults of its jaws*. See § 214.

83-84. *cuspide* (*lanceae*) *praetentā*, *by thrusting his lance's point vigorously forward*. Cadmus is driven to his

last resort; holding firm his lance, he thrusts its barbed head into the open throat of the dragon. *inānia dūrō*: juxtaposition of effect and cause (§ 241). *acūmine* restates *ferrō*; in prose, *figitque in eō dentīs* would suffice. See note on *virōs*, 52.

85-94. As the dragon keeps backing away, Cadmus is unable to drive his lance home, to make a fatal wound, till, as the dragon's head comes in line with a tree, he drives his lance through the dragon's neck, deep into the wood. The dragon, hanging from the spear, thrashes itself to death.

85-86. *palātō*: see § 152. *aspergine*, by juxtaposition (§ 240) with *viridis*, = *dark spray, or, dark rain (of blood)*. For Ovid's love of words expressing color see notes on *hūmine*, 2. 4, on *purpureā . . . smaragdīs*, 2. 23-24 (at the end), and on 2. 107-110 (at the end).

87-89. *ictū . . . plāgam*: see § 196. *dabat*: freely, *kept twisting*. By exception, *a*, the characteristic vowel of *dō*, is regularly short. *sedēre . . . arcēbat*, *prevented . . . from going home*. *Arceō* here has the sense and the constr. of *prohibeō* or *non sinō*. The coming words, *nec . . . sinēbat* (189),

cēdendō arcēbat, nec longius ire sinēbat,
dōnec Agēnoridēs coniectum in gutture ferrum
usque sequēns pressit, dum retrō quercus euntī
obstitit, et fixa est pariter cum rōbore cervīx.
Pondere serpentis curvāta est arbor, et imae
parte flagellārī gemuit sua rōbora caudae.

90

Dum spatium victor victī cōsiderat hostis,
vōx subitō audīta est, neque erat cognōscere prōptum
unde, sed audīta est: "Quid, Agēnōre nāte, perēptum
serpentem spectās? Et tū spectābere serpēns."
Ille diū pavidus pariter cum mente colōrem

95

make the constr. especially easy here. **cēdendō**: gerund, in instr. ablative. **longius**: see § 146. **ire**: as subject sc. *eam* = *plāgam*; see § 244, 1, b.

90. dōnec . . . dum (91): it is unusual to find one 'until' clause subordinate to another. Roman writers, however, troubled themselves little about the repetition of a word, even in a different sense. **coniectum in gutture**, thrust (into and so lodged) in its throat; see note on *tenerā* . . . in *herbā*, 23. *guttura* would have been easier, and metrical. **coniectum** is loosely used, since Cadmus had not thrown his lancea.

91-92. usque sequēns (sc. *ferrum*), by following it up. **dum . . . cervīx** modifies *usque sequēns*. **retrō . . . euntī** (*angui*), as the dragon backed away. **fixa** = *trānsfixa* (§ 221). **cum rōbore cervīx** = *cervīx et rōbur*. A noun and *cum* + abl. often thus = two nouns in the same case joined by *et*.

93. imae: *imā parte* . . . *caudae* would have been simpler, and metrical. The dragon was pinned to the trunk at a point high above the ground. We thus get light indirectly (§ 254) on the stature of the hero Cadmus.

94. flagellārī gemuit, lamented that, etc. Both in prose and in verse the inf. is often used, in an O. O. constr., with verbs expressing emotion,

e.g. with *gaudeō*, 'think with joy (that),' and *doleo*, 'think with sorrow (that).' In the use discussed in § 178 the sense is very different: 'joy to do something,' 'grieve to do something.'

95-114. A mysterious voice now tells Cadmus that he will himself one day be a dragon. But Pallas bids him sow the dragon's teeth, as seeds of his future people. When he does this, armed warriors rise from the ground.

95. Dum . . . cōsiderat, While he was, etc.; cf. Caesar's expression, *Quae dum geruntur. spatium*, size; cf. *spatiōsī corporis*, 56. **victor victī**: juxtaposition (§ 240). For the repetition cf. that of *audīta est*, 96, 97, and see note on *magnum magnō*, 60.

96-97. vōx: of Mars, angry at the death of his dragon son (see notes on *Mārtius*, 32, and on *comitēs*, 22). **Quid** = *Cūr*. **perēptum** = *quem tū perēmisti*.

98. spectās . . . spectābere: *spectō* is esp. used of gazing with interest and pleasure at some sight. For the repetition cf. 95, 96, 97. **Et** = *etiam*, *quoque*, also. This use is esp. common in poetry and in later prose. **serpēns**, as a serpent; see § 385. **spectābere serpēns** = *will be a serpent on which men will gaze with astonishment and interest*.

- 100 perdiderat, gelidōque comae terrōre rigēbant.
 Ecce virī fautrīx, superās dēlāpsa per aurās,
 Pallas adest, mōtaeque iubet suppōnere terrae
 vīpereōs dentīs, populī incrēmenta futūrī.
 Pāret, et, ut pressō sulcum patefēcit arātrō,
 105 spargit humī iussōs, mortālia sēmīna, dentīs.
 Inde (fidē maius!) glaebae coepēre movērī,
 prīmaque dē sulcīs aciēs appāruit hastae,
 tegmīna mox capitum pictō nūtantia cōnō,
 mox umerī, pectusque, onerātaque brachia tēlīs
 110 existunt, crēscitque seges clipeāta virōrum.
 Sic, ubi tolluntur fēstīs aulaea theātrīs,

100. gelidō: transferred epithet (§ 212); fear makes one cold.

101-102. Ecce: adverbs. asyndeton: see note on *serpēns* . . . *mānsit*, 62. **virī fautrīx:** see § 130. Pallas helps heroes of mental power and warlike prowess. **mōtae (arātrō)** . . . **suppōnere** . . . **dentīs** (103): render by *to upturn* . . . and *to sow (therein)*.

103. vīpereōs: Ovid called the dragon *anguis* in 32, *serpēns* in 38, 62, 93, 98; see § 196. From 28-59 one would conclude that all Cadmus's attendants were killed. Nothing is said in 59-94 of any one as helping him, or even as watching his struggle.

104. ut: as in 55. **pressō** . . . **arātrō**, *by driving home his plow*, explains *mōtae* . . . *terrae*, 102; it also gives the means and the manner of *patefēcit*.

105. humī: locative case (§ 162). The effect (not the process) is emphasized: *scatters* . . . *so that they lie on the ground*. See notes on *tenerā* . . . *in herbā*, 23, on *coniectum in gutture*, 90, and on *ferōx*, 68. **iussōs:** transferred epithet: § 212. Cf. *iussōs* . . . *receptūs*, 1. 340, and *iussōs lapidēs*, 1. 399, with notes on *iussōs*. We must say 'even as he was bid.' **mortālia sēmīna**, *man-producing seeds*, translates *populī incrēmenta futūrī*, 103.

106. Inde, Then, Thereupon, as often. **fidē maius!**, (*a thing = marvel*) greater than (= *a marvel too great for credence!* *fidē maius!* is in appos. with *glaebae* . . . *virōrum*, 106-110. Cf. the familiar prose usage (*id*) *quod*, etc. *maius* is acc.: G. 324, and N. 1. **movērī**, *bestir themselves*; see §§ 166, 167.

107-109. prīma: there are six stages in 107-110. The first three are marked by *prīma*, *mox*, *mox*; the others are unmarked. *prīma* = adv., *prīmum* (§ 213). **aciēs** . . . **hastae** . . . **cōnō** . . . **pectus:** coll. singulars (§ 187), side by side with plurals. *Aciēs* has here its original sense, *sharp point(s)*. **pictō** . . . **cōnō**, *gaily-colored plumes*; metonymy (§ 206), in the use of a word denoting the container instead of a word denoting the thing that is contained.

111. tolluntur . . . **aulaea:** in the Roman theater, the curtain was let down at the beginning of the play, and drawn up at the close. It worked on a wooden roller that revolved in a wide slot running across the front of the stage. The curtain was often painted or embroidered with elaborate figures and scenes. **theātrīs:** see §§ 154, 155. See i. 164-165, iv. 469-473 for references to the theater.

surgere signa solent, primumque ostendere vultūs,
cētera paulatim, placidōque ēducta tenōre
tōta patent, imōque pedēs in margine pōnunt.

Territus hoste novō, Cadmus capere arma parābat: 115
“Nē cape,” dē populō quem terra creāverat ūnus
exclāmat, “nec tē cīvilibus īnsere bellis.”

Atque ita terrigenīs rigidō dē frātribus ūnum
comminus ēnse ferit: iaculō cadit ēminus ipse.
Hunc quoque quī lētō dederat nōn longius illō 120
vīvit, et expīrat modo quās accēperat aurās,
exemplōque parī furit omnis turba, suōque
Mārte cadunt subitī per mūtua vulnera frātrēs.
Iamque brevis vītae spatium sortīta iuventūs
sanguineō tepidam plangēbat pectore mātrem, 125
quīnque superstitibus, quōrum fuit ūnus Echīōn.

112-114. *signa, figures. primum:* of the three stages in 112-114, only the first is definitely marked. See note on *prīma*, 107. *cētera:* object of *ostendere*. *ēducta*, drawn up; see note on *erēctus*, 43. *tōta*, in full; see note on *tōtum*, 67. *marginē:* sc. *aulaeōrum*.

115-130. When Cadmus prepares to fight the earth-born warriors, one of them bids him keep off. The warriors then fight among themselves until only five are left. These help Cadmus build the citadel of Thebes, in Boeōtia.

116. *Nē cape (arma):* see § 170. *dē populō:* join with *ūnus*; see A. 346, c; B. 201, 1, a; Bu. 418; D. 344; G. 372, R. 2; H. 444, 1; H.B. 346, e.

117. *nec . . . īnsere:* *nēve* would be more exact; see note on *Nec . . . placeat*, 2. 129. *cīvilibus:* Ovid might have said *frāternīs*, or *frātrum*.

118-119. *ita:* as in 22. *dē frātribus ūnum:* cf. *dē populō . . . ūnus*, 116. *comminus . . . ēminus:* the contrast is emphasized by the exact metrical equivalence of these words. *iaculō cadit*, falls by, etc., involves result, not process ('is felled'); see §§ 160, 222.

120-121. *Hunc = ipse*, 119: so does *illō*, 120. *quī = is quī;* *is* is subject of the verbs in 120-121. Render *Hunc . . . vīvit* by *The man who had consigned him to death lives not longer than he*. *longius:* see § 146. In the best prose, *longus* is used of space (not time), except when it is joined with a word that itself expresses time. *et*, but; *et* and *-que* have this value often, esp. after negative expressions. *modo = nūper;* join with *accēperat*.

122-123. In 122-125, Ovid, to avoid monotony and wearisomeness, omits details; see note on *comitēs*, 22. *exemplō = modō*, 63. *suō . . . Mārte*, by their own fighting, repeats *cīvilibus . . . bellis*, 117; cf. *mūtua vulnera*, 123 (§ 251). For *Mārte = fighting* see § 207.

124-125. *iuventūs*, the warrior throng. Since the words *iūvenēs* and *iuventūs* meant men in the prime of life, the poets often used them of fighting men. *sanguineō . . . mātrem:* i.e. were writhing in death on the ground. *mātrem = the earth*, and so reminds us of *terrigenīs*, 118.

126. *quīnque*, only five.

Is sua iēcīt humō monitū Trītōnidis arma,
frāternaeque fidem pācis petiitque deditque.

Hōs operis comitēs habuit Sīdōnius hospes,
130 cum posuit iussam Phoebēis sortibus urbem.

Iam stābant Thēbae. Poterās iam, Cadme, vidēri
exsiliō fēlix: socerī tibi Mārsque Venusque
contigerant; hūc adde genus dē coniuge tantā,
tot nātōs nātāsque et, pignora cāra, nepōtēs,
135 hōs quoque iam iuvenīs. Sed scilicet ultima semper
exspectanda diēs hominī, dicīque beātus
ante obitum nēmō suprēmaque fūnera dēbet.

127-128. iēcīt = dēiēcīt: § 221. hu-
mō: dat., =in humum; see § 134.
monitū Trītōnidis: see note on virī
fautrix, 101. frāternae . . . dedit:
from his four surviving brothers he
sought pledges of peace, and gave such
pledges to them himself. petiitque
deditque: -que . . . -que are used as in
7; see note there.

129-130. operis comitēs: cf. mortis
. . . comes, 58-59, with note. Sīdōnius
hospes, the stranger from Sidon, i.e.
Cadmus. Cf. Tyriā . . . dē gente pro-
fectī, 35, with note, and Phoenīcas, 46.
urbem: Cadmus built only the citadel
of Thebes.

131-137. Cadmus, father of many sons
and daughters, seems blessed indeed,
though an exile from his native land. But
no man should be accounted blessed till
his days are done.

131. Iam . . . iam, By this time;
cf. 1, 50, 85, 124. Iam often carries
the mind over a past period, long or
short, with special emphasis on its
close. Nunc gives a single moment,
present from the point of view of
writer or speaker. Poterās . . . vidēri,
you might have seemed (to men), or,
men might have thought you.

132. exsiliō fēlix: we should say
'blessed though in exile'; exsiliō is abl.

of specification. socerī . . . iuvenīs
(135) gives reasons for the statement
Poterās . . . fēlix (§§ 247, 249). soceri:
freely, as father and mother of your
bride. Cadmus married Harmonia,
daughter of Mars and Venus.

133-135. hūc adde: see note on
accessit ad, 72. genus here = puerōs,
liberōs. nātās: Cadmus's daughters,
Semele, Agave, Autonoë, and Ino,
were far-famed. pignora cāra, pre-
cious sureties (for affection), or, dear
treasures. Pignus is often so used in
poetry and in later prose, perhaps from
the fact that men had to give as hos-
tages (Caesar's obsidēs) their nearest
and dearest. hōs: the nepōtēs. iu-
venīs, full grown, or, come to manhood
and to womanhood.

136. hominī: dat. of the agent
with exspectanda (est), a man must
wait for his final day. See § 133, and
Note. Ovid is thinking of a very fam-
ous maxim, said (erroneously) to have
been uttered by Solon, the wise man
of Athens, to Croesus, King of Lydia,
'Count no man happy till he is dead';
present prosperity may be offset by
eleventh-hour woes. Ovid is also pre-
paring for his account of the meta-
morphosis of Cadmus (§ 385), hinted
at above, in Et tū spectābere serpēns,
98. See notes on that verse.

LIBER QUĀRTUS

2061-1812

7

Pȳramus et Thisbē, iuvenum pulcherrimus alter, 55
 altera quās Oriēns habuit praelāta puellis,
 contiguās tenuēre domōs, ubi dicitur altam
 coctilibus mūrīs cīnxisse Semīramis urbem.
 Nōtitiam prīmōsque gradūs vicīnia fēcit:
 tempore crēvit amor. Taedae quoque iūre coīssent, 60
 sed vetuēre patrēs; quod nōn potuēre vetāre,
 ex aequō captis ārdēbant mentibus ambō.
 Cōnsciis omnis abest: nūtū signisque locuntur,

SELECTION IV

The Story of Pyramus and Thisbe

Metamorphoses 4. 55-166

On this Selection see §§ 384, 395 (at the end); Gayley (§ 362), pages 147-149, and § 106 on page 505. Ovid describes the tale as 'not commonly known.' We know it only from Ovid. For a parody of it by Shakespeare, see *A Midsummer Night's Dream*, iii. 1; v. 1.

55-64. Pyramus and Thisbe lived in adjoining houses. They loved each other, but were kept apart by their parents.

55-56. *iuvenum, lads.* With *praelāta* sc. *pulchritūdine*, out of *pulcher-rimus*, 55.

57-58. *tenuēre*: cf. *tenēbat*, 3. 2, with note. For the form see § 115. *ubi . . . urbem*: i.e. in Babylon. *altam*: the walls were 300 feet high.

59. *gradūs*: sc. *amōris*, out of *amor*, 60. *vicīnia*, their nearness (to each other), i.e. the fact that they were neighbors.

60. *tempore*: instr. abl. with *crēvit*, which gives the result, not the process; see §§ 160, 222. Render by *grew with time* (i.e. with the passage of time). *Taedae . . . coīssent*: i.e. they would have been lawfully wedded, too. In Greece and Rome the wedding proper took place by day. After nightfall the bride was escorted to her husband's home, by her kinsmen, friends, and others, who all carried pine-torches. *Taedae* here = an adj., *marriage*; the gen. of a noun is often so used. *iūre* is instr. abl. with *coīssent*, which gives the result, not the process (§§ 160, 222).

61-62. *quod . . . vetāre* = *id quod . . . vetāre*, in appos. with 62; see note on *fidē maius!*, 3. 106. *potuēre*: sc. *patrēs. captis*: sc. *amōre*. Study *capiō* in Vocabulary.

63. *Cōnsciis*: a noun, *confidant*. There is no one to carry love messages back and forth. *nūtū signis-que*: i.e. only by nods, etc. *locun-tur*: for spelling see note on *secuntur*, i. 185.

- quōque magis tegitur, tēctus magis aestuat ignis.
- 65 Fissus erat tenuī rīmā, quam dūxerat ōlim,
cum fieret, pariēs domui cōmūnis utrique.
Id vitium, nūllī per saecula longa notātum—
quid nōn sentit amor?—primī vīdistis amantēs,
et vōcis fēcistis iter, tūtaeque per illud
- 70 murmure blanditiae minimō trānsire solēbant.
Saepe, ubi cōnstiterant hinc Thisbē, Pȳramus illinc,
inque vicēs fuerat captātus anhēlitus ōris,
“Invide,” dicēbant, “pariēs, quid amantibus obstās?
Quantum erat ut sinerēs tōtō nōs corpore iungī,
75 aut, hoc sī nimium, vel ad ōscula danda patērēs!

64. quō . . . magis . . . , (eō) magis, the more . . . , the more. In quō . . . (eō) we have abl. of the measure of difference, a species of the instr. ablative, much used with comparatives. In such an English sentence as ‘the more we explained . . . , the less he understood,’ etc., the is in the instr. case. tegitur, tēctus: see note on *magnum magnō*, 3. 60.

65-80. Discovering a crack in the party wall of their houses, the lovers talk through it to each other.

65-66. dūxerat, (‘had drawn’ =) had developed. If one were watching a wall just at the moment that a crack was developing in it, he would see how appropriate the expression dūxerat (rīmam) is. Cf. note on *agit rīmās*, 2. 211. fieret: mark the tense, was being built, or, was in the process of erection. pariēs . . . utrique throws light on *contiguās* . . . domōs, 57. pariēs often denotes what we call a ‘party wall.’ domui . . . utrique: domibus ambabus would be less exact.

67-68. nūllī: see § 133. Cf. *homīnī*, 3. 136, with note. amantēs, because you loved (each other). In *vīdistis amantēs* there is juxtaposition of effect and cause (§ 241).

69-70. iter: pred. accusative, the pathway. The primary object of *fēcistis* is *Id vitium* (67). murmure . . . minimō, in gentlest whisperings; modal abl., or instr. ablative (if the latter view is right, *trānsire* gives the result, to go, not the process, ‘be sent’; see, then, §§ 160, 222).

71-72. ubi cōnstiterant: with *ubi*, *ut*, *postquam*, the pf. indic. is generally used. By writing *cōnstiterunt* (§ 279), Ovid might have adhered to the idiom. in . . . vicēs, by turns, = *in vicem*, the usual expression, both in prose and in verse. fuerat captātus: sc. *ab amantibus*. The verse = ‘and each lover had, in turn, caught the other’s eager breathing.’ For *fuerat* we should have *erat* in prose.

73. quid: as in 3. 97. amantibus: here a noun.

74-75. Quantum . . . sinerēs . . . !, How easy it was for you to permit . . . ! Quantum sometimes, as here, = ‘How little.’ Quantum erat in effect = *Quam facile efficere poterās*; hence the result clause in 74-75. corpore iungī: see note on *fūrta Iovis*, 3. 7. sī: sc. erat (§ 245). nimium, too much (to ask of you). vel, at least; the word gives a suggestion like ‘had you wished to do so.’ Study *vel* in Vocabulary. patērēs: from *pateō*.

Nec sumus ingrāti: tibi nōs dēbēre fatēmur,
 quod datus est verbīs ad amicās trānsitus aurīs." *acc. pl.*
 Tālia diversā nēquiquam sēde locūtī,
 sub noctem dixēre "Valē," partīque dedēre *long. is -*
 ōscula quisque suae nōn pervenientia contrā. 80

Postera nocturnōs aurōra remōverat ignīs,
 sōlque pruīnōsās radiīs siccāverat herbās:
 ad solitum coiēre locum. / Tum, murmure parvō
 multa prius questī, statuunt ut nocte silentī
 fallere custōdēs foribusque excēdere temptent, 85
 cumque domō exierint, urbis quoque tēcta relinquant,
 nēve sit errandum lātō spatiantibus arvō
 convenient ad busta Ninī, lateantque sub umbrā

76. *Nec* = *Et nōn tamen*, a common use. The lovers forestall the charge of ingratitude to which 73-75 would naturally give rise. *tibi . . . fatēmur* = *tibi enim*, etc.; see §§ 247, 249.

77. *quod*: here in its original use, as acc. of extent of space (§ 146), *the degree to which*, or, *in so far as*. *ad amicās . . . aurīs*: join with *trānsitus*. The prep. phrase is not, in the best Latin prose, joined freely to nouns. Most exceptions involve prep. phrases attached to nouns plainly derived from verbs. With *trānsitus* cf. *trānsire*, 70.

78-79. *diversā . . . sēde*: either (1) *from their separate places* (§152), or (2) *in their separate places* (§§ 154, 155). *sub noctem*, *once, as night drew on*. *Valē*: the imp. is here, in syntax, a noun, object of *dixēre*.

80. *quisque suae*: these words are frequently thus combined, in this order. *quisque* is in distributive appos. with the subject of the verbs in 79. *contrā* is very inaccurately used for *ad alteram partem parietis*.

81-92. The lovers agree to steal forth at night, and to meet under a certain mulberry-tree, by the tomb of Ninus.

81. *nocturnōs . . . ignīs*: the stars. In 81-83 there is parataxis; see §§ 247, 249.

83. *murmure parvō*: cf. *murmure . . . minimō*, 70, with note.

84-85. *multa*: acc. with *questī*: §§ 140, 142. *prius*, *at first*; sc. *mox*, or *deinde*, with *statuunt*. *ut*: the purpose clause extends through *arboris*, 89. *foribus* may be (1) instr. abl., *via the doors* (§ 159), or (2) abl. of place whence (§ 152).

86. *exierint*: subj., in O. O.; cf. *invēnerit*, 3. 4.

87. *nēve*, *and not*, (1) introduces the negative purpose clause formed by 87, and (2) joins *convenient . . . arboris*, 88-89, to *ut . . . relinquant*, 84-86; *nēve* thus = *et, nē . . . , ut*. Render *nēve . . . arboris* (89), by *and, in order that they shall do no aimless wandering . . . , they shall meet*, etc. *Errō* usually suggests aimless wandering. *lātō . . . arvō* emphasizes this suggestion, because (1) it indicates that there is plenty of room in which they may miss each other, and (2) *spatior* = 'take a (leisurely) walk,' without a definite objective. For case of *arvō* see §§ 154, 155.

arboris. Arbor ibi, niveis ūberima pōmīs,
 90 ardua mōrus erat, gelidō contermina fontī.
 Pacta placent, et lūx tardē discēdere vīsa est:
 praecipitātūr aquīs, et aquīs nox exit ab īsdem.
 Callida per tenebrās, versātō cardine, Thisbē
 ēgreditur, fallitque suōs, adopertaque vultum
 95 pervenit ad tumulum dictāque sub arbore sēdit:
 audācem faciēbat amor. Venit ecce recentī
 caede leaena boum spūmantīs oblita rictūs,
 dēpositūra sitim vicinī fontis in undā.
 Quam procul ad lūnae radiōs Babylōnia Thisbē

89-90. arboris. *Arbor*: see note on *magnum magnō*, 3. 60. For position of *arboris* see § 232. *niveis . . . pōmīs*: in such a miraculous tale as this, it makes no difference whether mulberries ever were white or not. According to present knowledge, the white mulberry was brought from China to Europe in the twelfth Christian century; since the fifteenth century it has taken the place, almost entirely, of the black mulberry in silk-raising. Today the black mulberry is grown for its fruit. That fruit is white before it matures; at maturity its color is a deep, dark red (cf. 165). The black mulberry is a tall tree (cf. *ardua*, 90); the white mulberry is much shorter. See notes on *obscurum . . . antrum*, 100, on *hāc . . . rūpe*, 114, and on *amāracus*, i. 693. *ūberima*, richly-laden. For abl. with it cf. (*specus*) *ūberibus fēcundus aquīs*, 3. 31, with note. *pōmīs*, berries, or, mulberries. *fontī*: see § 137.

91. Pacta, Their agreement; see *paciscor* in Vocabulary, and § 216, 1. *placent . . . vīsa est*: sc. *amantibus*, with both verbs. *et*, and so; see § 219.

92. praecipitātūr: adverbs. asyndeton; see note on *serpēns . . . mānsit*, 3. 62. See also §§ 166, 167. *aquīs . . . aquīs*: cf. *arboris*. *Arbor*, 89, with note. For syntax of the first *aquīs* see note on *humō*, 3. 127. The

Romans thought of night and day as rising from the ocean, and sinking down into the ocean again. See note on *excipit*, 2. 68.

93-104. Thisbe goes forth first and sits down under the mulberry-tree. Seeing in the moonlight a lioness, she flees into a grotto, dropping her outer robe as she runs. The lioness rends the robe.

93-95. Callida . . . , Thisbē: for word-order see § 231. *Callida* = an adv.: § 213. Ovid is amusing himself here (see note on *oculis . . . nostris*, 2. 46). In spite of the guards set to keep the lovers apart (61) they are able, with perfect ease, to go out of their houses just as soon as the idea of going out occurs to them (cf. 105-107). *suōs*, her household. *adoperta . . . vultum*: see § 148. *tumulum* = *busta*, 88 (§ 196). *dictā*, appointed. *sēdit*: from *sīdō*.

96-97. faciēbat: i.e. was for the time being making, etc. *boum*: obj. gen. with *caede* (§ 130). *oblita rictūs*: cf. *adoperta . . . vultum*, 94, with note. *oblita* is from *oblīnō*.

98. dēpositūra: the fut. part. often expresses purpose, esp. in poetry and in later prose. *vicinī*: sc. *Thisbae*.

99-100. Quam, Her; see note on *quae . . . ubi*, 1. 337. *procul*: i.e. while the lioness was yet a great way off. *ad*, over against. *et*: see § 220. *ob-*

vīdit, et obscūrum trepidō pede fūgit in antrum, 100
dumque fugit tergō vēlāmina lāpsa relīquit.

Ut lea saeva sitim multā compescuit undā,
dum redit in silvās, inventōs forte sine ipsā
ōre cruentātō tenuis laniāvit amictūs

Sērius ēgressus, vēstīgia vīdit in altō 105
pulvere certa ferae tōtōque expalluit ōre

Pŷramus. Ut vērō vestem quoque sanguine tinctam
repperit, "Ūna duōs," inquit, "nox perdet amantīs,
ē quibus illa fuit longā dignissima vitā,

nostra nocēns anima est. Ego tē, miseranda, perēmī, 110
in loca plēna metūs quī iussī nocte venirēs,

scūrum . . . antrum: mark the contrast with *audācem* . . . *amor*, 96. Since the Babylonian country is not hilly, this *antrum* is imaginary; see note on *niveis* . . . *pōmīs*, 89.

101. *dum* . . . *fugit* modifies *lāpsa*. See note on *Dum* . . . *mirātur*, 2. 111. *vēlāmina*: probably a light cloak; for pl. see §§ 189, 190. It is called *amictūs*, 104, *vestis*, 107, 117, 147, *vēlāmina*, 115; see § 196. *lāpsa* = *quae delāpsa erant*.

103-104. *dum redit*: cf. *dum* . . . *fugit*, 101. *inventōs* . . . *laniāvit*, *found the robe* . . . *and rent it*. Since the finding preceded the rending, it is logical to represent the finding by an expression which is grammatically subordinate. Latin often thus uses an active verb, with an object modified by a pf. pass. part., where in Eng. we use two act. verbs, with two objects, one a noun, one a pronoun. See note on *summersās* . . . *obruē*, i. 69. *ipsā*: sc. *Thisbā*. *amictūs*: for pl. see § 190. *inventum* . . . *tenuem* . . . *amictum* would have been metrical. There is chiasmus in 104; see § 243.

105-127. Pyramus, arriving later, sees the tracks of the lioness, and finds Thisbe's mantle, torn and bloody. Thinking Thisbe dead, he kills himself. His streaming blood changes the color of the mulberries.

105-106. *vīdit*: the subject is *Pŷramus*, 107. The common subject of two clauses is often set in the second; see § 235. *certa*, *unmistakable*, or, *sure*. In *altō pulvere certa* there is juxtaposition of cause and effect (§ 241). *-que*: see § 219.

107-108. *Ut vērō*: see note on *Tum vērō*, 3. 72. *vestem quoque*: i.e. the cloak as well as the ground. *Ūna duōs*: juxtaposition of contrasts (§ 240), rather artificial. For gender of *duōs* see note on *innocuōs*, 1. 327.

109-110. Verse 109 = *ē quibus illa fuit innocēns atque fuit longā dignissima vitā*. *nostra* = *mea*. Cf. *Nostrum*, 112, *nostrī*, 118. *nostra* . . . *est* = (*but*) *I have sinned (and so have deserved to die)*; the next sentence, *Ego* . . . *venī*, 110-112, tells why. *nocēns*, *guilty*. *miseranda*, *hapless maiden*; see note on *miseranda*, 1. 359.

111. *metūs* = *alarm*, rather than 'fear': § 202. The English words *terror* and *alarm* mean sometimes 'fear,' sometimes 'the cause of fear.' *quī iussī* states merely as a fact what might have been stated as a reason, by *quī iusserim*, or *cum iusserim*. *venirēs* is in O. O., in dependence on *iussī*. Pyramus had said to Thisbe: *Venī* (or *Ī*) *ad busta Ninī latēque sub umbrā arboris* (88-89).

- nec prior hūc vēnī. Nostrum dīvellite corpus,
et scelerāta ferō cōnsūmite viscera morsū,
ō quicumque sub hāc habitātis rūpe, leōnēs!
- 115 Sed timidī est optāre necem—" Vēlāmina Thisbēs
tollit, et ad pactae sēcum fert arboris umbram,
utque dedit nōtae lacrimās, dedit ōscula vestī,
"Accipe nunc," inquit, "nostrī quoque sanguinis haustūs!"
quōque erat accīctus dēmīsit in īlia ferrum.
- 120 Nec mora: fervētī moriēns ē vulnere trāxit,
et iacuit resupīnus humō. Cruor ēmicat altē,
nōn aliter quam cum vitiātō fistula plumbō
scinditur, et tenuī strīdente forāmine longās
ēiaculātur aquās, atque ictibus āera rumpit.
- 125 Arboreī fētūs aspergine caedis in ātram
vertuntur faciem, madefactaque sanguine rādīx
pūniceō tinguīt pendentia mōra colōre.

112-113. *nec*: as in 76. For word-order in 113 see § 242.

114. *hāc . . . rūpe*: imaginary; see note on *obscurum . . . antrum*, 100. The absence of rocky country about Babylon accounts for its *coctilēs mūrī*, 58 (instead of walls of stone).

115-116. *timidī*: pred. gen.; see A. 343, b, c; B. 198, 2; Bu. 408; D. 338, a; G. 366; H. 439; H.B. 340. *timidī est* = *it is a coward's part*. *optāre*, merely to pray for. A brave man would do something to bring on himself the death he felt he deserved. *pactae . . . arboris*: cf. *dicā . . . arbore*, 95.

117. *dedit . . . dedit*: for the repetition see note on *magnum magnō*, 3. 60, and §§ 298, 299. *nōtae . . . vesti*: both adj. and noun belong to each clause in this verse. In such instances the poets often put the adj. in one part, the noun in the other part, of the verse.

118. *Accipe*: addressed to the *vestis* (117): *nostrī . . . sanguinis*, *my blood too* (as well as Thisbe's).

119-120. *quō*: the antecedent is *fer-*

rum. The verse = *ferrumque quō erat accīctus dēmīsit in īlia*. *Nec mora . . . trāxit*: see note on *Nec mora*, 3. 46.

121. *humō*: local abl. (§§ 154, 155). One would expect the locative, *humī*. *altē*, to a great height, or, high (adverb).

122. *nōn aliter quam* = *sicut*. We have here an example of litotes; see note on *nōn similī*, i. 136. *vitiātō . . . plumbō*, through the spoiling of its lead, or, through a flaw in its lead; instr. ablative. For the force given to the part. see § 214.

123-124. *forāmine*: see § 159. *āera*: acc. sing.; see § 101. On the humor in 121-124 see note on *oculis . . . nostris*, 2. 46.

125. *fētūs*, berries; properly, 'children.' A like personification is seen in *comae*, 'foliage' (properly, 'tresses'). *aspergine*: as in 3. 86. *caedis*: subjective genitive. It = an adj., *bloody*; see note on *Taetae . . . coissent*, 60.

128-146. Thisbe, still frightened, returns to the tree. While she is puzzling over the color of its berries, she sees and recognizes the dying Pyramus. After tears

Ecce, mētū nōndum positō, nē fallat amantem
 illa redit, iuvenemque oculis animōque requirit,
 quantaque vītārīt nārrāre perīcula gestit, 130
 utque locum et vīsā cognōscit in arbore fōrmam,
 sīc facit incertam pōmī color: haeret an haec sit.
 Dum dubitat, tremibunda videt pulsāre cruentum
 membra solum, retrōque pedem tulit, ōraque buxō
 pallidiōra gerēns exhorruit, aequoris instar 135
 quod tremit exiguā cum summum stringitur aurā.
 Sed, postquam remorāta suōs cognōvit amōrēs,
 percutit indignōs clārō plangōre lacertōs,
 et laniāta comās amplexaque corpus amātum
 vulnera supplēvit lacrimīs, flētumque cruōrī 140
 miscuit, et, gelidīs in vultibus ōscula figēns,
 “Pȳrame,” clāmāvit, “quis tē mihi cāsus adēmit?
 Pȳrame, respondē! Tua tē cārissima Thisbē
 nōminat: exaudī, vultūsque attolle iacentīs!”

and lamentations, she addresses a passionate appeal to him. Hearing his name he revives for a moment, and then dies.

128. positō = *dēpositō*; see § 221.

131-132. ut . . . , sīc, lit., 'just as . . . even so'; freely, *although . . . yet*. See note on *ut . . . , sīc*, 1. 370. *utque*: -*que* = *and yet, but*; see note on *et*, 3. 121. *vīsā*, *after she has (finally) seen it*; the difference in the color of the fruit makes the tree hard to find. *facit*: sc. *eam* = *Thisbē*: § 244, 1. *pōmī*: see note on *niveīs . . . pōmīs*, 89. *haeret an*, *is at a loss whether. an* is used here in a single dependent question; so, often, in poetry and in later prose. Verses 131-132 mean that Thisbe is sure, and yet not sure, that she has come to the *dicta arbor*, 95, the *pacta arbor*, 116.

133-134. *tremibunda . . . pulsāre . . . solum*: cf. *sanguineō . . . mātrem*, 3. 125, with note. *retrōque*: see § 220. *buxō*: the wood of this tree is light yellow in color; see *palleō* and *pallidus* in Vocabulary.

135. *gerēns*: *gerō* and *ferō*, used with words denoting parts of the body as their objects, often may be rendered by 'have' or 'with.' *aequoris instar*, *as the sea*. For *instar* see A. 359, b; Bu. 409; D. 331; G. 373, and R. 1; H. 446, 4.

136. *summum* (*aequor*), *its surface*; see note on *mediā*, 3. 29.

137-138. *remorāta* = *post moram*, *when, after an interval*. *amōrēs*, 'love,' = *lover*. *indignōs*, *innocent*; properly, 'undeserving' of the *plangor*. For word-order in *indignōs . . . lacertōs* see § 242. *plangōre*: freely, *blows*.

139-140. *laniāta*, *tearing*. With *laniāta comās* cf. *adoperta . . . vultum*, 94, *oblita rictūs*, 97, with notes. *cruōrī*: see § 136.

142-143. *Pȳrame . . . Pȳrame*: for the repetition, which makes here for pathos, see note on *magnum magnō*, 3. 60, and §§ 298, 300. *mihi*: dat. of separation; see note on *leōnī*, 3. 52.

144. *iacentīs*, *drooping, swooning*.

145 Ad nōmen Thisbēs oculōs iam morte gravātōs
Pyramus ērēxit, visāque recondidit illā.

Quae postquam vestemque suam cognōvit et ēnse
vidit ebur vacūum, "Tua tē manus," inquit, "amorque
perdidit, infēlix! Est et mihi fortis in ūnum
150 hoc manus; est et amor: dabit hic in vulnera virēs.
Persequar exstinctum lētique miserrima dicar
causa comesque tuī, quique ā mē morte revelli—
heu!—sōlā poterās, poteris nec morte revelli!
Hoc tamen ambōrum verbis estōte rogātī,

145-146. Thisbēs: gen.; see note on *Panopēs*, 3.19. *visā . . . illā* = *simul atque eam vidit*. These are beautiful lines: Pyramus, wholly deaf to his own name (142, 143), rouses when he hears the name of Thisbe. So, in iv. 688-692, Dido rouses at the words and the embrace of Anna, her devoted sister, 675-687.

147-166. Seeing her own mantle and Pyramus's bloodstained sword, Thisbe slays herself, having first prayed to the gods, to Pyramus's parents and her own, that the lovers' ashes may rest in the same tomb, and that the mulberry may forever keep its new-won hue. Her prayer is granted.

147-148. *Quae postquam*, After she; see note on *quae . . . ubi*, 1.337. *-que . . . et* here join two clauses: (1) *vestem . . . suam cognōvit*, and (2) *ēnse . . . vacūum*. They more often join words. The combination is rare in the best prose. *ēnse . . . vacūum*: the abl. is used with verb and adj. suggesting either fullness ('filled with' something), or lack of something ('separated' from something); cf. *niveis ūberima pōmīs*, 89, and *ūberibus fēcundus aquis*, 3. 31. *ebur*: ivory scabbard: § 203. *amor*: sc. *tuus meī* (objective gen.: § 130).

149-150. *Est et mihi*, I also have. Cf. *est et amor (mihi)*, 150. *in ūnum hoc* and *in vulnera*, 150, express purpose, the goal to which an action

goes, its 'end.' *Ad* is far more often used in expressions of purpose. *hic* = *amor (meus tuī)*. Occasionally, in poetry this form is treated as heavy (§ 258); this is possible because the form once contained two *c*'s. Cf. note on *disce*, i. 70.

151-152. *Persequar*: sc. *tē*. *lētique . . . comesque*: the first *-que* joins the verbs in 151, the second the nouns in 152. *lētī* is obj. gen. (§ 130) with *causa* and *comes* (152). Cf. *ultor . . . mortis*, aut *comes*, 3. 58-59. *quī . . . revelli* (153): freely, you, who could have been wrested . . . , not even death shall (now) have power to wrest.

153. *nec, not even*. There is, in reality, ellipsis (§ 244): '(neither by anything else) nor (even) by death.' The first half of the expression is omitted, because, compared with death, all other factors are unimportant. In 152-153 there is double repetition, *revelli . . . revelli, poterās poteris*; see note on *magnum magnō*, 3. 60.

154. *Hoc, this at least*, is object of *rogātī*. Active forms of *rogō* are sometimes used with two accusatives, one denoting the person addressed, one the question asked or the thing requested: e.g. *hoc vōs rogāmus*. When such expressions are put into the pass., the pers. acc. becomes the subject; the other acc. is retained. Render, freely by *Let me ask of you, in the name of us*

ō multum miserī, meus illiusque parentēs, 155
ut, quōs certus amor, quōs hōra novissima iūnxit,
compōnī tumulō nōn invidēātis eōdem.

At tū quae rāmīs arbor miserābile corpus
nunc tegis ūnīus, mox es tēctūrā duōrum,
signa tenē caedis, pullōsque et lūctibus aptōs 160
semper habē fētūs, geminī monumenta cruōris."

Dixit, et aptātō pectus mūcrōne sub imum
incubuit ferrō, quod adhūc ā caede tepēbat.

Vōta tamen tetigēre deōs, tetigēre parentis,
nam color in pōmō est, ubi permātūruit, āter,
quodque rogīs superest ūnā requiēscit in urnā. 166

both, or by *Be prevailed on thus far, at least, by the words, etc.* **tamen:** the sense is '(Though I am resolved to die), nevertheless one thing I crave.' See note on *tamen*, 164. **estōte:** fut. imp. from *sum*.

155. multum: see § 146. **meus:** nom. = voc., a poetic usage. Ovid should have written *meī*, nom. pl. masculine (unmetrical). **illius:** for scansion see note on *illius*, i. 16.

156-157. ut . . . nōn invidēātis: a purpose clause, dependent on *rogātī*, 154. *nōn* is possible because it belongs only with the verb; since *nōn invidēātis* = *patiāminī*, the clause is really, in sense, affirmative. With *nōn invidēātis* = *patiāminī*, the inf. *compōnī* is easy; see § 176. Render *ut . . . invidēātis* by *that you begrudge not* (or, *suffer*) *our burial in, etc.* **certus**, *unwavering, loyal*; lit., 'fixed,' 'assured.' See note on *certōs*, i. 576.

158. arbor: see note on *quī* . . . *hālitus*, 3. 75. *At tū, arbor, quae* would have been simpler.

159. ūnīus: for scansion cf. that of *illius*, 155; see note there. **duōrum:** see note on *duōs*, 108.

160-161. caedis: sc. *duōrum*, out of 159, or *nostrae*, or *geminæ*, out of 161. **lūctibus aptōs:** i.e. fitted for the expression of sorrow. **fētūs:** as in 125.

monumenta, reminders. cruōris, death by violence: § 201.

162-163. aptātō . . . mūcrōne: Thisbe set the point of Pyramus's sword under her breast, and then, holding the sword in place, flung herself forward. The impact of the hilt with the ground drove the point into her heart. **imum:** see note on *mediā*, 3. 29. **incubuit (sē):** see § 151. Render *aptātō . . . ferrō* by *fitting the point of the sword deep beneath . . . , she flung herself on the steel. caede:* sc. *Pyramī*.

164. tamen: often the advers. thought to which a *tamen*-clause is opposed must be inferred from the context: '(Though the gods let Pyramus and Thisbe die), nevertheless they granted Thisbe's dying prayer.' Cf. the use of *tamen* in 154. **tetigēre . . . tetigēre:** see note on *magnum magnō*, 3. 60, and § 300; cf. *tegis . . . es tēctūra*, 159.

165-166. permātūruit: see note on *nivēs . . . pōmīs*, 89. Perhaps Ovid means to give us here his interpretation of the story; if so, see notes on 123-124, at the end (on Ovid's humor). **āter:** an effective word, because constantly applied to things connected with death. **rogīs:** see § 138. **requiēscit:** as subject sc. *id*, antecedent of *quod . . . superest*.

- 663 Clauserat Hippotadēs aeternō carcere ventōs,
admonitorque operum caelō clārissimus altō
665 Lūcifer ortus erat. Pinnīs ligat ille resūptīs
parte ab utrāque pedēs, tēlōque accingitur uncō,
et liquidum mōtis tālāribus āēra findit.
Gentibus innumerīs circumque infrāque relictīs
Aethiopum populōs Cēphēaque cōspicit arva.
670 Illic immeritam māternae pendere linguae

SELECTION V

The Rescue of Andromeda by Perseus

Metamorphoses 4. 663-764

In 4. 610-662 Ovid refers briefly to the birth of Perseus, and to his conquest of Medusa (see *Gorgō* in Vocabulary, and the picture facing page 260). Then, more fully, he tells how, by means of the Gorgon's head, Perseus changed Atlas, a giant king of Africa, into a mountain, huge enough to carry the heavens. Then comes Selection V. On it see § 385; Gayley (§ 362), pages 208-214, 516-518.

663-677. Perseus, on his way back from his fight with Atlas, sees Andromeda chained to a crag in the sea. Charmed by her beauty, he alights on the crag.

663-664. *Hippotadēs*: for Aeolus and the winds see i. 50-63, with notes. For the use of *Hippotadēs*, a patronymic, rather than the name *Perseus*, see note on l. 390. *carcere*: see § 155 (at the end). *ventōs*: in 4. 621-626 Ovid described Perseus as sorely buffeted by the winds. Now, in the quieter air, Perseus can fly more safely. *admonitor . . . operum* (§ 130) = *quī hominēs dē operibus* (or, less often, *operum*) *admonet* ('reminds,' 'reminds of'). *clārissimus*, in fullest brightness.

665. *Lūcifer*: here *day*; contrast 2. 115, with notes. *Pinnīs . . . resūptīs*, with the wings he had taken up again. The *pinnīs* are called *tālāribus* in 667; see note there, and § 196. *ille* = Perseus.

666. *parte . . . pedēs* is an elaborate way of saying *utrumque pedem*. With *parte* sc. *corporis*. With the prep. phrase cf. *ā tergō*, *ā fronte*. *tēlō . . . uncō*: Perseus's weapon was a short, straight sword, from which, near the point, there projected a curving hook, like a sickle; cf. *falcātō . . . ēnse*, 727 (§ 196). For its curved hook (*hāmus*) see 720. With this weapon Perseus could both thrust and slash. *accingitur* = *sē accingit*: §§ 166, 167.

667. *liquidum . . . āēra*: the poets often describe the air as 'liquid'; hence they picture motion through it by words meaning 'to swim,' 'to row,' 'to sail.' Cf. *insuētum per iter gelidās enāvit ad arctōs* ('North'), vi. 16, said of the flight of Daedalus through the air. Perseus is moving eastward, in Northern Africa. *tālāribus*: wings, or winged sandals; see picture opposite page 346. Render *mōtis tālāribus* either by (1) *moving his tālāria*, or (2) *by moving*, etc., or, *by the moving of*, etc. (cf., then, § 214). For the word-order in *liquidum . . . āēra* see § 242. *āēra*: as in 4. 124.

668-669. *circum*: i.e. to north and to south. *Cēphēā*: adj., = *Cēpheī*, gen. sing.; see § 209. *-que*, and in particular; see § 218.

670. *immeritam*, innocent though she was. See note on *plēnōs*, l. 343. So *immītis*, 671, = *cum* ('since') *immītis esset*. *māternae . . . linguae*: the name of the mother is first given in 738. Ovid assumes, often, that his

Andromedān poenās immītis iusserat Hammōn.
 Quam simul ad dūrās religātam bracchia cautīs
 vidit Abantiadēs, nisi quod levis aura capillōs
 mōverat, et tepidō mānābant lūmina flētū,
 marmoreum ratus esset opus. Trahit insciūs ignīs 675
 et stupet; eximiae correptus imāgine fōrmae,
 paene suās quater est oblītus in āere pinnās.
 - Ut stetit, "Ō," dīxit, "nōn istīs digna catēnīs
 sed quibus inter sē cupidī iunguntur amantēs,
 pande requirētī nōmen terraeque tuumque, 680
 et cūr vincla gerās." Prīmō silet illa, nec audet
 appellāre virum virgō, manibusque modestōs
 cēlāset vultūs, sī nōn religāta fuisset;
 lūmina, quod potuit, lacrimīs implēvit obortīs.

readers have a good knowledge of the story he is telling. See note on *Arma . . . canō*, i. 1, at the end. *pendere*, *pay*. *Pendō*, 'cause to hang,' 'weigh,' came to = 'pay,' because, before they had coins, the Romans settled accounts by weighing out the proper amount of copper, silver, or gold. Compare a like use of gold dust in modern times. The expressions *sūmere poenās* and *poenās pendere* imply that the wrong-doer was a debtor.

671. *immītis iusserat*: juxtaposition of cause and effect (§ 241).

672. *Quam simul* = *Simul atque eam*; see note on *quae . . . ubi*, 1. 337. *bracchia*: sc. *eius* = *Andromedae*. For case see § 150.

673-675. *nisi quod . . . flētū* (674), etc., modifies *marmoreum . . . opus* (675). For *quod* see note on 4. 77. *mōverat* = *nōnnumquam* (or *interdum*) *mōverat*, i.e. it denotes repeated action. *flētū* = *lacrimis*. *marmoreum . . . opus*, he would have thought (her) a creation in marble (i.e. a statue). The girl was *nūda*. The mixed cond. form in *nisi . . . ratus esset*, 673-675, is far more effective than the regular contrary to fact form would have been. *Trahit*

= *contrahit*; see § 221. *insciūs*, *unwittingly*, or, *ere he knows it*; see § 213. *ignīs* = *ignīs amōris*.

676. *eximiae . . . fōrmae*, the picture formed by her matchless beauty. *fōrmae* may be subjective gen., or gen. of definition (§ 122). *correptus*, (*swiftly*) *mastered*.

678-690. *Alighting beside Andromeda*, Perseus bids her tell her name, and to explain why she is chained to the crag. She complies. Ere her tale is done, the rush of the sea-monster toward the crag is heard.

678-679. *stetit*: from *sistō*; sc. *sē* (§ 151). *nōn . . . sed* (*eis*), not of *THESE* chains, but (*of those*); *nōn* and *sed* are often thus correlative. *istīs*: contemptuous, *these unrighteous*. *catēnīs*: see 672. *inter sē* belongs (1) with *cupidī*, who crave each other, (2) with *iunguntur*, are joined to each other.

680. *requirētī*: sc. *mihi*.

682. *virum virgō*: note alliteration (§ 252), as in *manibus . . . modestōs*; see note on *magnum magnō*, 3. 60.

684. *quod potuit* = *id quod potuit*; see note on *quod . . . vetāre*, 4. 61.

- 685 Saepius instantī, sua ne dēlicta fatērī
 nōlle vidērētur, nōmen terraeque suumque,
 quantaque māternae fuerit fidūcia fōrmae
 indicat; et, nōndum memorātis omnibus, unda
 insonuit, veniēnsque immēnsō bēlua pontō
 690 imminet, et lātum sub pectore possidet aequor.
 Conclāmat virgō: genitor lūgubris et ūnā
 māter adest, ambō miserī, sed iūstius illa,
 nec sēcum auxilium, sed dignōs tempore flētūs
 plangōremque ferunt, vinctōque in corpore adhaerent,
 695 cum sic hospes ait: "Lacrimārum longa manēre
 tempora vōs poterunt; ad opem brevis hōra ferendam est.

685-686. instantī (sc. *Persei*), (*But*) when he urged her again and again, depends on *indicat*, 688; see § 230. *Instō* is often used of pressing one hard with words, pleading vigorously with one. For the part. see note on *immeritam*, 670. *nē . . . vidērētur* gives the purpose of *indicat*, 688. We should say, rather, 'that it might not seem that there were failings of her own which she was trying to conceal.' Andromeda wishes to save her mother, and yet not to have herself wrongly judged guilty. In the end she can protect herself only by telling the truth about her mother.

687. māternae . . . fidūcia fōrmae: in themselves the words *quanta . . . fōrmae* might mean 'how great her (Andromeda's) confidence in her mother's beauty was,' but 670-671 have shown us that the words mean rather *how great her mother's confidence in her (own) beauty was*. *māterna . . . fidūcia fōrmae* would have been clearer, but unmetrical.

688-690. et: see § 220. *nōndum . . . omnibus*: i.e. ere she has told all her tale. *omnibus*, *the whole story*; lit., 'all things,' i.e. 'all the details' of the story. *bēlua* is without an adj., since of itself it denotes size. *imminet*, *hangs over*, or, *covers*; as object sc. *eī* =

pontō. In *pontō . . . aequor* there is parallelism (§ 251).

691-705. To the terrified maiden and her agonized parents Perseus promises help; he asks that, when he has saved Andromeda, she shall be given to him in marriage. They agree.

691-692. Conclāmat: *con-* here, as often, implies intensity. *adest*: even in prose, we often find a singular verb with two subjects joined by *et*. The presence of the parents on the crag by their endangered daughter is natural; it was possible, because, since Andromeda was a victim substituted for all her people, there was now no danger to anyone but her. *miserī*: a pl. word which refers to persons of different genders is regularly masculine. *iūstius*: because hers was the sin; see 670-671, 687.

693-694. nec = et nōn tamen, as in 4. 76. *flētūs*, (*only*) *tears*; see note on *flētū*, 674. *vinctō* recalls *vincla*, 681, *catēnis*, 678.

695-696. hospes, *the stranger*. *Lacrimārum . . . ferendam est*: the general sense is, 'There will be a long, long time for weeping (if no help be brought to the maiden); the time for helping is all too short.' Verses 697-703 = 'The needed help I am ready to give, on one condition.'

Hanc ego sī peterem Perseus Iove nātus et illā
 quam clausam implēvit fēcundō Iuppiter aurō,
 Gorgonis anguicomae Perseus superātor, et ālis
 āeriās ausus iactātis ire per aurās,
 praeferrer cūctis certē gener! Addere tantis
 dōtibus et meritum, faveant modo nūmina, temptō;
 ut mea sit, servāta meā virtūte, pacīscor.”

700

Accipiunt lēgem—quis enim dubitāret?—et ōrant,
 prōmittuntque super rēgnum dōtāle parentēs.

705

Ecce, velut nāvis praefixō concita rōstrō

697-698. Hanc . . . sī . . . gener (701) = ‘(Even) if I were wooing her merely on the strength of my high lineage and my past performances, you would, I am sure, prefer me to all others as her husband.’ Perseus Iove nātus is in the pred., as *Perseus*, son of *Jupiter*. For *Iove nātus* see note on *Agēnore nātus*, 3. 51. *illā* . . . *aurō*: see *Danaē* in Vocabulary. Join *illā* with *nātus*, and (son) of the woman. *clausam*, though, etc.; see note on *immeritam*, 670. *fēcundō*, fertilizing; see § 212.

699-701. Gorgonis superātor, yes, even as the *Perseus* that conquered the Gorgon. ālis . . . iactātis is stronger than *mōtis tālāribus*, 667, and much stronger than *quater* . . . *pinnās*, 677. *praeferrer*: sc. *ā vōbis*. *certē* = *certō*; it usually = ‘at least.’ *certō* would have been metrical. *Addere* . . . *temptō* (702): see § 179.

702. dōtibus, endowments. In Ovid’s day *dōs* meant the dowry which a bride must bring to her husband. In making *Perseus* use the word of himself, Ovid may be thinking of the fact that, in the days of the heroes, the would-be husband bought his bride by rich presents. *et*, also, as in 4. 149. *meritum*: i.e. some service of direct, personal significance to you. See *mereō* in Vocabulary, at the end. *faveant modo nūmina*, only let the gods favor (me), or, provided the gods favor

(me). The subj. is one of wish (prayer). *Modo*, just, only, is often used with the imp., and with the subj. of command. *temptō*: note the tense; *Perseus* speaks here as if he were already in the act of rescuing the maiden.

703. ut . . . *virtūte* is a purpose clause. *servāta*, when saved. The self-confidence fits a hero.

704. lēgem, the terms on which *Perseus* is ready to help them. *quis* . . . *dubitāret?*: a cond. question like that in *quis* . . . *possit* . . . ?, 3. 6, except that *quis* . . . *possit* . . . ? refers to the future as viewed from the moment of writing or speaking, whereas *quis* . . . *dubitāret?* refers to the future as viewed from some moment prior to that of writing or speaking. Render by *who would have hesitated?* *ōrant*: i.e. beg him to save her on his own terms.

705. *super*: adv., besides. *dōtāle*: freely, as a dowry. Ovid might have said *prō dōte*. See note on *dōtibus*, 702. *Perseus* had asked only for the maiden, and only if he should earn her by saving her.

706-729. Rising in the air, *Perseus* fights the monster, and wounds it. The flying blood drenches his wings.

706. *praefixō* . . . *rōstrō*, with its projecting beak (ram); instr. abl. with *sulcat*. Ovid had in mind a ship of war. *concita*, roused to full speed, is explained by *iuvenum* . . . *lacertis*, 707.

sulcat aquās, iuvenum sūdantibus ācta lacertīs,
 sic fera, dīmōtīs impulsū pectoris undīs,
 tantum aberat scopulis quantum Baleārica tortō
 710 funda potest plumbō mediī trāsmittere caelī,
 cum subitō iuvenis, pedibus tellūre repulsā,
 arduus in nūbīs abiit. Ut in aequore summō
 umbra virī vīsa est, vīsam fera saevit in umbram,
 utque Iovis praepes, vacuō cum vīdit in arvō
 715 praebentem Phoebō līventia terga dracōnem,
 occupat āversum, neu saeva retorqueat ōra
 squāmigerīs avidōs figit cervicibus unguīs,
 sic, celerī missus praeceps per ināne volātū,

707. iuvenum, warriors; see note on *iuventūs*, 3. 124.

708. sic, as correlative to *velut*, 706, belongs logically only with *dīmōtīs* . . . *undīs*, which corresponds to *praefixō* . . . *aquās*, 706-707. *sic fera* . . . *aberat* (709) is condensed; it = *sic fera impulsū pectoris aquās dīmōvit tantumque* (§ 219) *aberat*, etc.

709-710. tantum, (only) so far; see § 146. **scopulis** = *cautis*, 672; see § 196. **tortō**, *whirling*; properly, 'hurled with rotary motion,' to give greater accuracy. **plumbō**, (*bullet of*) *lead* (§ 203); instr. ablative. **trāsmittere** (*sē*): see § 151. **caelī**: join with *quantum*. Verses 709-710 = 'his distance from the crag was only the space of sky through which a . . . sling (can with its . . . lead fling itself =) can fling its lead.'

711. cum . . . **abiit** (712): a *cum-inversum* clause; see note on *cum* . . . *imperat*, 3. 3-4. **pedibus** . . . **repulsā**: freely, *springing up from the earth*; lit., 'striking the earth back with his feet.' Ovid's expression is incorrect, but easily understood; to one who looks down between the cars of a moving train it seems that the earth, not the train, is moving. See notes on *uterō* . . . *recussō*, ii. 52, and on *subtrahitur* . . . *solum*, v. 198.

712-713. arduus, on high, a pred.

nom.; see § 213. **abiit**: for scansion see § 275. **vīsa est**: sc. *ā ferā*. Note the double repetition; see note on *magnum magnō*, 3. 60. **vīsam** . . . **umbram** emphasizes the complete success and the complete failure of the monster's attack. He reached his objective, but did it no harm.

714-715. Iovis praepes: the eagle; see § 313. **praepes**: a noun, = *āles*, *avis*. **vacuō**: an important word; the bird has a clear view of the snake. **praebentem**, *proffering*; the snake is sunning itself. **Phoebō** = *sōlī*; see § 207. **Phoebō līventia**: note the contrast of colors, the bright sun, the dark snake. Cf. *viridis aspergine*, 3. 86, with note on *aspergine*. For word-order in *praebentem* . . . *dracōnem* see § 231.

716-717. occupat: as in 3. 48. **āversum** (*eum*): freely, *from behind*. **neu** = *et nē*, and, *that he may not*, etc. It joins *figit* to *occupat*, and also introduces a neg. purpose clause. See note on *nēve*, 4. 87. **ōra**, *fangs*; for pl. see §§ 189, 190. **avidōs**: transferred epithet; see § 212. *avidus* would be metrical. **cervicibus**: dat. with *figit* = *infigit* (§§ 138, 221), or dat. of limit of motion (§ 134), = *in cervicēs*. Either constr. is unusual.

718-720. missus, *swooping*; sc. *Perseus*. **ināne**, the void, i.e. the empty

terga ferae pressit, dextrōque frementis in armō
 Īnachidēs ferrum curvō tenus abdidit hāmō.

720

Vulnere laesa gravī, modo sē sublimis in aurās
 attollit, modo subdit aquis, modo mōre ferōcis
 versat aprī quem turba canum circumsona terret.

Ille avidōs morsūs vēlōcibus effugit ālis,

quāque patent, nunc terga cavīs super obsita conchīs, 725

nunc laterum costās, nunc quā tenuissima cauda
 dēsinit in piscem, falcātō verberat ēnse.

Bēlua pūniceō mixtōs cum sanguine flūctūs

ōre vomit: maduēre gravēs aspergine pinnae.

Nec bibulīs ultrā Perseus tālāribus ausus

730

crēdere cōnspexit scopulum, quī vertice summō

air. There was nothing to diminish Perseus's speed. *frementis* (*eius* = *serpentis*), *the roaring monster*. *curvō* . . . *hāmō*: see note on *tēlō* . . . *uncō*, 666. Perseus had made a straight thrust with his weapon. *tenus* (see Vocabulary) follows part of the abl. it governs.

721-723. laesa, maddened. modo . . . modo . . . modo: cf. *modo . . . interdum . . . nunc*, 3. 77-79, with note. *sublimis*: cf. *arduus*, 712, *praeceps*, 718. *subdit, plunges*; sc. *sē*, from 721. *mōre . . . aprī*: cf. *lōricae . . . modō*, 3. 63, with note. *versat*: sc. *sē*, from 721. *turba, pack*. *circumsona*: a fine word. We must use a clause, *as they bark loudly about it*, unless we sacrifice the prep. *circum-* and render by *thunderous*. Verses 721-723 mean that the monster tries all possible means of escaping his impending fate, in vain, because Perseus, flying about the monster, presses him close, as bay-ing hounds press a boar they have trapped.

725. patent: as subjects sc. *terga, costae, cauda*, out of 725-726. Perseus seeks every vulnerable spot, every opening. *nunc . . . nunc . . . nunc* (726) balance the triple *modo* in 721-722. *cavīs . . . conchīs*: barnacles. *super:* adv., *above*; a needless word.

726-727. tenuissima cauda, the tail at its thinnest; see notes on *mediā*, 3. 29, on *altissimus*, 3. 50, and on *clārissimus*, 664. *dēsinit in, ends in*. Ovid's description of the *fera*, 708-734, is very vague. *verberat*, suggesting repeated blows, strengthens the triple *nunc*, 725-726. Perseus is slashing now, swinging his weapon as one swings a sickle. Contrast *curvō . . . hāmō*, 720, with note.

728-729. mixtōs cum sanguine: *mixtōs sanguine* (*sanguinī*) was possible. *gravēs*: proleptic; see § 211. *maduēre gravēs* = *grew wet and heavy*. *pinnae*: sc. *Persei*.

730-739. Perseus, trusting no longer to his wings, but supporting himself by a peak of the crag, stabs the monster till it dies. He then sets Andromeda free.

730. Nec = Et nōn; *nōn* belongs with *bibulīs . . . ausus crēdere*. We must often thus resolve *nec, neque* and join the *nōn* to a subordinate grammatical element of the sentence. *bibulīs, drenched*; properly, 'drinking deeply' of the *aspergō* (729). *ultrā* = *diūtius*. *tālāribus*: as in 667. Join with *crēdere*, 731.

731. vertice summō: modal abl., *with its topmost point*; see § 158, or § 161.

stantibus exstat aquis, operitur ab aequore mōtō.

Nixus eō rūpisque tenēns iuga prīma sinistrā
ter quater exēgit repetita per ilia ferrum.

- 735 Litora cum plausū clāmor superāsque deōrum
implēvere domōs: gaudent generumque salūtant,
auxiliumque domūs servātōremque fatentur
Cassiopē Cēpheusque pater; resoluta catēnīs
incēdit virgō, pretiumque et causa labōris.

- 740 Ipse manūs haustā victricis abluit undā,
anguiferumque caput dūrā nē laedat harēnā
mollit humum foliīs, nātāsque sub aequore virgās
sternit, et impōnit Phorcynidos ōra Medūsae.

732. *stantibus . . . aquis*, when the waters are still; contrast *mōtō*, when roused (by a storm). *operitur*, (but) is covered; adverb. asyndeton. *ab aequore*: the sea is personified.

733. *Nixus eō (scopulō)*, Supporting himself by this (crag). *eō* is instr. ablative. For *Nixus* see § 186. *rūpis = scopulum*, 731; see § 196. *iuga prīma*: freely, an edge of. *prīma* is said from the point of view of one who is approaching the *scopulus* or *rūpēs*.

734. *ter quater*: asyndeton between expressions of kindred meaning; this is not so common as adverb. asyndeton. See note on *serpens . . . mānsit*, 3. 62. *exēgit*, drove home. *ex-* often denotes success ('out to the very end,' 'completely'). *repetita*: i.e. assailed again and again; freely, with thrust on thrust. The actual death of the monster is not recorded. So Vergil does not specifically mention the death of Laocoön and his sons; see notes on ii. 223, at the end.

735-737. *cum plausū clāmor = plausus et clāmor*; hence the pl. in *implēvere*. See note on *cum rōbore cervix*, 3. 92. *salūtant*: sc. *Persea* as object. The position of the subjects (738), following all three verbs, is striking; cf. note on *vidit*, 4. 105. *fatentur*: sc. *eum esse*.

739. *incēdit*: a fine word, steps proudly. See note on *incēdō*, i. 46. *-que et* join *pretium* and *causa*; see note on *-que . . . et*, 4. 147. *Render -que et by at once . . . and. pretium . . . labōris* is in appos. with *virgō*.

740-752. Perseus, minded to lay the Gorgon's head on the ground, spreads under it, to protect it, leaves and sea-plants; these are changed into coral. The sea-nymphs use the Gorgon's head to turn other plants into coral.

740-741. *Ipse (= Perseus)* brings us back to the chief personage. See note on *ipsius*, i. 114. *anguiferum . . . caput*: Perseus in his fights used the Gorgon's head only as a last resort: its use against the sea-monster had not been necessary. Perseus carried it in a magic wallet. For the first time since his appearance at 663 (see note there on *ventōs*), Perseus has a chance to take the wallet off his back.

742-743. *nātās = quae nātae erant*. *sternit*: sc. *humā*, or *per humum*. *impōnit*: sc. *eīs* (dat.), or *in eās*. *ōra*, head. The pl., however, emphasizes the deadliest feature (the eyes) of the Gorgon's head; her glance, usually, turned to stone all that looked on her. *Medūsae*: the story is told piecemeal; see note on *comitēs*, 3. 22.

Virga recēns bibulāque etiam nunc vīva medullā
vim rapuit mōnstrī, tāctūque indūruit huius,
percēpitque novum rāmīs et fronde rigōrem.

745

At pelagī nymphae factum mirābile temptant
plūribus in virgīs, et idem contingere gaudent,
sēminaque ex illis iterant iactāta per undās.

Nunc quoque cōraliīs eadem nātūra remānsit,
dūritiam tāctō capiant ut ab āēre, quodque
vīmen in aequore erat fiat super aequora saxum.

750

Dīs tribus ille focōs totidem de caespite pōnit,
laevum Mercuriō, dextrum tibi, bellica virgō:

744-746. Virga: coll. sing.; interesting, after *virgās*, 742. *recēns*: i.e. newly-plucked. *bibulā*, absorbing; see note on *bibulis*, 730. For case of *bibulā* . . . *medullā* see § 161. *-que* joins *recēns* and *vīva*, which = causal clauses; see note on *immeritam*, 670. *rapuit*, quickly caught. *tāctū*: here the baneful power of the Gorgon's head works even through the magic wallet; contrast note on *anguiferum* . . . *caput*, 741. *huius* = *eius* = *mōnstrī*; render simply by *its*. *novum*: i.e. unknown to them before.

747-748. *temptant*, test. in, in the case of. The sea-nymphs bring many other sea-plants into touch with the magic wallet. *contingere gaudent*, mark with joy that . . . happens; see note on *flagellārī genuit*, 3. 94.

749. *sēmina* . . . *iterant iactāta*: an artificial expression, in which the part. carries the main weight of the thought (see § 214): they repeat the tossing of the seeds from those (plants), i.e. they toss the seeds again and again. Verses 742-746 tell how coral came into the sea at all; 747-749 tell why it is widespread. *ex illis*: i.e. from the plants previously converted into coral.

750-752. *cōraliīs*: dat. with *remānsit*. *remānsit*: we might expect the present. Ovid, however, has com-

bined (1) *nunc quoque* . . . *remanet*, and (2) *usque adhuc* . . . *remānsit*. *tāctō*, when touched. *tāctō ab āēre* = from contact with the air. *ut*: for position in the result clause see § 236. *quod*: the antecedent is *id*, to be supplied as subject of *fiat*. *vīmen*: something pliant. *aequore* . . . *aequora*: for the shift in number see note on *Virga*, 744. *saxum*: something unyielding. *vīmen* and *saxum* balance each other metrically; see note on *comminus* . . . *ēminus*, 3. 119.

753-764. Perseus worships his divine helpers, and then weds Andromeda.

753. *Dīs*, in honor of, etc.; see § 131. There are similar datives in 754-756. *ille*: Perseus. *focōs* . . . *dē caespite* = *focōs de caespite factōs*. For the prep. phrase with a noun see note on *ad amicās* . . . *transitus aurīs*, 4. 77.

754. *Mercuriō*: Mercury had (lent or) given to Perseus his deadly weapon (for that weapon see note on *tēlō* . . . *uncō*, 666). *bellica virgō* = Pallas; see note on *virī faultrix*, 3. 101. The voc. is used because (1) an apostrophe is emotionally effective, and (2) the dat., *bellicae virginī*, in appos. with *tibi*, would be unmetrical. For the emotional effect of an apostrophe cf. *taurum tibi*, *pulcher Apollō*, iii. 119, with note on *tibi* . . . *Apollō*.

- 755 āra Iovis media est; mactātur vacca Minervae,
 ālipedi vitulus, taurus tibi, summe deōrum.
 Prōtinus Andromedān et tantī praemia factī
 indōtāta rapit; taedās Hymenaeus Amorque
 praecutiunt, largīs satiantur odōribus ignēs,
 760 sartaque dēpendent tēctīs, et ubique lyraeque
 tibiae et cantūs, animī fēlicia laetī
 argūmenta, sonant; reserātis aurea valvīs
 ātria tōta patent, pulchrōque instrūcta parātū
 Cēphēnī procerēs ineunt convīvia rēgis.

755-756. Iovis: father of Perseus; his aid has been taken for granted. **media:** to the Romans the middle position was the place of honor. For *media*, *midmost*, or, *in the middle*, cf. *mediō*, 3. 66, with note. **summe deōrum:** see note on *bellica virgō*, 754; *summō deōrum* and *summae deae* would be unmetrical. Cf. also *sācte deōrum*, iv. 576, with note on *deōrum*.

757. *Andromedān et . . . factī:* parallelism (§ 251). Much simpler Latin would be *Andromedān, tantī praemia factī*. But *et* served Ovid's metrical needs. *Andromedān* is a Greek form, in the accusative. For Ovid's use of Greek forms in proper names see note on *Panopēs*, 3. 19.

758-759. *indōtāta:* Perseus accepts no dowry; see notes on *dōtibus*, 702, and on *dōtāle*, 705. **rapit**, *hurries away*.

This word testifies again to Perseus's love of Andromeda. Ovid may also be thinking of a Roman marriage practice: as the procession was about to start from the bride's house (see note on *Taedae . . . coissent*, 60), the groom, with a show of force, took the bride from her mother's arms. The Romans connected this custom with the Rape of the Sabine Women. **taedās . . . praecutiunt:** i.e. the wedding was blessed by the presence of the god of love and of the god of marriage.

760-762. *tēctīs, ceiling. -que . . . -que et:* a very rare combination. **animī . . . argūmenta:** chiasmus (§ 243). **argūmenta, evidences.**

763. *tōta, in all their extent;* see § 213, and cf. notes on *omne*, 3. 33, and on *tōta*, 3. 114.

LIBER SEXTUS

Ecce, venit comitum Niobē celeberrima turbā, 165
 vestibus intextō Phrygiis spectābilis aurō,
 et, quantum ira sinit, fōrmōsa, movēnsque decōrō
 cum capite immissōs umerum per utrumque capillōs.
 Cōstitit, utque oculōs circumtulit alta superbōs,
 "Quis furor, audītōs," inquit, "praepōnere vīsīs 170
 caelestīs, aut cūr colitur Lātōna per ārās,
 nūmen adhūc sine tūre meum est? Mihi Tantalus auctor,
 cui licuit sōlī superōrum tangere mēnsās;

SELECTION VI

The Story of Niobe

Metamorphoses 6. 165-312

On this Selection see § 387; Gayley (§ 362), pages 99-103, 496-497. In 6. 157-164 Ovid tells how the women of Thebes, in Boeōtia, prompted by the prophetess Manto, daughter of the great seer Tiresias, were worshipping Latona, mother of Apollo and Diana.

165-181. Niobe scornfully asks the Theban women why they do not worship her instead of Latona; she describes her own high lineage, her power, and her wealth.

165. celeberrima: in ancient days distinguished women did not appear in public unattended (see notes on *incomitāta*, ii. 456, and on *sōla* . . . *incomitāta*, iv. 467). Niobe's retinue, however, is exceptionally large.

166-167. vestibus: dat. with *intextō*; see § 138. *vestibus intextīs* . . . *aurō* would have been metrical, and simpler. The Phrygians were supposed to have invented the art of

embroidering with gold thread. *spec-tābilis*: for the suggestion conveyed by this word see note on *spectās* . . . *spectābere*, 3. 98. *aurō*: gold thread (§ 203). The word is instr. abl. with *spectābilis*; cf. *factō pīus et scelerātus eōdem*, 3. 5, and *speciōsam cornibus*, 3. 20. *quantum*: see § 146. *movēns*: in anger.

168. immissōs, streaming.

169. Cōstitit: from *cōnsistō*; sc. *sē* (§ 151). *circumtulit, swept around. alta, towering high, or, proudly.*

170-171. Quis furor (est) . . . ? is an exclamation, rather than a question; it thus = a statement, 'It is a strange madness, this, to prefer.' See note on *Tantaene* . . . *irae?*, i. 11. *audītōs*: *audiō* here = *hear of*, a rare use. *vīsīs*: sc. *caelestibus*. Though Niobe pretends to be generalizing, she has only Latona and herself in mind. *visae*, dat. sing., would have been metrical; *audītā* . . . *caelestem* would not. *aut*: the Romans often separated questions by *aut, vel, or -ve*; we do not use such conjunctions with questions.

173. sōlī: Niobe exaggerates.

- Plēiadum soror est genetrīx mea; maximus Atlās
 175 est avus, aetherium quī fert cervīcibus axem;
 Iuppiter alter avus: socerō quoque glōrior illō.
 Mē gentēs metuunt Phrygiae, mē rēgia Cadmī
 sub dominā est, fidibusque meī commissa marītī
 moenia cum populīs ā mēque virōque reguntur.
 180 In quamcumque domūs advertī lūmina partem,
 immēnsae spectantur opēs. Accēdit eōdem
 digna deā faciēs. Hūc nātās adice septem,
 et totidem iuvenīs, et mox generōsque nurūsque.
 Quaerite nunc habeat quam nostra superbia causam,
 185 nesciō quōque audēte satam Titānida Coeō

174-175. **Plēiadum**: join with *soror*. **maximus**, *mighty*. The Romans often used the sup. where we use only the positive. **avus**: sc. *alter*, to balance *alter*, 176. **aetherium . . . axem**: cf. *ubi maximus Atlās axem umerō torquet, stellās ardentibus aptum*, iv. 481-482. This is one of Ovid's many reminiscences of Vergil. **cervicibus**: see § 155, at the end.

176. **socerō**: freely, *as my husband's father*. Amphion, Niobe's husband, was son of Jupiter. **illō** (= *Iove*): causal ablative.

177-179. **gentēs . . . Phrygiae**: Niobe claims power still in the land of her birth, as well as in the land of her husband. **rēgia Cadmī**: Thebes, in Boeōtia. For Cadmus see Selection III. **dominā**, *as its mistress*, is related to *mē*, 177, as *socerō* is to *illō*, 176; it is an arrogant word, since it = mistress of slaves. See note on *dominābitur*, i. 285. **commissa**, *joined together*. **moenia cum populīs** = *moenia et populī*; see note on *cum rōbore cervix*, 3. 92. **virō** = *marītō*; cf. *marītī*, 178.

180-181. **advertī . . . spectantur**: for generalizing rel. sentences relating to pres. time the note on *concepit* . . . *replet*, 1. 337-338, applies fully.

spectantur: see note on *spectās . . . spectābere*, 3. 98. **Accēdit eōdem . . . Hūc . . . adice** (182): see note on *accessit ad*, 3. 72.

182-203. Niobe contrasts her seven sons, seven daughters with Latona's single son, single daughter; she scornfully refers to the circumstances attending the birth of Apollo and Diana. No blow of misfortune, she boasts, can reduce her to the level of Latona, mother of but two children. She bids the women stop their worship of Latona. They obey—outwardly.

182-183. **adice**: for scansion see note on *disice*, i. 70. **iuvenīs** = *nātōs*, or, *filiōs*. **mox . . . nurūs**, *the many sons-in-law and daughters-in-law (that are) soon (to be mine)*. **mox futūrōs generōs meōs nurūsque** would have been simpler Latin.

184-185. **nunc**: scornful, *now*, after what I have said. **quam**: the interrog. pron. and the rel. pronoun are often postponed in poetry; see § 236. **nesciō quōque**: *-que joins audēte to Quaerite*, 184. Its position is due to the fact that *nesciō quō* is treated as one word, 'I-know-not-what (Coeus),' 'some (Coeus)-or-other.' Niobe talks as if Coeus were a mere nobody, of whom of course she would know nothing. For scansion of *nesciō* see § 281.

Lātōnam praeferre mihi, cui maxima quondam exiguam sēdem paritūrae terra negāvit!

Nec caelō nec humō nec aquis dea vestra recepta est; exsul erat mundī, dōnec, miserāta vagantem,

'Hospita tū terrīs errās, ego,' dixit, 'in undīs,'

190

instabilemque locum Dēlos dedit. Illa duōrum

facta parēns: uterī pars haec est septima nostrī.

Sum fēlix—quis enim neget hoc?—fēlixque manēbō:

hoc quoque quis dubitēt? Tūtā mē cōpia fēcit.

Maiores sum quam cui possit Fortūna nocēre,

195

multaque ut ēripiat, multō mihi plūra relinquet.

Excessere metum mea iam bona. Fingite dēmi

satam . . . Coeō = *filiam Coeī*; see note on *Agēnore nātus*, 3. 51.

186-187. Lātōnam . . . mihi: there is here none of the (pretended) generalizing of 170-171. *maxima*, *spacious though it was*; see note on *immeritam*, 4. 670. *sēdem* . . . *negāvit*: because of Juno's jealousy of Latona, no place in the world was ready to shelter Latona, since to do so would lay it under a curse.

188-189. caelō . . . humō . . . aquis: instr. ablative. We welcome guests to our homes; the Romans welcomed them *with their homes*. *vestra*: scornful, 'whom *you* honor so highly.' *exsul* . . . *mundī*, *outcast from*, etc.; for gen. see § 130, and Note. *vagantem* (*eam*): freely, *her aimless wanderings*.

190-192. *terrīs*: local abl.; contrast *in undīs* immediately after it. *dixit* . . . *dedit*: for the position of *Dēlos*, the subject, see § 235. *instabilem*: because Delos was still floating. It was beneath the sea (hence non-existent) when Juno uttered her curse (see note on *sēdem* . . . *negāvit*, 187). To aid Latona, Neptune brought it above the waves. In gratitude for his birth there, Apollo fastened the island to Myconos and

Gyaros, neighboring islands. For this story see iii. 73-77. *duōrum*, (*only*) *two*; contemptuous. So *septima*, 192, = (*only*) *the seventh*. *uterī* . . . *nostrī*: i.e. of my children. For the metonymy see note on *pictō* . . . *cōnō*, 3. 108.

193-194. *fēlix* . . . *fēlix*: see note on *magnum magnō*, 3. 60, and §§ 298, 300. *quis* . . . *hoc?*: see notes on *quis* . . . *possit* . . . ?, 3. 6-7, and on *quis* . . . *dubitāret?*, 4. 704; cf. *hoc* . . . *quis dubitēt?*, 194. *quoque*, also, is correct; the question = 'who would not admit this too?' *cōpia*: sc. *nātōrum meōrum et nātārum*; freely, *my rich motherhood*.

195-196. *Maiores* . . . *nocēre* results from a combination of (1) *Sum cui Fortūna nocēre nōn possit*, and (2) *Maiores sum quam (ut) mihi Fortūna nocēre possit*. The whole = *I am so great that, as a result, no Fortune can*, etc. *ut*, although, is often used with the subj. in a true concessive clause in which one grants something for the sake of argument, not necessarily because he believes it to be true. *quāvis* even more often has this force.

197. *Excessere*, *have outstripped*, and so made impossible. *iam*: as in 3. 131. *bona*, *blessings*; see § 216, 2. *Fingite (animō)*, *Imagine*.

huic aliquid populō nātōrum posse meōrum:
nōn tamen ad numerum redigar spoliāta duōrum,
200 Lātōnae turbam, quā quantum distat ab orbā!
Īte—satis prō prōle sacrī est—laurumque capillis
pōnite.” Dēpōnunt, infectaque sacra relincunt,
quodque licet, tacitō venerantur murmure nūmen.

Indignāta dea est, summōque in vertice Cynthi
205 tālibus est dictīs geminā cum prōle locūta:
“Ēn ego, vestra parēns, vōbīs animōsa creātis,
et, nisi Iūnōnī, nūllī cessūra deārum,
an dea sim dubitor, perque omnia saecula cultis
arceor, ō nātī, nisi vōs succurritis, ārīs.

198. huic . . . populō nātōrum, *this nation, etc., a splendid expression, even better than cōpia*, 194. populō: for case see note on *leōnī*, 3. 52. nātōrum: for gender see note on *miserī*, 4. 692.

199-200. spoliāta, *even if (thus) despoiled*; see note on *immeritam*, 4. 670. duōrum: as in 191. turbam, *mob, or, rabble, a contemptuous term*; *turbae*, in appos. with *duōrum*, would be even more effective. quā: instr. ablative. quantum, *how little*; see note on *quantum . . . sinerēs*, 4. 74. The exclamation = ‘which hardly differentiates her from a woman with no children at all!’ See note on *Quis furor (est) . . . ?*, 170-171. distat here = *differs from* (properly, ‘stands apart from’). Render *quā . . . orbā!* freely, *by means of which she is set apart—oh, so little—from, etc.*

201-202. satis . . . est (sc. Lātōnae), *sacrifice enough has been rendered (to Latona) in proportion to (the number of) her children*. capillis: abl. (§ 152), with *pōnite* = *dēpōnite* (§ 221).

203. quod . . . licet is in appos. with *tacitō . . . nūmen*; see note on *quod . . . vetāre*, 4. 61. The verse = ‘but what they are free to do, (that they do, i.e.) they worship,’ etc. For *-que, but*, see note on *et*, 3. 121. tacitō

. . . murmure, *unvoiced sounds, an extravagant way of saying ‘silently.’* There is oxymoron here, i.e. a combination in which adj. and noun are contradictory; cf. *via . . . invia*, iii. 383, with note, and Tennyson’s ‘Faith unfaithful kept him falsely true.’ nūmen: Latona.

204-213. Latona complains to Apollo and Diana of Niobe’s words and conduct.

206-207. vōbīs . . . creātis, *because of your birth, or, because I bore you*; for the part, as carrying the main weight of the thought see § 214. In classical literature Latona was the type of perfect mother love. Cf. *Lātōnae tacitum pertemptant gaudia pectus*, said in i. 502 of Latona as she watches Diana. nūllī . . . deārum = *prose nūllī deae*. The poets freely use the gen. of the whole (partitive gen.) with adjectives. Cf. *summe deōrum*, 4. 756, with note.

208-209. an . . . sim dubitor: freely, *I have MY divine status doubted*. For *an* see note on *haeret an*, 4. 132. The personal pass. in *dubitor* is very effective. Latona is referring to Niobe’s words in 170-171, 185. nātī, *my children*; for gender see note on *nātōrum*, 198. succurritis: the pres. is effective, *are coming now to my help*.

Nec dolor hic sōlus: dīrō convīcia factō

210

Tantalīs adiēcit vōsque est postpōnere nātīs
ausa suīs, et mē—quod in ipsam reccidat—orbam
dixit, et exhibuit linguam scelerāta paternam.”

Adiectūra precēs erat hīs Lātōna relātīs:

“Dēsine,” Phoebus ait; “poenae mora longa querēla est.” 215

Dixit idem Phoebē, celerīque per āera lāpsū
contigerant tēcti Cadmēida nūbibus arcem.

Plānus erat lātēque patēns prope moenia campus,
adsiduīs pulsātus equīs, ubi turba rotārum
dūraque mollierat subiectās ungula glaeabās. 220

Pars ibi dē septem genitīs Amphīōne fortīs
cōnscendunt in equōs, Tyriōque rubentia sūcō
terga premunt, aurōque gravīs moderantur habēnās,
ē quibus Ismēnus, quī mātī sarcina quondam
prima suae fuerat, dum certum flectit in orbem 225
quadripedis cursūs spūmantiaque ōra coeracet,

210-211. hic gives the thought of 206-209, and so should, in theory, be neuter. But the subject pron. is usually attracted to the gender of the pred. noun. See note on *hoc*, i. 17. Tantalīs: scornful; in her misuse of her tongue Niobe is true daughter of her father; see *Tantalus*, (1) in Vocabulary.

212-213. *quod . . . reccidat*, may it recoil on her own head. The subj. is one of wish (curse); cf. *faveant modo nūmina*, 4. 702. The antecedent of *quod* is the thought of *mē . . . orbam dixit*; Diana is praying that Niobe may become *orba*, 'childless.' *exhibuit*: freely, displayed; lit., 'applied,' 'employed.' *scelerāta paternam*: fine juxtaposition (§ 239, 1); cf. note on *Tantalīs*, 211.

214-266. Apollo and Diana, to avenge their mother, slay all Niobe's children.

214-217. *hīs . . . relātīs*, this recital; see § 216, 1. *poenae mora*, postponement of vengeance, is in the predicate. *tēcti*: for gender see note on *nātī*, 209. By remaining concealed,

Apollo and Diana render what follows the more mysterious and terrifying. *Cadmēida . . . arcem*: Thebes; see *Cadmus* in Vocabulary, and note on *urbem*, 3. 130.

218-220. *prope*: here a prep., with the accusative. *adsiduīs*: transferred epithet; see § 212. We should say ceaselessly, or, by the ceaseless tread of steeds. *dūra . . . ungula*: coll. sing. (§ 187). *mollierat*: i.e. had ground to dust. *subiectās* (*eis* = *rotīs et ungulīs*): freely, beneath them.

221-223. *Pars . . . dē . . . genitīs* = *Pars nātōrum*; see notes on *dē populō*, 3. 116, and on *dē frātribus unum*, 3. 118. *genitīs Amphīōne*: see note on *Agēnore nātus*, 3. 51. *rubentia sūcō* refers to crimson saddlecloths. *aurō . . . gravīs*: i.e. gold-mounted.

224-225. *quī . . . fuerat*: i.e. who had been his mother's first-born son. *certum . . . in orbem*, in unfaltering circuits; coll. sing. (§ 187). The expression proves Ismenus's skill as a horseman.

"Ei mihi!" conclāmat, mediōque in pectore fixa
tēla gerit, frēnisque manū moriente remissis
in latus ā dextrō paulātim dēfluit armō.

230 Proximus, audītō sonitū per ināne pharetrae,
frēna dabat Sipylus, velutī cum, praescius imbris,
nūbe fugit visā pendentiaque undique rēctor
carbasa dēdūcit, nē quā levis effluat aura.

Frēna dabat: dantem nōn ēvītābile tēlum

235 cōsequitur, summāque tremēns cervīce sagitta
haesit, et exstābat nūdum dē gutture ferrum.
Ille, ut erat, prōnus per crūra adnīsa iūbāsque
volvitur, et calidō tellūrem sanguine foedat.

Phaedimus infēlix et, avītī nōminis hērēs,

240 Tantalus, ut solitō finem imposuēre labōrī,

228. **tēla**: rhetorical pl. (§ 190); in the case of all the sons save one (254-258) a single arrow causes death. **frēnis** . . . **remissis**: abl. abs., 'the reins having been slackened from'; freely, as the reins slipped from. **remissis** points a sharp contrast to the previous tautness of the reins, implied in *flectit* . . . *coercet*, 225-226. Ismenus's handling of the reins as he manages his mount is in sharp contrast to the practice of charioteers; see note on *immissis* . . . *habenīs*, v. 662.

229. **in latus**, sidewise. **armō**: sc. *quadrupedis*, out of 226, or *equi*, out of 222. **frēnis** . . . **armō**, with its picture of a dying, faltering rider, is in sharp contrast to *certum*, 225.

230-231. **ināne**: as in 4. 718. **frēna dabat** (*equō*): i.e. was giving reins to his steed, in an effort to escape. For the short *a* in the penult of *dabat* see note on *daba*, 3. 88. **praescius imbris**: for the gen. *imbris* see § 126.

232-233. **pendentia**: proleptic (§ 211), so that they hang down. The sails of ancient ships, when furled, were fastened up to the yards. Here, to make all possible speed, the shipmaster unrolls them and lets them fall full length. **pendentia** . . .

dēdūcit matches *frēna dabat*, 231. **rēctor**: sc. *nāvis*. **carbasa**: see note on *sibila*, 3. 38. **nē** . . . **effluat**, *that the breeze, however light, may not escape him anywhere*, i.e. that he may catch every breeze. For *quā*, see 2. *quis* in Vocabulary, at the end. For *levis* see note on *immeritam*, 4. 670.

234-236. **Frēna dabat: dantem** is very effective, (1) because it repeats *frēna dabat*, 231, and (2) because of the advers. asyndeton. **summā**: see note on *mediā*, 3. 29. **tremēns** . . . **haesit**, *lodged in* . . . , *quivering*. **dē gutture**: from the throat in front. *Sipylus* was struck from behind; the iron head of the arrow went clear through his neck.

237. **ut erat**, *just as he was*, indefinite in itself, is made clear by *prōnus*, *leaning far forward*. **prōnus** pictures a horseman as riding with head well down, to gain speed, by reducing resistance to the air. **per**, with *crūra*, = *between*; with *iūbās*, it = *over*. **adnīsa**, *straining*: § 186. For the short final *a* see note on *fūrta Iovis*, 3. 7.

238. **volvitur**: for position, most effective, see § 232.

239-240. **avītī** . . . **hērēs**: join with *Tantalus* (240). The appos. usually

trānsierant ad opus nitidae iuvenāle palaestrae,
et iam contulerant artō luctantia nexū

pectora pectoribus, cum, tentō concita nervō,
sicut erant iūcti, trāiēcit utrumque sagitta.

Ingemuere simul, simul incurvāta dolore

membra, solō posuere, simul suprēma iacentēs

lūmina versarunt, animam simul exhālārunt.

Aspicit Alphēnor, laniātaque pectora plangēns

advolat, ut gelidōs complexibus allevet artūs,

inque piō cadit officiō, nam Dēlius illi

intima fātiferō rūpit prae cordia ferrō.

Quod simul ēductum, pars est pulmōnis in hāmīs

ēruta, cumque animā cruor est effūsus in aurās.

At nōn intōnsum simplex Damasichthona vulnus

follows the word it explains. For the grandsire Tantalus see *Tantalus*, (1) in Vocabulary. *labōri*: i.e. their riding.

241. *nitidae*: i.e. with olive oil; a transferred epithet (§ 212). The oil made the wrestler's own body more supple and rendered his opponent's hold less sure. Cf. *Exercent patriās oleō lābente palaestrās nūdātī socii*, iii. 281-282, with notes.

242-244. *artō luctantia nexū*: juxtaposition of effect and cause (§ 241). *luctantia*: freely, as they wrestled. *cum* . . . *trāiēcit*: a *cum-inversum* clause; see note on *cum* . . . *imperat*, 3. 3-4. *tentō* (from *tendō*), *taut. concita*, driven forcefully; join with *sagitta*, 244. Cf. *nāvis* . . . *concita*, 4. 706. *sicut erant iūcti* recalls *et iam* . . . *pectoribus*, 242-243; cf. *ut erat, prōnus*, 237, with note on *ut erat*. See the picture facing page 296, and the description on page 15.

245-247. The fourfold *simul* emphasizes, as no other form of expression could, the fact that all four things happen at one time. For metrical treatment see § 301. *solō* = *in solum*; see § 134. *posuere* = *imposuere* (§ 221); for form see § 115. *iacentēs*, as they

lay there. *exhālārunt*: for spondee in the fifth foot see § 265.

248-249. *laniāta* . . . *plangēns*: freely, beating and rending. *laniāta* is proleptic. *gelidōs complexibus*: the juxtaposition (§ 240) makes *complexibus* = warm embraces. See note on *aspergine*, 3. 86. *allevet*: ad- often = up, upward; cf. *acclivis*, 'sloping upward.'

250. *in*, in the midst of. *Dēlius*: Apollo; cf. 188-191. Here Ovid first definitely mentions Apollo's part in the death of the sons (§ 254; see note on *comitēs*, 3. 22). He says nothing of Diana as slaying either sons or daughters. *illi*: see § 131.

252. *Quod simul* (*atque*): see note on *quae* . . . *ubi*, 1. 337. *ēductum*: sc. est (§ 245). *hāmīs*, bars.

253. *cum* . . . *animā cruor*: see note on *cum rōbre cervix*, 3. 92.

254-255. *intōnsum*, youthful. The adj. at times bears this sense, in verse, because Greek and Roman boys wore long hair till they attained their majority. In Ovid's time, at Rome, mature men wore their hair short and were clean shaven. *simplex*, a single. *ictus* . . . *sagitta est*, 255-258, justifies *At* . . . *adfcit*, 254-255.

- 255 adficit: ictus erat, quā crūs esse incipit et quā
 mollia nervōsus facit internōdia poples,
 dumque manū temptat trahere exitiabile tēlum,
 altera per iugulum pinnis tenus ācta sagitta est.
 Expulit hanc sanguis, sēque ēiaculātus in altum
 260 ēmicat, et longē terebrātā prōsilit aurā.
 Ultimus Ilioneus nōn prōfectūra precandō
 bracchia sustulerat, "Dī" que "ō commūniter omnēs,"
 dixerat, ignārus nōn omnīs esse rogandōs,
 "parcite!": mōtus erat, cum iam revocābile tēlum
 265 nōn fuit, Arcitenēns. Minimō tamen occidit ille
 vulnere, nōn altē percussō corde sagittā.
 Fāma malī (populique dolor) lacrimaeque suōrum
 tam subitae mātrem certam fēcere ruīnae,
 mirantem potuisse, irāscentemque quod ausi
 270 hōc essent superī, quod tantum iūris habērent,

256. mollia . . . facit = mollit. nervōsus . . . poples: freely, the sinews behind his knees. For the adj. see § 214.

258. altera, a second. pinnis: the feathers at the top of the wooden shaft of the arrow, set there to steady its flight.

259-260. sē: join with ēiaculātus alone. ēiaculātus, flinging . . . out; see § 186. ēmicat: effective position: § 232. terebrātā . . . aurā may be (1) abl. abs., piercing, etc., or (2) abl. of the route (§ 161), through the pierced air.

261-262. nōn prōfectūra, destined not to achieve (ought) by prayer. -que joins dixerat, 263, to sustulerat, 262.

263-264. ignārus in sense = ignōrāns, and so has O.O. dependent upon it. nōn . . . rogandōs = nōn omnīs esse rogandōs (sed Apollinem unum, or solum). cum, but only when, or, but not till.

265-266. Minimō is the important word of its sentence: the wound by which he died was the slightest (least violent). tamen, (though it was too late to save him), nevertheless, etc.;

see note on tamen, 4. 164. nōn . . . sagittā, since his heart was not, etc. Contrast intima . . . ferrō, 251.

267-268. Niobe is angered—not chastened or instructed—by the fate of her sons. Amphion, their father, in grief slays himself. Niobe addresses Latona defiantly, and boasts that she is still, with her seven daughters, superior to the goddess.

267-268. Fāma malī, Talk about this sorrow. For case of malī see § 130, with Note. The talk was by those who had been riding (218-223) or by those who had been watching the riders. Niobe, of course, had remained in the city. suōrum, her people. subitae . . . ruīnae = the prose dē subitā ruīnā certiorē (unmetrical) fēcērunt. For gen. with certam see § 126.

269-270. potuisse: as subject sc. superōs, out of superī, 270; sc. also tantum, out of 270, as object. quod . . . habērent: a causal clause, in O. O., giving Niobe's thoughts, but not her exact words. Render by angry at the thought that, etc. hōc: scan as in v. 792. iūris, right, power.

nam pater Amphīōn, ferrō per pectus adāctō, *nam*
finierat moriēns pariter cum lūce dolōrem. *1131*

Heu, quantum haec Niobē Niobē distābat ab illā,

quae modo Lātōis populum summōverat ārīs,

et mediam tulerat gressūs resupīna per urbem,

invidiōsa suis, at nunc miseranda vel hostī! — *275*
but now worth
of pity even by
enemy.

Corporibus gelidīs incumbit et ōrdine nūllō

ōscula dispēnsat nātōs suprēma per omnis.

Ā quibus ad caelum liventia bracchia tollēns,

“Pāscere, crūdēlis, nostrō, Lātōna, dolōre,

pāscere,” ait, “(satiā)que meō tua pectora lūctū,

corque ferum satiā,” dīxit: “per fūnera septem

efferror. Exsultā, victrixque, inimīca, triumphā!

Cūr autem ‘victrix’?—miserae mihi plūra supersunt

quam tibi fēlicī: post tot quoque fūnera vincō.” *280*

Dixerat, et sonuit contentō nervus ab arcū,

271. pater: sc. eōrum (the dead sons). ferrō . . . adāctō: cf. aptātō . . . mūcrōne, 4. 162, with note. For Amphion see note on socerō, 176, and cf. 221.

273. Verse 273 recalls, plainly, Niobe's words about Latona, 200, and so emphasizes the change in Niobe's condition. Niobē Niobē: see note on magnum magnō, 3. 60, and §§ 298, 300. distābat, differed.

275-276. resupīna: a fine word, saying more even than alta, 169. She carried her head so high that it lay flat on its back. Render by *with head flung arrogantly back*. invidiōsa: sc. tum. suis, (even) to her friends!; cf. suōrum, 267. vel, even. Study vel in Vocabulary.

277. incumbit: sc. sē (§ 151). ōrdine nūllō: freely, wildly, madly.

279. liventia tells us, indirectly (§ 254), that Niobe, in her grief, had been beating her arms; cf. laniāta . . . plangēns, 248. Cf. notes on passis . . . comīs, 2. 238-239, and on suppliciter tristēs et tūnsae pectora palmīs, i. 481.

280-281. Note pathetic repetition in Pāscere . . . pāscere, satiā . . .

satiā, 280-282; cf. §§ 298, 300. Pāscere: imp. from pāscor, *Glut yourself*.

283. efferror: a very striking expression, *I am being buried*. Efferrō often=to carry the dead out of the house, and outside the city limits; burial and cremation within the city limits were illegal at Rome.

284-285. victrix: a noun, object of dīcō, to be supplied; see note on Valē, 4. 79. miserae . . . fēlicī = adversative clauses; see note on im-meritam, 4. 670. There is chiasmus here (§ 243). quoque: i.e. after the deaths, as well as before the deaths. We should say, ‘I conquer still.’

286-301. As punishment for her unabated arrogance, Niobe's daughters are all slain.

286. et: see § 220. contentō . . . arcū: cf. tentō . . . nervō, 243, with note on tentō. Ovid does not, even now, say that Diana slew the daughters. But, since, in 216-217, he made Diana come down to earth, in anger, with Apollo, we may here supply Diānae with arcū. See note on Delius, 250.

mutes - cp. v. 4, d, c, g.
 liquids -
 288-289. *audāx*, emboldened; see
 note on *ferōx*, 3. 68. *torōs*, funeral
 couches. *dēmissō crīne*, with streaming
 hair, a Roman sign of mourning. See
 again the note on *passis* . . . *comīs*,
 2. 238-239.

- quī praeter Niobēn ūnam conferruit omnis;
 illa malō est audāx. Stābant cum vestibus ātrīs
 ante torōs frātrum dēmissō crīne sorōrēs,
 290 ē quibus ūna, trahēns haerentia vīscere tēla,
 impositō frātrī moribunda relanguit ōre;
 altera, sōlārī miseram cōnāta parentem,
 conticuit subitō, duplicātaque vulnere caecō est,
 ōraque cōpressit, (nisi postquam spīritus ibat).
 295 Haec frūstrā fugiēns collābitur; illa sorōrī
 immoritur; latet haec, illam trepidāre vidērēs,
 sexque datīs lētō diversaue vulnera passīs
 ultima restābat, quam tōtō corpore māter,
 tōtā veste tegēns, "Ūnam minimamque relinque!
 300 Dē multīs minimam poscō," clāmāvit, "et ūnam,"
 dumque rogat, prō quā rogat occidit.

Orba resēdit

288-289. *audāx*, emboldened; see
 note on *ferōx*, 3. 68. *torōs*, funeral
 couches. *dēmissō crīne*, with streaming
 hair, a Roman sign of mourning. See
 again the note on *passis* . . . *comīs*,
 2. 238-239.

290-291. *ē quibus ūna*: cf. *dē*
populō . . . *ūnus*, 3. 116, and *dē frātri-*
bus ūnum, 3. 118, with notes. *trahēns*,
 while trying to draw. For this cona-
 tive force of the present see note on
nē . . . *arcēret*, i. 299-300. *vīscere*:
 join both with *trahēns* (§ 152) and
 with *haerentia* (§§ 154, 155). With
vīscere sc. *frātris*. *impositō frātrī* . . .
ōre, with lips laid on her brother's body.
 For case of *ōre* see § 161.

292-294. *altera*, a second (sister).
parentem = *māterem*. *duplicāta*: i.e.
 was bent double in the death agony.
caecō, unseen; see note on *tēctī*, 217.
nisi . . . *ibat*, except after her breath
 went forth (from her body). The verse
 is gruesomely realistic, or else it is an
 example of (tasteless) humor (§§ 369,
 373, 375, 394, at the end). Ovid
 means that she kept her lips closed

till she died; then she lay with mouth
 open. *ibat* = *exibat* (§ 221).

295-297. *Haec* . . . *illa*: the third
 and the fourth sisters. *fugiēns*: co-
 native, as is *latet*, 296; see note on
trahēns, 290. *sorōrī immoritur* says
 briefly what Ovid said fully in 291.
haec, illam: the fifth and sixth sisters.
trepidāre, by contrast with *latet*, =
cower in full view. *vidērēs*, one might
 have seen; potential subj., used of past
 time. See A.447, 2; B.280, 3; Bu.779;
 D.686, b; G.258, and N.2; H.552,
 554, 3; H.B. 516, 517. *sex* . . . *lētō*
 tells, indirectly (§ 254), the fate of
 the fifth and sixth sisters.

299-300. *tegēns*: see note on *trahēns*,
 290. *Ūnam* . . . *ūnam*: note pathetic
 repetition, as also in *minimam* . . .
minimam; *ūnam* each time = only one.

301. *dumque rogat*, and yet, even
 while she was asking; cf. *dum* . . .
temptat, 257, and see note on *Dum*
 . . . *mirātur*, 2. 111. For *-que* see
 § 220. *occidit*: the subject is *ea*, to
 be supplied; that *ea* is antecedent, too,
 of *quā*.



NIOBE AND HER DAUGHTER



exanimis inter nātōs nātāsque virumque,
 dēriguitque malis; nūllōs movet aura capillōs,
 in vultū color est sine sanguine, lūmina maestis
 stant immōta genīs; nihil est in imāgine vīvum.

305

Ipsa quoque interius cum dūrō lingua palātō
 congelat, et vēnae dēsistunt posse movērī,
 nec flectī cervīx, nec braccia reddere mōtūs,
 nec pēs ire potest; intrā quoque viscera saxum est.

Flet tamen, et, validi circumdata turbine ventī,
 in patriam rapta est; ibi fixa cacūmine montis
 liquitur, et lacrimās etiam nunc marmora mānant.

310

301-312. Niobe, husbandless and childless, sunk in stony grief, is changed into a statue. This, transported to Niobe's native land, may still be seen, weeping ceaselessly.

301-303. Orba, which Niobe applied wrongly to Latona, 200, may now rightly be applied to Niobe herself. **virum:** for Amphion's suicide see 271-272. **dēriguit . . . malis:** cf. "Out of my stony griefs altars I'll raise." See also note on *ferōx*, 3. 68. **nūllōs . . . capillōs:** freely, not a single tress is moved by the breeze.

304-305. **sine sanguine,** bloodless; cf. *sine vulnere*, 3. 62, with note. **maestis . . . genīs** may be (1) dat. of interest, or (2) local abl. (§§ 154, 155). **genīs,** face. **imāgine,** picture. *Imāgō* is a 'counterfeit presentment' of anything; *imāgō vōcis* = 'echo.' In viii. 730 Vergil uses *imāgō* of the scenes portrayed on the shield made by Vulcan for Aeneas (§ 72). Niobe is now merely a lifeless portrait (statue) of a woman.

306-308. **interius:** adv., from interior. **dūrō,** hardened; see note on *ferōx*, 3. 68. **movērī . . . flecti:** middle voice (§§ 166, 167). In writing *vēnae . . . movērī* Ovid was thinking of the flow of blood in the veins and the re-

sultant pulse-beat. **reddere,** produce; *reddere mōtūs* = *movērī*, or *sē movēre*.

309. saxum est: we should expect *sunt*, but the number is controlled by that of the pred. noun; the position of that noun, before the verb, makes the sing. easier.

310-311. **Flet tamen:** i.e. though she is in no other respect alive, *tamen*, she weeps. For *tamen* see note on 265. **validi . . . turbine ventī,** a strong, swirling wind. **circumdata:** for *ā* in penult see note on *dabat*, 3. 88. **patriam:** Phrygia, in Asia Minor. **cacūmine:** see § 155. **montis:** its name was Sipylus.

312. mānant: *mānō* is here tr., a very rare use. There is on a cliff of Mt. Sipylus in Lydia (once a part of Phrygia), a rocky formation, which, an ancient traveler says, bore no resemblance to a woman when it was seen at close quarters; viewed from a distance, however, it did suggest a weeping woman. Modern travelers have found a colossal image of a weeping woman, partly natural, partly hewn by hand, on the side of a cliff in Asia Minor. A natural spring keeps up her supply of tears. Whether this is what Ovid had in mind we cannot say.

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LIBER SEPTIMUS

Iamque fretum Minyae Pagasaeā puppe secābant,
perpetuāque trahēns inopem sub nocte senectam
Phīneus vīsus erat, iuvenēsque Aquilōne creātī
virgineās volucrīs miserī senis ōre fugārant,
5 multaue perpassī clārō sub Iāsonē tandem
contigerant rapidās limōsī Phāsidos undās,

SELECTION VII

The Quest of the Golden Fleece: The Story of Jason and Medea

Metamorphoses 7. 1-158

For this Selection see Gayley (§ 362), pages 230-233, 521-522, §§ 163-167.

Aeson, a king of Thessaly, gave up his throne to his half-brother Pelias, on condition that Pelias should himself surrender the throne to Jason, son of Aeson, when Jason should be of age. But when Jason, grown to manhood, claimed the throne, Pelias, instead of refusing outright to surrender it, tempted Jason to prove his prowess by going in quest of the Golden Fleece—an exploit supposed to be impossible of achievement. The Golden Fleece was the fleece of the ram on which Phrixus and Helle, children of Athamas, at first King of Orchomenos, in Boeōtia, later king in Thessaly, fled through the air to escape death at the hands of their stepmother. Helle fell into the strait that ever since has been called the Hellespont, 'Helle's Sea.' Phrixus reached Colchis, a land on the eastern side of the Black Sea, and was welcomed by its king, Aeētes, who gave him his daughter, Chalciopē, in marriage. Phrixus sacrificed the ram to Jupiter, but gave its fleece to Aeētes, who hung it on a tree in a

sacred grove that was guarded by a sleepless dragon.

Jason, after many adventures, reaches Colchis, and through the aid of Medea, daughter of King Aeētes, gains the Golden Fleece.

1-10. The Minyae—the Argonauts— reach Colchis, and demand the Golden Fleece. King Aeētes lays down the dread terms on which alone they can secure it. Medea, daughter of Aeētes, falls in love with Jason, leader of the Minyae.

1-4. fretum, the seas. In this sense the pl. is more often used. **puppe:** called the Argo. **trahēns, dragging out.** **inopem, famine-stricken;** sc. *cibī*, or *victūs*. See *Phīneus* in Vocabulary. **sub, under a burden of.** **vīsus erat:** sc. *ab eis = ā Minyīs*. **iuvenēs, warriors.** *iuvenēs . . . creātī = the hero sons of, etc.* **Aquilōne:** the Latin equivalent of *Boreā*. For case see note on *nostrō genitum tē sanguine*, 2. 90. **virgineās volucrīs, maiden-like birds, or, strange creatures, half maids, half birds.** The reference is to the Harpies. See *Harpyia* in Vocabulary, and compare iii. 212-218, 225-244, with notes.

5-8. multa . . . perpassī: Ovid was probably thinking of Vergil's description of Aeneas, *multa quoque et bellō passus*, i. 5. **rapidās . . . undās:** for the word-order see § 242. *rapidās =*

dumque adeunt rēgem Phrixēaque vellera poscunt,
 lēxque datur Minyīs magnōrum horrenda labōrum,
 concipit intereā validōs Aeētias ignīs,
 et luctāta diū postquam ratiōne furōrem 10
 vincere nōn poterat, "Frūstrā, Mēdēa, repugnās:
 nesciō quis deus obstat," ait, "mīrumque, nisi hoc est,
 aut aliquid certē simile huic, quod amāre vocātur.
 Nam cūr iussa patris nimium mihi dūra videntur?
 Sunt quoque dūra nimis! Cūr quem modo dēnique vīdī 15
 nē pereat timeō? Quae tantī causa timōris?

swirling. In *rapidās limōsi* we have juxtaposition of cause and effect (§ 241). **dum . . . adeunt:** see note on *Dum* . . . *mīratur*, 2. 111. **rēgem:** Aeētes. Ovid nowhere gives his name directly. The name of Aeneas is not mentioned till i. 92. See note on *māternae* . . . *linguae*, 4. 670. **Phrixēa . . . vellera** = *Phrixēi arietis vellera*. **lēx**, terms, or, conditions, the regulations under which Jason could, legally, gain the Golden Fleece. **datur**, is (are) appointed; sc. *ā rēge*. For the *a* in forms of *dō* see note on *dabat*, 3. 88. **magnōrum . . . labōrum:** gen. of characteristic. Render 8 by *and the king laid down his terms to the Minyae*—terms involving monstrous hardships.

9-10. Aeētias: cf. note on *Promēthidēs* . . . *Epimēthida*, 1. 390. Her exact name is given in 11. See also note on *rēgem*, 7. **ignīs**, fires of passion. **luctāta**, though she wrestled; see note on *plēnōs*, 1. 343. The part. belongs, in syntax, within the *postquam* clause. **furōrem**, madness, a common sense of this word, emphasized here by juxtaposition (§ 240) with *ratiōne*, reason.

11-20. Medea reasons with herself. "It must be that I love this stranger. Else why do my father's terms seem so harsh? Seem harsh? They are harsh! Banish this love! Ah, if I only could! But passion is too strong for me, and so, though I know what is right, I do what is wrong."

11-13. Mēdēa: to the ancients this name meant 'The Wise Woman.' Cf. the meanings of *Promētheus*, *Epimētheus*, 'Forethought,' 'Afterthought.' See note on 1. 390. **Frūstrā . . . repugnās**, in effect = 'Vain, in spite of all your (human) knowledge, is your struggle.' **repugnās:** sc. *ignibus* (§ 136 or § 138), out of *ignīs*, 9. **nesciō:** for scansion see § 281. **obstat:** sc. *tibi*, or *pugnae tuae*, out of *repugnās*, 11. **mīrum . . . (est) nisi:** freely, it must be that, or, I wonder if this is not; lit., 'it is a miracle unless.' Scan *hoc* as in v. 792. **certē**, at any rate, a common meaning of this word. **amāre**, love, or, passion. The inf. is here a noun, in the pred. nom.; see A. 452; Bu. 395; D. 835; G. 424; H. 616, 1, note.

14. cūr, why (if I am not in love with him). **iussa** = *lēx*, 8.

15-16. Sunt quoque . . . nimis! = (They not only seem too hard), they also ARE in fact too hard! **Cūr . . . timeō?**, But why, etc. See note on *quālem* . . . *sorōrum*, 2. 14. Ovid is fond of portraying such violent alternations of feeling as he ascribes in 14-71 to Medea. **quem . . . vīdī**, whom just now, at last, I have seen, is an emotional combination of (1) *quem vīdī modo* (just now, only a moment ago), and (2) *quem vīdī dēnique* (at last, after long waiting). Medea should have said only (1), because she had not been waiting for Jason; she had known nothing about his coming.

- Excute virgineō conceptās pectore flammās,
 sī potes, infēlix! Sī possem, sānior essem.
 Sed trahit invitam nova vīs, aliudque cupīdō,
 20 mēns aliud suādet: videō meliōra probōque,
 dēteriōra sequor! Quid in hospite, rēgia virgō,
 ūreris, et thalamōs aliēnī concipis orbis?
 Haec quoque terra potest quod amēs dare! Vivat an ille
 occidat in dīs est. Vivat tamen—idque precārī
 25 vel sine amōre licet. Quid enim commisit Iāson?
 Quem nisi crūdēlem nōn tangat Iāsonis aetās
 et genus et virtūs? Quem nōn, ut cētera dēsint,
 ōre movēre potest? Certē mea pectora mōvit.

17-20. *virgineō . . . flammās*: for word-order see § 242. *conceptās*: freely, *you have harbored*. Cf. *concupit . . . ignis*, 9. *infēlix*, unhappy girl. See note on *miseranda*, 1. 359. *sānior*: we should say 'less mad.' *Sānus* is used both of mental and of bodily health, e.g. in the famous expression *mēns sāna in corpore sānō*. *invitam*: sc. *mē*. *vīs*, violence, the usual sense of this word in the singular. *cupīdō*, *mēns*, passion . . . reason, or, heart . . . head. *meliōra . . . dēteriōra* (21): nouns, *the better courses . . . the worse courses*. The words *aliud . . . sequor* (19-21) have been famous ever since Ovid wrote them.

21-23. "Why do you, Medea, daughter of a king, dream of loving an alien? Why think of helping an alien? Leave him to his fate. Yet I may, without sin, pray for his escape. Whose heart would not be stirred by one so young, so noble, so galling, so beautiful?"

21-25. *Quid (Why?) . . . ūreris . . . ?*: we might well have had *tū* expressed; see note on *Nitor*, 2. 72. *in*, in connection with; freely, with love of. *hospite*, (nameless) stranger, and *rēgia* make good juxtaposition of contrasts (§ 240). *thalamōs aliēnī . . . orbis*, marriage with (one from) an alien world. See note on *advena*, 39.

concupis: (sc. *animō*) = *tingis animō*, dream of. Cf. *Forsitan . . . concipiās animō*, 2. 77-78. *quod amēs*: purpose clause, something to love. *Vivat . . . occidat* = *Utrum vivat an occidat*, or, *Vivatne an occidat*; disjunctive dependent question. *in dīs est*: lit., 'is among the gods'; freely, *is dependent on the gods*. *vivat . . . est* = 'do not trouble yourself about whether he lives or dies; leave that to the gods.' *Vivat*: subj. of wish or prayer. *id*, that, or, so small a thing as that, refers to *Vivat*. Considerations of humanity dictate a prayer for Jason's escape. In *id . . . licet* Ovid fused (1) *idque . . . liceat!*, and (2) *id* (without *-que*) . . . *licet*. *vel*, even. *Quid . . . Iāson?*: cf. *quid undae . . . frāter?*, 2. 290-291, with note.

26-28. *Quem . . . tangat . . . ?*: to keep the word-order render by *Who . . . would not be touched by . . . ?* Treat *Quem . . . potest?*, 27-28, in like way. *aetās* often denotes a particular period of life, youth or old age. Here it = *youth*. *ut*: as in 2. 79. *cētera*, all things else (save his beauty, *ōre*, 28). *ōre*, (beauty of) his face. *potest*: as subject sc. *Iāson*. *Certē*: as in 13. Join closely with *mea*. *mōvit*: far stronger than *tangat*, 26. —With 26-28 cf. Dido's justification of her passion for Aeneas, iv. 9-19.

At nisi opem tulerō, taurōrum adflābitur ōre,
 concurretque suae segetī, tellūre creātīs 30
 hostibus, aut avidō dabitur fera praeda dracōnī!
 Hoc ego sī patiar, tum mē dē tigride nātam,
 tum ferrum et scopulōs gestāre in corde fatēbor.
 Cūr nōn et spectō pereuntem oculōsque videndō
 cōnscelerō? Cūr nōn taurōs exhortor in illum, 35
 terrigenāsque ferōs, insōpītumque dracōnem?
 Dī meliōra velint! Quamquam nōn ista precanda,
 sed facienda mihi! Prōdamne ego rēgna parentis,

29-37. "If I do not help him, he will have to face the fire-breathing bulls, the earth-born warriors, the dragon! No woman could endure such a sight (32-33). Yet I ought to view his death with unconcern; yes, I should cheer on the bulls against him (34-36). No, no, God forbid!"

29-31. *opem* = *auxilium*. *ōre*: i.e. by the fiery breath from the mouths. *concurrēt*: Medea takes it for granted that, unaided, Jason will fail. *suae segetī*, the crop of his own sowing, i.e. the warriors to be born of the dragon's teeth. For the case see § 136. *tellūre creātīs*: cf. *nostrō genitum tē sanguine*, 2. 90, with note. *avidō*, ravenous; sc. *cibī*, or *praedae*. *fera praeda*: a daring expression, *wild-beast prey*. The normal expression would be *prō ferā* (or *quasi fera*) *dabitur praeda*, 'will be given to the dragon as prey, as a wild beast might be given.' *fera praeda*, pred. nom., involves metaphor, not simile. By a metaphor one thing is treated as absolutely identical with another; by a simile one thing is described as like another.—29-31 explain *lēx*, 8. Aētes had bidden Jason (1) to yoke the fire-breathing bulls, and plow the Field of Mars, (2) to sow certain dragon's teeth, (3) to outwit the sleepless dragon that guarded the Golden Fleece.

32-33. *Hoc*: scan here as in v. 792. See note there. *dē . . . nātam*: freely,

daughter of. ferrum et scopulōs, steel and flint; sc. nōn cor hūmānum. gestāre: as subj. sc. *mē*; see note on *inspirāre*, 1. 334.

34. *et* joins *spectō* to *patiar*. The general sense is 'Why do I not also look on with pleasure as he dies (not merely suffer him to die)?' Disregarding *et*, render by *Why do I not look with pleasure on his death, but (feel that I am) polluting my eyes by looking?* *pereuntem*: sc. *eum*. *-que*: as in 1. 330. *videndō*: see note on *timendō*, 2. 91.

37. *Dī . . . velint!*, *May the gods be more kindly minded!*, or, *God forbid!* Cf. *Vivat*, 24, with note. *Quamquam*: properly, 'Although.' In English, however, we say *And yet* in such cases. *nōn . . . mihi!* (38): freely, *this situation calls not for praying, but for acting on my part!*, or, *calls not for my prayers, but for my deeds!*

38-50. "Shall I betray home and country for an adventurer who, when he wins safety by my aid, will at once forget me, and sail away without me? Ah, he will never do that: he is incapable of such base ingratitude. Besides, I shall make him swear by the gods to be loyal to me. Away, then, with all hesitation. Help Jason. Make him your debtor, make the mothers of all the Argonauts hail you as savior of their sons."

38. *Prōdamne . . . ?*: fut. indic.; cf. *servābitur*, 39. *-ne* = *num*.

- atque ope nesciō quis servābitur advena nostrā,
 40 ut per mē sospes sine mē det linthea ventīs,
 virque sit alterius, poenae Mēdēa relinquer?
 Sī facere hoc aliamve potest praepōnere nōbīs,
 occidat ingrātus! Sed nōn is vultus in illō,
 nōn ea nōbilitās animō est, ea grātia fōrmae
 45 ut timeam fraudem meritōque oblīvia nostrī.
 Et dabit ante fidem, cōgamque in foedera testīs
 esse deōs! Quid tūta timēs? Accingere, et omnem
 pelle moram! Tibi sē semper dēbēbit Iāsōn,
 tē face sollemnī iunget sibi, perque Pelasgās
 50 servātrix urbīs mātrum celebrābere turbā!

39-41. nesciō quis: contemptuous, *heaven knows what*, or, *some nameless*. Cf. note on *nesciō quōque*, 6. 185. For scansion of *nesciō* see § 281. **advena:** here, as often, in contemptuous sense, *new-comer*, *adventurer*. Cf. *hospite*, 21, with note. In ancient Greece and Italy there was long a prejudice against foreign (=other) lands or cities and their peoples. *Hostis*, 'enemy,' meant originally 'stranger'; every stranger was regarded, at first, as a foe. In *advena nostrā* there is juxtaposition of contrasts (§ 240). **sospes** gives the result, *safe*, rather than the process, 'saved.' See § 215. **poenae:** (1) dat. of purpose (§ 135), *to be punished*, or (2) dat. with *relinquar* = *dēdar*, *may be abandoned*.

43-45. occidat: here we have prayer turned to curse. For prayer cf. *Vivat*, 24, *velint*, 37. **ingrātus**, *because of his ingratitude*. See note on *plēnōs*, 1. 343. **is . . . ea . . . ea** = an emphatic *that*, or, *such*. **vultus**, *look*, *expression*. **animō . . . fōrmae:** dat. of possession, with *est*, *his soul possesses not . . . , his grace of form is not such*, etc. Simpler, but less effective, because less emotional, would be *Sed is vultus . . . , ea nōbilitās . . . , ea grātia fōrmae ut nōn timeam*, etc.

timeam: we should say 'that I need fear.' **meritī . . . nostrī**, *my deserts*, or, *what I shall have done for him*. For case see § 130. Study *meritum* in Vocabulary (under *mereō*, at the end.)

46-50. ante: adv., *first of all*, i.e. before I help him. **cōgam . . . deōs** involves a fusion of (1) *cōgam in foedera deōs testīs*, 'I will drive (force) the gods into our compact as witnesses,' and (2) *cōgam deōs testīs esse*. Medea speaks excitedly. **tūta** may be (1) nom. sing. fem., *though you are safe*, or (2) acc. pl. neuter. With (1) cf. note on *plēnōs*, 1. 343. Render by *All*, *all is safe; why fear?* **Accingere:** see § 167. **face:** *fax* is used here, as often, of the wedding torch. **face** thus = *mātrimōniō*. For the marriage torches cf. *taedae*, iv. 18, *taedās*, iv. 339, and *Taedae . . . coissent*, 4. 60, with notes. **sibi:** see § 136. **servātrix:** pred. nom., *as savior*. **celebrābere:** lit., 'will be thronged'; freely, *will be honored*. Medea thinks of herself as going proudly through the cities of Greece, attended by a throng of grateful mothers, thanking her as savior of their sons. **turbā:** instr. ablative. The word is here complimentary; for its usual sense see Vo-

Ergō ego germānam frātre[m]que patre[m]que deōsque
et nātāle solum ventīs ablāta relinquam?

Nempe pater saevus, nempe est mea barbara tellūs,
frāter adhūc infāns! Stant mēcum vōta sorōris,
maximus intrā mē deus est. Nōn magna relinquam, 55
magna sequar: titulum servātae pūbis Achivae,
nōtitiamque locī meliōris, et oppida quōrum
hīc quoque fāma viget, cultūsque artīsque locōrum,
quemque ego cum rēbus quās tōtus possidet orbis
Aesonidēn mūtāsse velim, quō coniuge fēlix 60
et dīs cāra ferār, et vertice sīdera tangam.

cabulāry. Since the word refers to persons, Ovid might have written *turbae* (§ 133), or *ā turbā*.

51-61. "Shall I desert family and country? Shall I leave all that they offer? Offer? Little is it that *they* offer in comparison with what I shall win by going with Jason—civilization, culture, and, best of all, Jason."

51-52. Ergō, *Then*, is often used with questions that contain an idea against which the speaker rebels with his whole soul. To such questions the answer is, normally, negative. Here, the negative answer to 51-52 is overruled at once by 53-61. frātre[m]: his name was Absyrtus. nātāle solum: cf. locī nātālis, 8. 184.

53-56. Nempe: adv., *Indeed, Assuredly*. The word is often used ironically, in stating a self-evident truth; cf. English 'of course.' Medea is stating obvious facts which show the senselessness of her question in 51-52. '(My question is absurd); of course (I shall leave . . .), because,' etc. sorōris: Chalciope; Medea might count on her support, since she had married Phrixus, a Greek. See Introductory Note to this Selection. maximus . . . deus: Cupid. magna (56) is explained by six appositives in 56-61. servātae

. . . Achivae, of the rescue of, etc., See § 214. For the case see § 122.

58. hīc quoque, *here too*, though this land is so far away from the center of civilization. cultūs, the refinements; see 2. cultus in Vocabulary. The word denotes the 'better tilled ways' of civilized life. locōrum, those districts.

59-61. quem . . . cum rēbus . . . mūtāsse velim, *whom I should be willing to exchange (only) with (all) the wealth, i.e. for whom I should be willing to give in exchange, etc.* Aesonidēn: in appos. with quem, 59. See also note on *Promēthidēs* . . . *Epimēthida*, 1. 390. quō coniuge: abl. abs., with the missing part. of *sum* to be supplied. In translating begin a new sentence, *With him as my husband. ferār, I shall be accounted (sc. ā cēteris)*. For the scansion see § 275. We have here the original quantity, i.e. an archaism (§ 98). vertice sidera tangam: Ovid is repeating a famous sentence, written by the Roman poet Horace (§ 31). Ovid often thus uses expressions of his predecessors, sometimes in parody (fun). For Ovid's levity see notes on *oculīs* . . . *nostris*, 2. 46, on *manifesta* . . . *cernēs*, 2. 133, and on *trāxisse*, 2. 236.

- Quid quod nesciō quī mediīs incurrere in undīs
dicuntur montēs, ratibusque inimīca Charybdis
nunc sorbēre fretum, nunc reddere, cinctaque saevīs
65 Scylla rapāx canibus Siculō lātrāre profundō?
Nempe tenēns quod amō, gremiōque in Iāsonis haerēns
per freta longa ferar: nihil illum amplexa verēbor,
aut, sī quid metuam, metuam dē coniuge sōlō.
Coniugiumne putās speciōsaque nōmina culpae
70 impōnis, Mēdēa, tuae? Quīn aspice quantum
adgrediāre nefās, et, dum licet, effuge crīmen!"

62-73. "Men say that in voyaging from Colchis to Greece one must face frightful dangers—the Clashing Rocks, Charybdis, Scylla. What of it? With Jason by my side, I shall fear naught, or, if I fear at all, I shall fear only for him, my wedded husband. What! Call you him your husband? What you plan is not honorable wedlock, but sin. Halt in time."—Passion, routed, withdraws, leaving Medea sane.

62-65. *Quid quod . . . ?*, *What of the fact that . . . ?* Compare *Adde quod*, 2. 70, *quod*, 2. 286, with notes. *Quid quod* is used to introduce an objection merely to characterize it as groundless. Cf. the use of *Nempe*, 53. *nesciō quī*: join with *montēs*, 63. See note on *nesciō quis*, 39. Ovid is thinking of certain rocks in the Black Sea, called Symplegades, 'Clashing Rocks,' which had collided and parted at intervals, until the Argos passed between them. Thereafter they were stationary. See Gayley (§ 362), pages 231, 522. *incurrere*: sc. *inter sē*. *Charybdis*: sc. *dicitur*. For Charybdis see iii. 420-423. *fretum*: as in 1. *reddere*, *fling back*, or, *disgorge*. *Scylla*: see iii. 424-428. For Scylla and Charybdis see Gayley (§ 362), pages 329-330. *rapāx*: for the sense cf. *rapidae*, 2. 123. *Siculō . . . profundō*: §§ 154, 155. On the voyage from Colchis to Thessaly, neither Scylla nor Charybdis would be en-

countered. Ovid may be thinking of stories which made the Argonauts go home by way of Italy and Africa, past Scylla and Charybdis, or of Scylla and Charybdis as proverbial illustrations of dangers by sea.

66-71. *Nempe*, *Assuredly*, or, *Verily*; here not ironical; contrast its use in 53. 62-68 = *Quamvis* ('granted that') . . . *dicantur*, *nempe* (*tamen*) . . . *ferar*, i.e. Though there are, I admit, difficulties, I will cheerfully face them all. *freta*: contrast the sing. in this sense in 1 and in 64. *Coniugium*: pred. acc. with *putās*. The direct object of *putās* is some general expression like *quod tibi in animō est facere*. *culpae*: see § 138. Greek feeling did not countenance marriage with a foreigner. See note on *advena*, 39. *Quīn aspice . . . !*, *Why do you not mark . . . !* or, *No, no, mark*, etc. The expression is a condensed form of *Aspice: quīn aspicias?*, 'Mark, why do you not (mark)?', or, 'Mark, why don't you?' In iv. 99-100, Vergil writes *Quīn . . . exercēmus?*, 'Why do we not practice?' This = a command, 'Let us practice.' In iv. 547 Vergil makes Dido cry to herself *Quīn morere, . . . , Nay, die*.—In Medea's soliloquy, 11-71, Ovid gives full evidence of his marvelous mastery of all the devices of rhetoric. Cf. § 368. He shows, too, his knowledge of human passion.

Dixit, et ante oculōs rēctum pietāsque pudorque
cōstitērant, et victa dabat iam terga Cupīdō.

Ībat ad antīquās Hecatēs Persēidos ārās,
quās nemus umbrōsum sēcrētaque silva tegēbat, 75
et iam fortis erat, pulsusque resēderat ārdor,
cum videt Aesonidēn, extīnctaue flamma relūxit.
Ērubuēre genae, tōtōque recanduit ōre,
utque solet ventīs alimenta adsūmere, quaeque
parva sub inductā latuit scintilla favillā 80
crēscere et in veterīs agitāta resurgere vīrīs,
sic iam lēnis amor, iam quem languēre putārēs,
ut vīdit iuvenem, speciē praesentis inārsit.

72-73. pudor: see Vocabulary. Cf. note on Dido's use of this word, iv. 27. **cōstitērant** (from *cōsistō*), *had taken their stand*. **Sc. sē** (§ 151). **dabat . . . terga**, *was now in full retreat*. **Cupīdō**, *Passion*. For the brevity of 72-73, as against the length of 11-71, see note on *nēve . . . virgō*, 10. 679-680, at the end.

74-88. Medea, on her way to Hecate's Temple, situated in a secluded grove, sees Jason. Her passion flames afresh, fired by Jason's beauty. She thinks him more than mortal.

74-76. Ībat, *was on her way*. How long the interval was between the situation in 73 and that in 74 Ovid does not indicate. Nor does he say why Medea was going to the Temple of Hecate, goddess of sorcery (see § 318). **antīquās** here = *veterīs*, *time-honored*. **Hecatēs**: Greek form of the genitive singular; Vergil would have written *Hecatae* (cf. § 105). See the notes on *Cōrycīdas*, 1. 320, and on *Panopēs*, 3. 19. **quās . . . tegēbat**, *hidden by*, etc. **sēcrēta**, *sequestered*. **pulsus . . . ārdor** repeats, more emphatically, **victa . . . Cupīdō**, 73.

77. cum videt: a *cum-inversum* clause; see note on *cum . . . imperat*, 3. 3-4.

78-83. Ērubuēre: for the tense see § 164. **tōtō . . . ōre**: (1) instr. abl., or (2) local abl., with idea of extent of space; see § 157. Cf. note on *tōtō . . . annō*, 2. 287. **ut . . . vīrīs** is clumsily expressed: *as a spark is wont to take nourishment from the breezes, and a spark which has lain hid, tiny, 'neath . . . , is wont to grow*. More simple would be *ut scintilla quae parva sub inductā latuit favillā solet ventīs alimenta adsūmere et crēscere et*, etc. For the position of *scintilla*, 80, see § 235. **ventis . . . adsūmere**, *take nourishment (through =) from the winds*. **ventis** is instr. ablative. **inductā**: properly, 'covered.' See notes on *indūcere*, 2. 309, and on *cinctās . . . vestis*, 1. 382. **Render sub inductā . . . favillā** by *beneath a covering of ashes*. **veterīs** = *antīquōs*, *one-time*, or, *former*. **agitāta**, *stirred*, or, *fanned*; *sc. ventis*, out of 79. **iam . . . iam**: join both with *lēnis* and with *languēre*. **lēnis**, *smoldering*; lit., 'gentle.' **putārēs**: our idiom is 'one would have thought.' **putārēs** is potential subj. of past time; see note on *vidērēs*, 6. 296. **speciē**: instr. abl. with *inārsit*, *was set ablaze*; see §§ 160, 222. **praesentis** (*sc. eius*, or *iuvenis*): *freely, as he stood before her*.

- Et cāsū solitō fōrmōsior Aesone nātus
 85 illā, lūce fuit: possēs ignōscere amanti.
 Spectat, et in vultū velutī tum dēnique vīsō
 lūmina fixa tenet, nec sē mortālia dēmēns
 ōra vidēre putat, nec sē dēclīnat ab illō.
 Ut vērō coepitque loquī dextramqueprehendit
 90 hospes, et auxiliū summissā vōce rogāvit,
 prōmisitque torum, lacrimis ait illa profūsīs:
 "Quid faciam videō, nec mē ignōrantia vērī
 dēcipiet, sed amor! Servābere mūnere nostrō:
 servātus prōmissa datō!" Per sacra trifōrmis
 95 ille deae, lūcōque foret quod nūmen in illō,
 perque patrem socerī cernentem cūncta futūrī,

84-85. *cāsū* = *forte*, as it *chanced*. See note on *forte*, 10. 649. *solitō* (from *solēō*): a noun, *wont*, (or, *what is*) *usual*. For its case and position see note on *illō* . . . *illā*, 1. 322-323. *solitō fōrmōsior*, *lovelier e'en than usual*. Ovid is laughing at such a passage as i. 588-593. There Vergil describes at length how Venus gives Aeneas added beauty when he is about to meet Dido. See note on *vertice sidera tangam*, 61. *Aesone nātus*: cf. *nostrō genitum tē sanguine*, 2. 90, with note. *possēs*: see note on *putārēs*, 82. *amantī* (sc. *eī*), (*the maid*) *who loved him*.

86-88. *tum dēnique*: cf. *modo dēnique*, 15, explained in note on *quem* . . . *vidī*. Here Ovid apologizes, by *velutī*, for the expression. See note on *velut*, 2. 117. *nec* = *et nōn*. Join *nōn* with *mortālia*: *and she thinks* . . . *not merely mortal*. Ovid may be parodying Aeneas's address, in i. 327-329, to his mother, Venus, disguised as a huntress. See note on *solitō fōrmōsior*, 84.

89-99. When Jason prays Medea to help him, and promises in return to marry her, Medea says, "Right bids me refuse, but passion urges me to grant your request. I will save you. Do you keep your promises." By Hecate and

all the powers of the grove Jason swears to keep faith with Medea. She then gives him enchanted herbs, and teaches him how to use them.

89-91. *-que* . . . *-que*: as in 2. 49. *hospes* reminds us of Medea's own term for Jason, *advena*, 39. Note its position: § 232. *summissā*, *lowered*, or, *suppliant*. *torum*: as in 1. 353. *profūsīs*, *outpoured*, or, *streaming*.

92-97. *Quid faciam*, *What I am doing*; simple dependent question. *amor*: in bad sense, *passion*, as often. *servātus* = *cum servātus eris*. *prōmissa* refers to *prōmisit* . . . *torum*, 91. *datō*: fut. imp. of *dō*. *trifōrmis* . . . *deae* = *Hecātēs*, 74. See § 318. Cf. *tergemīnam* . . . *Hecatēn, tria virginis ōra Diānae*, iv. 511. *foret*: subj. in O.O. Jason said *per sacra trifōrmis deae quodque (aliud) nūmen in hōc lūcō est* . . . *iūrō*. *quod* here = *quodcumque aliud, whatever other, or, every other* . . . *that*. *patrem socerī* . . . *futūrī* = *Phoebum*. *Acētes*, father of Medea, was son of Phoebus. *cernentem cūncta*: cf. *Sōl oculīs iuvenem quibus aspicit omnia vidit*, 2. 32, said of Phoebus. *ēventūs* . . . *suōs*: lit., 'his own outcomes,' i.e. the outcome of his present efforts to win the Golden Fleece. We should say, less daringly

ēventūsque suōs et tanta pericula iūrat;
crēditus accēpit cantātās prōtinus herbās,
ēdidicitque ūsum, laetusque in tēcta recessit.

Postera dēpulerat stellās aurōra micantīs: 100
conveniunt populī sacrum Māvortis in arvum,
cōnsistuntque iugīs; mediō rēx ipse resēdit
agmine, purpureus, scēptrōque īsignis eburnō.
Ecce adamantēis Vulcānum nāribus efflant
aeripedēs taurī, tāctaeque vapōribus herbae 105
ārdent, utque solent plēnī resonāre camīnī,
aut ubi terrēnā silicēs fornāce solūtī
concipiunt ignem liquidārum aspergine aquārum,
pectora sic intus clausās volventia flammās
gutturaque usta sonant. Tamen illis Aesone nātus 110
obvius it: vertēre trucīs venientis ad ōra
terribilēs vultūs, praefixaque cornua ferrō,

and less effectively, 'his own hopes of a successful issue of his quest.' Render freely by the *sequel of his efforts*. **pericula**: for the *a* see note on *in-spīrāre*, 1. 334.

98-99. crēditus: for *crēdō* in the pers. pass. see note on *per quae* . . . *crēdar*, 2. 39. **laetus** = adv.; see § 213. **tēcta**, lodgings, or, quarters.

100-119. On the following day Jason masters the fire-breathing bulls, and with them plows the Field of Mars.

100-103. Postera . . . **eburnō** (103): for the structure of 100-103 see §§ 247, 249. **dēpulerat**, had driven down (from the skies). **populī**, the hosts. **iugīs** . . . **agmine**: see §§ 154, 155. The *iuga* are the hilly sides of the Field of Mars. **agmine**, throng. **purpureus**, in (royal) crimson clad. Cf. *purpureā vëlatus veste sedēbat in soliō Phoebus*, 2. 23-24, said of a divine king.

104-109. Vulcānum = *ignem*; see § 207. **-que**: see § 219. **vapōribus**, puffs of hot breath; see § 193. **plēnī**,

full, or, laden. **aut ubi . . . ignem** = *aut terrēnā silicēs fornāce solūtī* (resonant) *ubi concipiunt ignem*, as one hears loud roaring when forges are burdened, or in (from) an earthen kiln, etc. **terrēnā** . . . **fornāce**: a kiln built mainly in the ground (a pit). **silicēs**, pieces of limestone; see § 193. **solūtī** = *dissolūtī* (§ 221), dissolved, or, melted. **aspergine aquārum**, when waters are poured upon them; lit., 'through the sprinkling,' etc. **clausās**, pent.

110-112. usta, parched. Ovid made a mistake in using this word, since the throats of the bulls were doubtless 'adamantine.' Cf. *adamantēis* . . . *nāribus*, 104. Ovid talks for the moment as if these were ordinary bulls. **illis**: dat. with *obvius it*, 111, which = *obsistit* (*sē*); see § 138. **Aesone nātus**: as in 84. **vertēre**: see § 115. **venientis**: sc. *eius*, or *Iāsonis*. Render by toward Jason's face as he drew near. **praefixa** . . . **ferrō** by itself merely = 'tipped with bronze.' But doubtless the horns were all of bronze; cf. *aeripedēs*, 105. See note on *usta*, 110.

- pulvereumque solum pede pulsāvēre bisulcō,
fūmificīsque locum mūgītibus implēvērunt.
- 115 Dēriguēre metū Minyae; subit ille, nec ignīs
sēnsit anhelātōs (tantum medicāmina possunt),
pendulaque audācī mulcet paleāria dextrā,
suppositōsque iugō pondus grave cōgit arātrī
dūcere, et insuētum ferrō prōscindere campum.
- 120 Mīrantur Colchī, Minyae clāmōribus augent
adiciuntque animōs. Galeā tum sūmit aēnā
vīpēreōs dentīs, et arātōs spargit in agrōs.
Sēmīna molliit humus validō praetīncta venēnō,
et crēscunt, fiuntque satī nova corpora dentēs,
- 125 utque hominis speciem māternā sūmit in alvō
perque suōs intus numerōs compōnitur īnfāns,

113. *pulvereum* is proleptic (§ 211). *pulvereum* . . . *pulsāvēre* = pawed the ground to dust. See note on *pulverulenta vacanti*, 2. 256. Note, too, the alliteration (§ 252) in 113. For another example of alliteration cf. *dēlūbra* . . . *dītia dōnīs*, 2. 77.

115-119. *Dēriguēre*, *went tense*. *anhelātōs*: lit., 'panted forth,' 'belched forth.' Render by *panting*, or, *belching*. *tantum* . . . *possunt*, *such mighty power have*. For *tantum* see § 146. *medicāmina* here = 'magic ointments'; cf. *cantātās* . . . *herbās*, 98. *suppositōs* . . . *cōgit*, *forcing them beneath* . . . *constrains them*. *iugō*: join with *suppositōs*; see § 138. *insuētum*: sc. *antēā semper*. *ferrō* is, in sense, dat. with *insuētum*, instr. abl. with *prōscindere*. Note its position, between the two words to which it is related.

120-130. Next, Jason sows the teeth of a dragon in the field he has plowed. Armed men, rising out of the ground, at once clash their arms.

120-122. *Minyae*: advers. asyndeton; see note on *quālem* . . . *sorōrum*, 2. 14. *clāmōribus*, *shouts of applause*.

augent and *adiciunt* both govern *animōs*, 121; the shouts increase the courage Jason already has, and give him additional courage. For scansion of *adiciunt* see note on *disice*, i. 70. *Galeā* . . . *aēnā* = *Ē galeā aēnā*; see § 152. The *galea* was usually of leather. *vīpēreōs* = *vīperae*, or *vīperēi dracōnis*; *vīperae* would be unmetrical. The word characterizes as poisonous the dragon whence these teeth came—the dragon that Cadmus slew. See 3. 55-94. Pallas (Minerva) gave Aeetes the teeth Cadmus did not use. *arātōs* = *quōs arāverat*.

123. *validō* . . . *venēnō* is a commentary on *vīpēreōs*, 122. *praetīncta*: join with *Sēmīna*.

124. *fiunt* . . . *nova corpora* reminds one of the title *Metamorphōsēs*, *Transformations*. In 1. 1-2 Ovid describes the purpose of his work thus: *In nova fert animus mutātās dicere fōrmās corpora*. See § 376.

125-130. *speciem*, *looks*, or, *semblance*. *sūmit*: the subject is *īnfāns*, 126. For position of *īnfāns* see § 235. *suōs*, *its proper*. Cf. 1. 401, 2. 186. *numerōs*, *parts*, or, *members*. This sense of *numerus* is not uncommon. *com-*

nec nisi mātūrus commūnis exit in aurās,
 sīc, ubi vīsceribus gravidāe tellūris imāgō
 effecta est hominis, fētō cōnsurgit in arvō,
 quodque magis mīrum est, simul ēdita concutit arma. 130
 Quōs ubi vīdērunt praeacūtāe cuspidis hastās
 in caput Haemoniī iuvenis torquēre parantīs,
 dēmīsēre metū vultumque animumque Pelasgī.
 Ipsa quoque extimuit quae tūtum fēcerat illum,
 utque petī vīdit iuvenem tot ab hostibus ūnum, 135
 palluit, et subitō sine sanguine frīgida sēdit,
 nēve parum valeant ā sē data grāmīna, carmen
 auxiliāre canit, sēcūrētāsque advocat artīs.
 Ille gravem mediōs silicem iaculātus in hostīs

pōnitur, is fashioned. **commūnis**, free to all. Cf. *pública*, 2. 35. **ubi** = *quando-cumque*, *whenever*, or, *as often as*. **vīsceribus**, *matrix*, or, *body*. For the case see §§ 154, 155. **imāgō**: cf. *speciem*, 125. **effecta est . . . cōnsurgit**: for the tenses see note on *concēpit . . . replet*, 1. 337-338. **fētō**, *teeming*, or, *life-giving*. **quod** = *id quod*; its antecedent is the clause *simul . . . arma*. **simul** = *simul cum eis*; join with *ēdita*. **ēdita** = *quae ēdita erant*. Render *quod . . . arma* by *and, what is stranger still, clashes the weapons born at the selfsame time*.

131-138. As the armed men make ready to assail Jason, the Argonauts lose all hope. Medea herself is frightened, and, to aid Jason, chants a spell, and brings into play powers held thus far in reserve.

131-134. **Quōs ubi**: see note on *quae . . . ubi*, 1. 337. The pl. *quōs* is right, because in 125-130 we have the idea of repetition. See note on *ubi*, 128. **praeacūtāe cuspidis**, *sharp-pointed*; gen. of characteristic. Cf. note on *madidā . . . barbā*, 1. 339. The first syllable of *praeacūtāe* is here light (§ 258), in accordance with a usage seen in § 295, because *praeacūtāe* is, in

origin, two words. Unless the first syllable is made light, this word can not stand at all in the verse. **dēmīsēre . . . animum**: render *dēmīsēre* twice, by *cast down and let droop*. **animum**, *spirits*, or, *hearts*. Cf. note on *cōsiliīs . . . nostris*, 2. 146. For the form of *dēmīsēre* see § 115. **tūtum**: pred. accusative. Cf. *patientia*, 2. 123, with note.

135. **iuvenem tot . . . hostibus ūnum**: fine word-order, giving double juxtaposition of contrasts (§ 240); one warrior as opposed to hosts of foes. See notes on *tibi quadrupedīs*, ii. 84, and on *quadriūgī*, 2. 168.

136-138. **sine sanguine**, *bloodless*. See note on *sine ignibus*, 1. 374. **nēve . . . valeant**, and *that . . . may not come short of the needed power*. **sēcūrētās**, *set apart*, or, *held in reserve*.

139-148. Jason, by hurling a stone among the armed men, sets them to fighting one another; in this civil strife they fall to the last man. The Greeks openly congratulate Jason. Medea would fain do likewise, but fear of criticism restrains her.

139. **Ille . . . ipsōs** (140): perhaps this is one of the things that Jason learned from Medea (99).

- 140 a sē dēpulsum Mārtem convertit in ipsōs:
 terrigenae pereunt per mūtua vulnera frātrēs,
 cīvīlique cadunt aciē. Grātantur Achīvi
 victōremque tenent, avidisque amplexibus haerent.
 Tū quoque victōrem complectī, barbarā, vellēs,
 145 sed tē nē facerēs tenuit reverentia fāmae;
 obstitit inceptō pudor.
 Quod licet, adfectū tacitō laetāris, agisque
 carminibus grātis et dīs auctōribus hōrum.

Pervigilem superest herbīs sōpire dracōnem,
 150 quī cristā linguisque tribus praesignis et uncīs
 dentibus horrendus custōs erat arboris aureae.

140-143. *dēpulsum* . . . *convertit* = *dēpulit et convertit*. *Mārtem* = *pugnam*; see § 207. *in ipsōs* = *in ipsōs hostis*. *frātrēs*, brothers though they were. Sometimes a noun in Latin = a clause; see note on *plēnōs*, 1. 343. *cadunt* gives the result, *fall*, not the process, 'are laid low.' See §§ 160, 222. *aciē*, *strife*. *Grātantur* . . . *tenent* = *Grātantur Achīvi victōri eumque tenent*. *Grātantur* implies cheering. For such cheering cf. *Adiciunt animōs iuveni clāmorque favorque verbaque dīcentum* . . . , 10. 656-657, and *it clāmor caelō*, v. 451, said of the shouts of spectators.

144-148. *barbarā*: Ovid applies here to Medea the word she used in 53 of her country. Conscious as the ancients were that Medea was deeply wronged by Jason, they withheld from her their sympathy, because, true to her barbarian (i. e. non-Greek) origin, she knew no restraints. *vellēs*: see note on *putārēs*, 82. Here, however, the sing. refers to a definite individual. *complectī* . . . *vellēs* = *you would gladly have embraced*. *tē* = *tē ipsam*, even you (barbarian though you were). *nē facerēs*: with *tenuit*, which = *retinuit*, and so is a verb of hindrance. See A. 558; and b; B. 295, 3; Bu. 829, 832; D. 720, III; G. 548, 549; H. 566; H. B. 502,

3, b. *reverentia fāmae* together = *pudor*, 72, 146. See *pudor* in Vocabulary. *fāmae*, talk, or, what people might say. For the case see § 130. *inceptō*, the attempt, or, such action. For the case see § 138. *pudor*: as in 72. *Quod licet*: the antecedent of *Quod* is *adfectū* . . . *hōrum*, 147-148: *What is permissible (that you do), with unvoiced emotion, etc.* Cf. *quod* . . . *mīrum est*, 130, with note on *quod*. *tacitō*, unvoiced, or, unspoken. *adfectū tacitō* means that Medea is deeply moved by Jason's success, but does not give voice to her emotion, as the Greeks did (see note on *Grātantur* . . . *tenent*, 142-143). *agis* . . . *grātis*: as in 2. 152. *auctōribus hōrum* = *quod auctōrēs fuerant eōrum carminum*.

149-158. Jason, with the aid of magic herbs, puts to sleep the dragon that guarded the Golden Fleece. He makes his way back to Greece, taking Medea with him.

149-153. *superest*, it remains. The subject is *Pervigilem* . . . *sōpire dracōnem*, etc., 149-151. *herbīs*: cf. *cantātās* . . . *herbās*, 98. *cristā* . . . *dentibus*: cf. *scēptrō* . . . *īnsignis eburnō*, 103. In ii. 206 Vergil gives 'crests' to the serpents that slay Laöcoön and his sons. *aureae*: cf. *Phrixēa* . . . *vellera*, 7, with note.

Hunc postquam sparsit Lēthaeī grāmine sūcī,
 verbaque ter dīxit placidōs facientia somnōs,
 quae mare turbātum, quae concita flūmina sistunt,
 somnus in ignōtōs oculōs sibi vēnit, et aurō
 hērōs Aesonius potitur, spoliōque superbus,
 mūneris auctōrem sēcum, spolia altera, portāns,
 victor Iōleiacōs tetigit cum coniuge portūs.

For scansion see § 281. **Lēthaeī** . . . **sūcī**: gen. of char.; freely, steeped in Lethaeian juices. Cf. *nigrī madidum sudōre venēnī*, 2. 198, said of the Scorpion. In v. 854-856, Vergil describes Somnus as putting Palinurus, helmsman of Aeneas, to sleep by using *rāmum Lethaeō rōre madentem*. **verba** . . . **somnōs**: cf. *cantātās* . . . *herbās*, 98. **ter**: as in 2. 270.

154-158. concita, stirred vigorously, or, swift-moving. See *citus* in Vocabulary, under *cicō*. Render 154 by *still*

the turmoil of the seas, the swift progress of the streams, and see § 214. **ignōtōs** . . . **sibi**, strangers to it; sc. *semper antea*. *eī*, her (him, i.e. sleep) would be more exact than *sibi*. **et**: see § 219, or § 220. **potitur**: here of the third conjugation; see § 112. **spoliō**: instr. abl., with *superbus*, which gives the result, *proud*, not the process, 'made proud,' 'elated.' See §§ 160, 215. **mūneris auctōrem**, her who was the source of the prize, Medea; cf. *auctōribus hōrum*, 148.

LIBER OCTĀVUS

Daedalus intereā, Crētēn longumque perōsus
 exsilium, tāctusque locī nātālis amōre,
 185 clausus erat pelagō. "Terrās licet," inquit, "et undās
 obstruat: at caelum certē patet; ibimus illāc.
 Omnia possideat: nōn possidet āēra Mīnōs."
 Dixit, et ignōtās animum dīmīttit in artīs,
 nātūramque novat, nam pōnit in ōrdine pinnās,

SELECTION VIII

The Story of Daedalus and Icarus

Metamorphoses 8. 183-235

On this Selection see § 388; Gayley (§ 362), pages 246-248, and § 173 on pages 523-524.

183-200. Daedalus, weary of his exile in Crete, makes for himself wings with which to fly away. Icarus, Daedalus's son, delights in his father's work.

183-184. Crētēn: for form see note on *Panopēs*, 3. 19. perōsus . . . tāctus =advers. clauses; see note on *immemritam*, 4. 670. perōsus is a dep. part., related to *perōdī* as *cōnfisus* is to *cōnfidō*. Cf. *sī nōndum exōsus (es) ad unum Trōiānōs*, v. 687, with note on *exōsus*, and *lūcem . . . perōsī*, vi. 435. **exsilium:** Daedalus had been obliged to flee from Athens because he had killed his nephew Perdix, who was his pupil, and later his rival in craftsmanship. For his life in Crete see § 388.

185-186. clausus . . . pelagō is much condensed: (*could not flee, because*) *he was hemmed in by the sea*. Minos controlled the ships. *licet . . . obstruat* (sc. *Mīnōs*, out of 187; see § 235), *granting that he sets in my way,*

etc., = though, etc. There is parataxis here (§ 249): 'Let him set . . . : still the sky, at least,' etc. The subj. is one of command. Cf. notes on *fac condās*, 3.13, and on *fixerit . . . licet*, vi. 802. *certē, at least, at any rate*; see note on *certē*, 4. 701.

187. *Omnia = cētera. possideat*, let him possess, subj. of command, used as a concessive clause, *granted that he possess*. See notes on *licet . . . obstruat*, 185-186, and cf. *ut ēripiat*, 6. 196, with note on *ut*. **Mīnōs:** until forty years or so ago, Minos was regarded as largely, if not wholly, mythical. But extraordinary discoveries in Crete, esp. on the site of Cnossus (Gnossus), made by Sir Arthur Evans, an English scholar, have shown that there was in Crete, long before Homer's time, a high civilization, powerful and wealthy, resting on mastery of the sea—such a civilization as ancient story ascribes to Minos. See the articles "Cnossus" and "Crete" in *The Encyclopaedia Britannica*, eleventh edition, VI. 573-574, VII. 421-422.

188-189. *dīmīttit*, applies, directs. *nātūram*, his own. No one else learned to fly.

ā minimā coeptās, longam breviōre sequente, 190
 ut clīvō crēvisse putēs; sic rūstica quondam
 fistula disparibus paulātim surgit avēnīs.
 Tum linō mediās et cērīs alligat imās,
 atque ita compositās parvō curvāmine flectit,
 ut vērās imitētur avīs. Puer Īcarus ūnā 195
 stābat, et, ignārus sua sē tractāre perīcla,
 ōre renidentī modo quās vaga mōverat aura
 captābat plūmās, flāvam modo pollice cēram
 mollibat, lūsūque suō mirābile patris
 impediēbat opus. 200

Postquam manus ultima coeptīs
 imposita est, geminās opifex librāvit in ālās
 ipse suum corpus, mōtāque pependit in aurā.
 Īnstruit et nātum, "Mediō"que "ut limīte currās,
 Īcare" ait "moneō, nē, sī dēmissior ībis,

190. *coeptās*: we should say, *beginning*, agreeing with the subject. *longam* . . . *sequente*: Ovid makes Daedalus begin with the topmost (shortest) feather, and work downward; each added feather was longer than the one before it (which was above it, and also under it).

191-192. *clīvō*, down a slope (§ 159); as one watched Daedalus at work, he would be looking downward. *putēs*, one would think; potential subj., of present time, in a result clause. Contrast *vidērēs*, 6. 296, with note. *rūstica* . . . *fistula*: the Pan's pipe of the shepherd, made of four to seven reeds. *quondam*, at times, or, often. *disparibus* . . . *avēnīs*: the reeds were arranged in the order of their size (and, as a result, of their notes).

193-195. *mediās*, in the middle (§ 213). *imās*, at the bottom, i.e. at the quill ends. *ita compositās* = *postquam ita compositae sunt*. *avis*: briefly put for *vērās avium ālās*. *ūnā* (*cum eō*), beside (him), or, by.

196-197. *ignārus* . . . *perīcla*: for

syntax cf. 6. 263, with note on *ignārus*. *perīcla*, *perils*, or, *risks*, things that were to bring him into dire peril; see § 202. *renidenti*: i.e. with joy. The word makes us think how different his look would have been if he had foreseen what the wings were to mean for him.

198-199. *plūmās* = *pinnās*, 189; cf. § 196. *mollibat* = *molliēbat* (§ 114). Daedalus, of course, wished the wax to grow hard, to set. -*que*: see § 219.

200-216. When the wings are done, Daedalus practices with them, and fits out Icarus, too, with wings. After he has given Icarus instructions about their course, the two start on their flight.

200-202. *manus ultima*, the finishing touches. There is juxtaposition of contrasts (§ 240) in *ultima coeptīs*. *coeptīs* = *operibus quae coepta erant*; see § 216, 1. *mōtā*: sc. *ālīs*, instr. ablative.

203-204. *Īnstruit*, equips; sc. *ālīs*. et, also. *Mediō* . . . *limite*: see § 159. -*que* joins ait (204) to *Īnstruit*. *dēmissior*, too low.

205 unda gravet pinnās, sī celsior, ignis adūrat.
Inter utrumque volā. Nec tē spectāre Boōtēn
aut Helicēn iubeō strictumque Ōrionis ēnsem:
mē duce, carpe viam." Pariter praecepta volandī
trādit, et ignōtās umerīs accommodat ālās.

210 Inter opus monitūsque genae maduēre senilēs,
et patriae tremuēre manūs; dedit ōscula nātō—
nōn iterum repetenda!—suō, pinnisque levātus
ante volat comitīque timet, velut āles, ab altō
quae teneram prōlem prōdūxit in āera nīdō,

215 hortāturque sequī damnōsāsque ērudīt artīs,
et movet ipse suās et nātī respicit ālās.

Hōs aliquis, tremulā dum captat hārundine piscīs,
aut pāstor baculō, stīvāque innīxus arātor,
vīdit, et obstipuit, quīque aethera carpere possent

220 crēdidit esse deōs. Et iam Iūnōnia laevā

205. unda gravet pinnās: cf. *ma-
duēre gravēs aspergine pinnae*, 4. 729,
said of Perseus's wings. ignis: of
the sun. In 203-208, especially in
Mediō . . . moneō, 203-204, Daedalus
is advising his son as Apollo advised
Phaëthon, in 2. 134-140; cf. especially
there *mediō tūtissimū ibis*, 137, and
inter utrumque tenē, 140.

206-207. utrumque: the two ex-
tremes of altitude, with their attend-
ant dangers, unda, ignis (205). Nec
. . . iubeō, And I bid you not to look
on. For Nec see note on 4. 730.
Boōtes and Helice, near the North
Pole, and Orion, near the Equator,
were used by sailors as guides. Daed-
alus is bidding Icarus not to try to
guide himself. spectāre: see note on
spectās . . . spectābere, 3. 98.

208-209. Pariter = *simul*. praecepta
volandī, instructions about flying. For
the obj. gen. see § 130, and Note.

210. Inter . . . monitūs = *dum
labōrat eumque monet*.

213-214. ante: sc. *eum* = *nātum*;
Daedalus was guide (208). comitī =
prō comite; *comitem timet* would have
a widely different sense. altō: an im-

portant word, suggesting danger. prō-
lem, children. Greek and Roman
poets often write of birds as they do
of children. See note on *fētūs*, 4. 125.

215-216. hortātur . . . sequī = *hor-
tātur eum ut sequātur*: § 182. ērudīt
artis (*eum*): *ērudīō* is here construed
with two accusatives (as *doceō* is), a po-
etic use. nātī . . . ālās: i.e. looks back,
anxiously, watching his son's flight.

217-235. They fly past Samos, Delos,
and Paros. Icarus, forgetting his father's
warning, flies too near the sun; the wax of
his wings melts, and he drops into the sea.

217-222. Hōs: object of *vīdit*, 219.
For the word-order see § 230. tre-
mulā, quivering, or, dancing; the man
has hooked a fish. harundine: a fish-
ing-pole made of a reed (§ 203). bacu-
lō . . . innīxus: see note on *Nixus eō*,
4. 733. vīdit et obstipuit: freely,
gazed in amazement at. For et see
§ 219, or § 220. quī: as antecedent
sc. *eōs*, subject of *esse*, 220. aethera
carpere, traverse the air, an expression
modelled on *carpe viam*, 208, or
carpere iter. See note on *corripiunt
spatia*, v. 316. laevā parte and dex-

parte Samos fuerant Dēlosque Parosque relictæ,
 dextra Lebinthus erat fēcundaque melle Calymnē,
 cum puer audacī coepit gaudere volātū,
 dēseruitque ducem, caelīque cupīdine tātus
 altius ēgit iter; rapidī vicīnia sōlis
 molliit odōrātās, pinnārum vincula, cērās.

225

Tābuerant cēræ: nūdōs quatit ille lacertōs,
 rēmigiōque carēns nōn ūllās percipit aurās,
 ōraque caeruleā patrium clāmantia nōmen
 excipiuntur aquā, quæ nōmen trāxit ab illō.

230

At pater infēlix, nec iam pater, "Īcare," dixit,
 "Īcare," dixit, "ubi es? Quā tē regiōne requīram?"

Īcare," dicēbat: pinnās aspexit in undis,
 dēvōvitque suās artīs, corpusque sepulcrō
 condidit. Et tellūs ā nōmine dicta sepultī.

235

tra (222) are possible only if Ovid thought of Daedalus as flying north-east from Crete, toward Miletus and Ephesus, the chief cities in that direction. Why they fly thus, instead of northwest, to Athens (184), Ovid does not say; see note on *comitēs*, 3. 22. The geographical order on the left is, in fact, Paros, Delos, Samos. The Roman poets did not try to be scientifically exact in such matters, or, if they tried, they were baffled by metrical difficulties. *dextra*, on the right; see § 213. *fēcunda* . . . *melle*: the honey of this and neighboring islands is still famous. For the language cf. *uberibus fēcundus aquīs*, 3. 31, with note. Calymne is so far to the right of Daedalus's course that Ovid might well have omitted it.

223-225. *cum* . . . *coepit*: a *cum-inversum* clause; see note on *cum* . . . *imperat*, 3. 3-4. *gaudere volātū*: cf. *socerō* . . . *glōrior illō*, 6. 176, with note on *illō*. It is implied (§ 254) that he had been afraid. *altius* is pred. acc., *drove his course higher* (or, *too high*). *rapidī*, devouring.

226-228. *odōrātās* is proleptic (see § 211), *melts the wax and makes it*

fragrant. *nūdōs* is the important word: *his arms as he shakes them are naked* (wingless); see note on *Minimō*, 6. 265. *rēmigiō*: see note on *liquidum* . . . *āera*, 4. 667. For syntax see note on *ense* . . . *vacuum*, 4. 147-148. *-que*: see § 219. *percipit*, catches, or, grips; Icarus can get no hold (purchase) on the air.

229-230. *patrium* . . . *nōmen*: acc. of effect; see § 142. Icarus kept crying "*Pater, pater.*" *quæ* . . . *illō*: Ovid had in mind the Mare Icarum, the south-eastern part of the Aegean Sea.

231-233. *nec = et tamen nōn*; see note on *Nec*, 4. 76. The triple *Īcare*, with necessarily identical metrical treatment, is effectively pathetic; see note on *magnum magnō*, 3. 60, and § 300. Cf. the triple *Italiam* in iii. 523-524. *regiōne*: for case see § 155 or § 159. *dicēbat*: the impf. is very effective, called again and again. *pinnās*: i.e. only the wings.

234-235. *dēvōvit*, cursed. *sepulcrō*: see § 155. The case may, however, be abl.; cf., then, *condidimus terrā*, v. 48, with note. *tellūs*: Ovid means an island called Icaria, or Icarus, west of Samos. *dicta*: sc. *est* (§ 245).

- 616 Obstipuēre omnēs nec tālia dicta probārunť,
ante omnisque Lelex, animō mātūrus et aevō,
sīc ait: "Immēnsa est finemque potentia caeli
nōn habet, et quidquid superī voluēre perāctum est.
620 Quōque minus dubitēs, tiliae contermina quercus
collibus est Phrygiīs, modicō circumdata mūrō:
ipse locum vidī, nam mē Pelopēia Pittheus
mīsīt in arva suō quondam rēgnāta parentī.
Haud procul hinc stāgnū est, tellūs habitābilis ōlim,
625 nunc celebrēs mergīs fulicisque palūstribus undae.
Iuppiter hūc speciē mortālī cumque parente

SELECTION IX

The Story of Philemon and Baucis
Metamorphoses 8. 616-724

For this Selection see § 389, and Gayley (§ 362), pages 77-80.

616-636. Lelex, amazed by the scepticism of Pirithoūs with respect to the might of the gods, declares that what the gods have willed has always been brought to pass. In proof, he begins the story of the visit of Jupiter and Mercury to Philemon and Baucis, in Phrygia.

616-617. Obstipuēre: see § 115. nec . . . probārunť, and disapproved. nec = et nōn; join nōn closely with probārunť. tālia dicta: Pirithoūs (see Pirithoūs in Vocabulary) had derided a story of metamorphosis which the river-god Acheloūs, while entertaining Theseus and Pirithoūs, had told. He said, 'Such tales are pure imaginings; you make the gods out altogether too powerful, if they can bestow and take away shapes.' ante omnisque: for -que see note on inter sēque, 1. 389. The only dissyllabic prepositions to which Ovid attaches -que are praeter, inter, and suprā. animō . . . aevō: abl. of specification. mātūrus, ripe; we speak of 'ripe judgment' and of men 'ripe in years.'

618-621. Immēnsa . . . nōn habet: parallelism; see § 251. et: see § 219. voluēre, have willed. For form see

§ 115. perāctum est, has (always) been accomplished. Ovid might have written peragitur; see note on concēpit . . . replet, 1. 337-338. But he chose to use two 'present perfects'; he thus made the verbs coextensive, referring, both of them, to the past ending in the present. One Roman writer says, *Fit quod dī volunt*. Quō . . . minus dubitēs: as in 2. 44. The clause gives the purpose not of tiliae . . . mūrō, but of Lelex in telling his story: 'that you may be less sceptical, (I will tell you a story that will prove you wrong): on the Phrygian hills,' etc. See notes on nēve . . . virgō, 10. 679-680. tiliae: dat. with contermina, which = propinqua; see § 137. collibus: see §§ 154, 155. modicō, low. The wall sets the spot off as sacred.

622-623. ipse . . . vidī: in 721-723 Lelex gives more details of what he saw. Pelopēia . . . arva: these arva were in Phrygia, where Pelops was born. He ruled there before he came to the Peloponnesus. rēgnāta: pers. pass. from an intr. verb. Cf. Terra . . . ācrī quondam rēgnāta Lycurgō, iii. 13-14, and see note on per quae . . . crēdā, 2. 38-39. parentī: see § 133.

625. nunc = sed nunc; for the adverbs. asyndeton see note on quālem . . . sorōrum, 2. 14. mergīs fulicisque: instr. abl. with celebrēs.

626-629. speciē, guise. For the abl.

vēnit Atlantiadēs positīs cādūcifer ālis.

Mille domōs adiēre, locum requiemque petentēs,

mille domōs clausēre serae; tamen ūna recēpit,

parva quidem, stipulis et cannā tēcta palūstri,

sed pia. Baucis anus parilique aetātē Philēmōn

illā sunt annīs iūnctī iuvenālibus, illā

cōnsenuēre casā, paupertātemque fatendō

effēcēre levem nec iniquā mente ferendō.

Nec rēfert dominōs illic famulōsne requirās;

tōta domus duo sunt: idem pārentque iubentque.

630

635

see § 158. **parente**, his sire, Jupiter. **Atlantiadēs**: Mercury was son of Maia, daughter of Atlas. See note on *Promēthidēs* . . . *Epimēthida*, 1. 390. **positīs** = *depositis*; see § 221. For the normal appearance of Mercury see iv. 239-244, and iv. 558-559. **cādūcifer**, bearer of the *cādūceus*. In iv. 242-244 Vergil calls the *cādūceus* a *virga*, 'rod,' 'wand'; with it, he says, Mercury calls forth some souls from the underworld, sends others to Tartarus; with it, also, he takes away sleep, and sets eyes free from the seal of death. **Mille domōs** . . . **mille domōs**: for the repetition see note on *pignora* . . . *certa*, 2. 91. **adiēre**: see § 115. **locum requiemque** = a place (spot) in which to rest. **mille** . . . **serae**, a thousand houses were shut fast by, etc. **clausēre**: sc.^o *contra eōs* = *contra deōs*. **ūna recēpit** (*eōs*), ONE welcomed them.

630. quidem . . . **sed** (631), to be sure . . . but. In this combination *quidem* grants something which is to be offset at once by the statement introduced by *sed*. **cannā**: coll. sing. (§ 187), beside *stipulis*. See note on *vestibus et capitū*, 1. 372.

631-634. parilī . . . **aetātē**: abl. of characteristic. Ovid might have written *et Philēmōn aequaevus*. In ii. 561 Aeneas calls Priam *rēgem aequavum*, king of like age (with his father). **illā** . . . **illā** . . . **casā** = in *illā* *parvā domō*; see §§ 154, 155. Through the repetition, strengthened by the metri-

cal treatment (§ 300), the second *illā* = that selfsame. **paupertātem** is object both of *fatendō* and of *effēcēre*. Study *pauper* and *paupertās* in Vocabulary. **effēcēre levem**, rendered . . . light. Cf. *tūtum fecerat illum*, 7. 134, with note on *tūtum*. **nec** = *et nōn*, joins *ferendō* to *fatendō*; *nōn* belongs with *iniquā*. *nōn iniquā* = 'not uneven,' i.e. *equable*, or, *contented*. They frankly admitted that their means were limited, and did not fret about their condition.

635-636. Nec rēfert, And it makes no difference. **dominōs** . . . **famulōsne requirās**: disjunctive dependent question with *rēfert*. When the proper particle (*utrum*, -*ne*) is omitted from the first part of a disjunctive question, *an*, not -*ne*, is regularly used with the second member, both in prose and in verse. **domus**, household. *Familia* is more often used in this sense. **duo**, they two (alone). Ovid is thinking of the luxurious establishments of his own day, in town and country alike, crowded with slaves—slaves, too, he implies, that were none too energetic, none too prompt in obedience. In *domus duo* there is juxtaposition (§ 240) like that in *duo turba*, 1. 355. **idem**: nom. plural. For the gender see note on *innocuōs*, 1. 327, and cf. *uterque*, 1. 375. **pārentque**: for the *e* in -*que* see note on *inspirāre*, 1. 334. **iubent**: in *dominōs* . . . *famulōs* . . . *pārent* . . . *iubent* we have chiasmus (§ 243).

- Ergō ubi caelicolae parcōs tetigēre Penātīs,
 summissōque humilis intrārunt vertice postīs,
 membra senex positō iussit relevāre sedīlī,
 640 quō superiniēcit textum rude sēdula Baucis,
 inque focō tepidum cinerem dīmōvit, et ignīs
 suscitāt hesternōs, foliīsque et cortice siccō
 nūtrit, et ad flammās animā prōdūcit anīlī,
 multifidāsque facēs rāmāliaque ārida tēctō
 645 dētulit, et minuit, parvōque admōvit aēnō,
 quodque suus coniūnx riguō collēgerat hortō
 truncat holus foliīs; furcā levat illa bicornī
 sordida terga suis nigrō pendentia tignō,
 servātōque diū resecat dē tergore partem
 650 exiguam, sectamque domat ferventibus undīs.
 652 Intereā mediās fallunt sermōnibus hōrās,

637-650. "Philemon sets out a bench, and bids them rest thereon. Baucis stirs the embers on the hearth, and puts on the fire a kettle of copper. Philemon brings greens from the kitchen-garden. Baucis cuts off a slice from a long-cherished side of bacon, and sets it to boiling in the kettle."

637-638. *parcōs* . . . *Penātīs* = *parcam* . . . *casam*. For *Penātīs* = *domōs*, or *casam* see § 207. *summissō*, lowered, or, bowed. The adj. strengthens *parva*, 630, *casā*, 633. The doorway is too low for *caelicolae*. *postīs*, doorway; see § 204.

640. *quō* = *in quod* (*sedile*); see note on *quō*, v. 489. *textum*: a noun, woven fabric, or, coverlet. In *textum* . . . *Baucis* there is chiasmus (§ 243). *sēdula*, bustling, or, more freely, all energy.

641-645. *tepidum*, (still) slightly warm. See note on *tepidi*, iii. 627. *prōdūcit* (*eōs*), coaxes them forth. *facēs*, fagots. *tēctō*, from the ceiling, or, from the rafters. See § 152. *minuit*: sc. *ea*, referring to *facēs* and to *rāmālia*. *admōvit* = *supposuit*. *aēnō*: see § 138.

646-650. *quod* . . . *holus* = *holus quod*; for incorporation of the antecedent see note on *quibus* . . . *omnis*, i. 342. *hortō*: see § 152. *truncat* = *spoliāt*, and so is construed with acc. and abl. of separation (*foliīs*). *sordida*, grimy. The bacon had been kept so long that mold had gathered on it; it was also smoke-blackened. *terga*: the plural is due to metrical convenience; see § 189. *suis*: gen. sing. of *sūs*; note the quantity of the *i*. For *terga suis* we should say side of bacon. *nigrō*, smoke-blackened. Ovid is thinking of a primitive hut, of a single room. The smoke of the fire, built on the dirt floor, could escape only by a hole in the roof, or through the opened door. *exiguam*: for the position see § 232. *domat*, cooks; lit., 'tames,' 'masters.'

652-663. "Philemon and Baucis set a couch by the table—a three-legged table, one of whose legs must be propped up by a potsherd. The table is wiped clean with leaves of mint."

652-656. *mediās*, intervening, be-

..... torus dē mollī flūminis ulvā
impositus lectō spondā pedibusque salignīs.

655

Vestibus hunc vėlant, quās nōn nisi tempore fēstō
sternere cōsuērānt, sed et haec vīlisque vetusque
vestis erat, lectō nōn indignanda salignō.

Accubuēre dēī. Mēnsam succincta tremēnsque
pōnit anus. Mēnsae sed erat pēs tertius impār:
testa parem fēcīt. Quae postquam subdita clivum
sustulit, aequātam mentae tersēre virentēs.

560

tween the beginning and the end of the preparations for dinner. **fallunt**, *beguile*. They cheat themselves into believing that the waiting is not long. **torus**: the covering of the couch, not the couch itself, *mattress*. **dē** . . . **ulvā** modifies **torus**. A prose writer would say *factus dē ulvā*. For prep. phrases joined to nouns see note on *ad amicās* . . . *auris*, 4. 77. **impositus**: sc. *est*. **lectō**: see § 138. **spondā** . . . **salignīs**: abl. of characteristic. **pedibus**: cf. 'feet' of a couch, 'legs' of a table.

657-659. **vėlant**, *drape*. **fēstō**, *holiday*. **sternere** = *insternere* (**lectō**), *spread over (the couch)*. **et** = *etiam*, *even*. **haec** . . . **vestis**: for the word-order see § 230. **vestis**: for the sing. after *Vestibus*, 657, see § 196. **lectō**: dat. of the agent (§ 133). The couch is here personified. Cf. note on *parenti*, 2. 34. **nōn indignanda**, *not to be deemed unworthy*, or, *not to be scorned*. **salignō** effectively repeats, in position and in metrical value, *salignīs*, 656. See note on *Mille domōs*, etc., 628-629. In 655-659, as in *parva*, 630, and *duo*, 636 (see notes there), Ovid has in mind a sharp contrast with the luxurious establishments that were so numerous in his day both in the city (*domūs*) and in the country (*villae*). In city mansions the dining-tables were often of bronze; mattresses were often stuffed with wool or feathers. Sometimes the wool was even dyed in rich colors. Sometimes the tables

were of citrus-wood, a wood got from Africa, greatly prized because it took a high polish, which brought out the striking markings of the wood. Such tables were, of course, extremely expensive.

660-663. **Accubuēre** (**lectō**: § 138), *took their places on (the couch)*. Take *accubuēre* from *accumbō*; sc. *sē* (§ 151). For the form see § 115. **succincta**, *with her clothes girt high*, for greater freedom of movement. This word usually describes a slave. As Ovid noted in 635-636, *Baucis* was her own slave. **tremēns**: partly with age, partly with anxiety to treat her guests properly. **pēs tertius**: three-legged (tripod) supports were common. In Ovid's day, however, the most expensive tables (see note on *salignō*, 659) had only one support, and that was of marble or ivory. **impār**: sc. *duōbus alteris*. **parem**: sc. *eam eis*. With *parem fēcīt* cf. *effēcere levem*, 634, with note. **Quae postquam**: see note on *quae* . . . *ubi*, 1. 337. **subdita**: sc. *mēnsae* (§ 138). **clivum sustulit**, *had removed the slope (unevenness)*. **aequātam**, *leveled*; *aequō* has here its original sense, 'make level,' 'make even.' **mentae**, *leaves of mint*; § 193. In luxurious houses at Rome, in Ovid's day, soft, expensive cloths were used to wipe tables. See notes on *salignō*, 659, and on *pēs tertius*, 661. **tersēre**: for form see § 115. **virentēs**: i.e. fresh from the *hortus* (646).

Pōnitur hīc bicolor sincērae bāca Minervae,
 665 conditaque in liquidā corna autumnālia faece,
 intibaque, et rādīx, et lactis massa coāctī,
 ōvaque nōn ācrī leviter versāta favillā,
 omnia fictilibus. Post haec caelātus eōdem
 sistitur argentō crātēr fabricātaque fāgō
 670 pōcula, quā cava sunt flāventibus inlita cērīs.
 Parva mora est, epulāsque focī mīsere calentīs,
 nec longae rūrsus referuntur vīna senectae,

664-678. "Simple kinds of food—olives, cornel-cherries, endives, radishes, cheese, and eggs—are set on, as appetizers, in earthenware vessels. Wine, too, is served. Then the main course is set on, and, finally, the dessert—nuts, figs, dates, plums, grapes, honey. But better than all else are the smiling faces and the hearty goodwill of the aged couple."

664-667. *hīc*, thereupon, or, next. *bicolor* . . . *Minervae*, Minerva's berries, in two colors. Ovid is thinking of unripe olives, light green in color, and of ripe olives, black. In Roman days, as now, unripe olives, steeped in brine, were used as appetizers. *sincērae*, chaste, an epithet of Minerva as a maiden goddess. *bāca*: coll. sing.; see § 187. *condita*, preserved, or, pickled; properly, 'put away,' 'put up,' as we say. *intiba*, stalks of endive. *rādīx*: here radishes; coll. singular. *lactis* . . . *coāctī*: i.e. cheese. The Greeks and the Romans did not use butter, but they made large use of cheese. *coāctī*, curdled; properly, 'gathered.' We still speak of butter 'gathering' in the process of churning. *nōn ācrī*, not (too) fiery, = *tepidā*, 'moderately warm.' *versāta*, turned again and again, that they might be roasted all through. *favillā*: §§ 154, 155.—The eatables mentioned in 664-667, appetizers all, belong to that part of a dinner (*cēna*) which was called *gustātiō*.

668-670. *omnia*: in appos. with all the nouns in 664-667. *fictilibus*:

local abl. (§§ 154, 155), or instr. abl., with *pōnuntur*, to be supplied in 668, out of *Pōnitur*, 664. We may speak of a table as 'set with dishes.' Render, however, simply by *all in earthen dishes*. *Post haec*, Next. In 668-671 Ovid has in mind the main part of a dinner. In his time this consisted often of three courses—sometimes of six or seven. *eōdem* . . . *argentō* = *fictilibus*, 668. We can reproduce the tone by using the word 'plate,' a word which commonly suggests silverware. Ovid is thinking of the elaborate displays of plate, esp. silver, often very heavy, to be seen in his day on dinner-tables at Rome. See note on *salignō*, 659. *argentō* is abl. of material with *caelātus*; we say, however, *carved out of*, etc. *quā* . . . *sunt*, where they are hollow, i.e. on the inside, within. *cērīs*: for the pl. cf. *mentae*, 663, *intiba*, 666, with notes. The wood was smeared with wax to make it impervious to moisture, and so to keep it sweet.

671-673. *epulās*, rich viands. For the tone see note on *eōdem* . . . *argentō*, 668-669. *foci*: the plural fits well the tone of *epulās*; see § 190. *nec* = *et nōn*; *nōn* belongs with *longae*, wines of no great age. The Romans in high society prided themselves on the age of their wines. Note that Ovid makes Philemon and Baucis, poor though they are, serve wine. Evidently he could not think of a dinner without wine. *rūrsus referuntur*, are brought back. They had been served

dantque locum mēnsis paulum sēducta secundis.
 Hic nux, hic mixta est rūgōsis Cārica palmis,
 prūnaque, et in patulis redolentia māla canistris,
 et dē purpureis collēctae vitibus ūvae;
 candidus in mediō favus est: super omnia vultūs
 accessēre bonī, nec iners pauperque voluntās.
 Intereā totiēns haustum crātēra replēri
 sponte suā per sēque vident succrēscere vīna:
 attonitī novitāte pavent, manibusque supinīs

675

680

with the *bāca*, *intiba*, etc., of 664-667. Usually at the *gustatiō* wealthy Romans served *mulsum*, wine mixed with honey, 'spiced wine.' With the later parts of the dinner they served very different wines, costly, old. Philemon and Baucis, however, have to serve the same simple wine, of no great age, at all stages of their dinner. -*que* = 'and (presently)'; freely, *but*. *mēnsis* . . . *secundis*: the dessert; for proof cf. *Hic nux* . . . *favus est*, 674-677. *paulum*: see § 146. *sēducta*, *withdrawn*, or, *pushed aside*.

674-676. *nux* . . . *Cārica*: coll. sing.; see § 187. *palmis*: here of the fruit of the palm, *dates*. For the case see § 136. *patulis*: this word suggests plenty. Of the simple things that nature supplied of her own bounty, or that the labor of their own hands could give them (cf. *hortō*, 646), Philemon and Baucis had plenty. But of meat and like luxuries, craved at Rome, they had little or none. We may note that no mention is made of bread (*frūmentum*). Its presence is taken for granted. Bread and vegetables long formed the main fare of the major part of Italy's population. *redolentia*, *fragrant*. *purpureis*: a fine epithet for vines richly laden with grapes. Here *purpureus* = *purple*. The word very often denotes rather 'crimson,' esp. when used of the famous Tyrian dye. See note on *nōta*, vi. 221. *purpureae ūvae* would have been metrical.

677-678. *super omnia*, *besides all else*. *omnia* here = *cētera*. *vultūs*, *looks*. *accessēre*, *were added*. For the form see § 115. *bonī*, *kindly*, or, *gracious*. *nec* . . . *voluntās*, *and good-will not inactive and stingy*, or, *good-will active and abundant*. *nec* = *et nōn*; the *nōn* belongs both with *iners* and with *pauper*. *pauperque*: after the negative (*nec*), -*ve* would have been more exact, *not* . . . or. *voluntās*, *good-will*.

679-688. "Meanwhile, the supply of wine is repeatedly renewed, to the mystification and alarm of Philemon and Baucis. Thinking this renewal a condemnation of their hospitality, they try to catch their one goose, guardian of their hut, to kill it and serve it to their guests. The goose flies for refuge to the gods. The gods forbid them to kill it."

679-681. *totiēns*: we should say *repeatedly*. *crātēra*: see § 101. *replēri*, *fill itself*; see § 167. *per sēque*: see note on *inter sēque*, l. 389. Ovid, however, joins -*que* to a *monosyllabic* prep. more freely than the prose writers do. *succrēscere*: freely, *well up*. There is parallelism (§ 251) in 679-680. *vīna*: the pl., with its suggestion of abundance, is good: § 190. In 672 the pl. was metrically convenient. *manibus* . . . *supinīs*: in praying, the Greeks and the Romans stretched their hands, palms upward, to heaven. In iii. 176-177 Aeneas says, *tendō* . . . *supinās ad caelum* . . . *manūs*.

concipiunt Baucisque precēs timidusque Philēmōn,
et veniam dapibus nūllisque parātibus ōrant.

Ūnicus ānser erat, minimae custōdia villae,
685 quem dīs hospitibus dominī mactāre parābant.

Ille, celer pinnā, tardōs aetāte fatigat,
ēlūditque diū, tandemque est vīsus ad ipsōs
cōnfūgissee deōs: superī vetuēre necārī

“Dī”que “sumus, meritāsque luet vicīnia poenās
690 impia,” dixerunt; “vōbīs immūnibus huius

682-683. *concipiunt*, formulate, or, *voice*. -*que* . . . -*que*: used as in 2. 49. *timidusque*: -*que* is out of place; it belongs with *Philēmōn*. Philemon and Baucis are frightened because they see in the marvel of 679-680 a condemnation of the meager food and drink they have set before their guests. *veniam*, pardon, or, forgiveness. *dapibus* = *epulis*. See note on *epulās*, 671. *nūllis* . . . *parātibus*: we should say ‘for their lack of preparation(s).’ In *dapibus* . . . *parātibus* we have a dative of interest or reference (§ 131); a prose writer would have said *prō dapibus*, etc.

684-685. *Ūnicus*: stronger than *ūnus*. *minimae*, tiny, superlative to *parva* (*domus*), 630. *custōdia*, like English ‘watch,’ usually denotes many *custōdēs*. Here the sing., to be taken literally, strengthens *Ūnicus*: the whole ‘watch’ consisted of one watcher! Cf. 635-636, with note on *duo*. See also note on *succincta*, 660. A great house at Rome would have many watchers on duty, at all times. Ovid was probably also thinking, here, of the goose that, in 387 B. C., guarded the Capitol against the attack of the Gauls: see viii. 655-662, with notes. *villae*: contrast *casū*, 633. See also note on *dapibus*, 683.

686-688. *Ille*: advers. asyndeton; see note on *quālem* . . . *sorōrum*, 2. 14. *celer pinnā*, swift of wing; *pinnā* is abl. of specification. *aetāte*: instr. abl.

with *tardōs*, which gives the result, slow, not the process, ‘slowed.’ See §§ 160, 215. For the gender of *tardōs* see note on *innocuōs*, 1. 327. For *aetāte*, old age, see note on *aetās*, 7. 26. *tandem* . . . *deōs*: just as the *ānser* was, after all, about to be caught, it fled to the gods for refuge. *vīsus* . . . *cōnfūgissee*, was seen to flee, i.e. unmistakably fled. See note on *videntur*, 1. 344. *necārī*: as subject sc. *eum*; see note on *inspirāre*, 1. 334.

689-702. “‘Your neighbors,’ say the gods, ‘we shall punish as they deserve. You we shall spare; come with us to the mountain top yonder.’ Philemon and Baucis, as they near the summit, look back. Everything, they see, is now under water—except their own cottage, which is transformed into a splendid temple.”

689-694. -*que*: -*que* joins *dixerunt*, 690, to *vetuēre*, 688. See note on -*que*, 2. 33. *meritās* = *quae merita sunt*, or *quās meruerunt*. *luet* . . . *poenās*, will pay the penalty. The expression is modeled on *luere aes aliēnum*, ‘loosen (the grip of) a debt,’ by paying it, ‘pay (off) a debt.’ Cf. *solvere aes aliēnum*, ‘pay a debt.’ *vicīnia*, neighborhood, = *vicinī*, ‘neighbors.’ See note on *custōdia*, 684. *impia*: for the position see § 232. The word gives the reason for *meritās* . . . *poenās*; render by for their godlessness. *vōbīs*: advers. asyndeton; see note on *quālem* . . . *sorōrum*, 2. 14. *immūnibus* . . .

esse malī dabitur. Modo vestra relinquit tēcta,
ac nostrōs comitāte gradūs, et in ardua montis
īte simul!" Pārent ambō, baculisque levātī
nītuntur longō vēstigia pōnere clīvō.

Tantum aberant summō quantum semel ire sagitta
missa potest: flexēre oculōs, et mersa palūde
cētera prōspiciunt, tantum sua tēcta manēre.

Dumque ea mīrantur, dum dēflent fāta suōrum,
illa vetus, dominīs etiam casa parva duōbus,
vertitur in templum: furcās subiēre columnāe,
strāmina flāvēscunt, adopertaque marmore tellūs,
caelātaeque forēs aurātae tēcta videntur.

695

700

malī: for the gen. *malī* see § 127. *immūnibus* is pred. adj. with *esse*, attracted into the case of *vōbis*. **comitāte:** note the active form—the earlier usage. Many verbs that in the time of Vergil and Ovid were deponent verbs show active forms in earlier Latin. These the poets sometimes use as an archaism (§ 98). *comitātus*, the pf. part., is fully passive in i. 312. *levātī*, supported. For the gender see note on *tardōs*, 686. *nītuntur* . . . **pōnere:** see § 179. *longō* . . . *clīvō*, up the long ascent; see § 159. *vēstigia pōnere:* cf. *vēstigia figit*, vi. 159.

695-697. *Tantum* . . . *quantum*, only so far as; see § 146. *summō:* sc. *clīvō*, out of 694, and see note on *summae* . . . *rotae*, 2. 107-108. *quantum* . . . *potest*, as far as an arrow once shot can go, i.e. only a bowshot. *flexēre:* see § 115. For *Tantum* . . . *flexēre* see §§ 247, 249. The sense is, *Cum* . . . *abessent*, *flexērunt*. *cētera* = everything except their own house. *tantum* (697), only; see § 146. This sense comes easily out of that of 'so much (but no more).'

698-702. *Dum* . . . *mīrantur*, *dum dēflent:* see note on *Dum* . . . *mīrātur*, 2. 111. *fāta:* see § 142. *suōrum*, their neighbors. *vetus*, age-old, or, ages old,

is a good word here; it = 'that had stood so long,' and hence was in decay. *dominīs* . . . *duōbus*, small even for, etc. With 699 cf. 630-636, with notes. In *parva duōbus* (only two) there is good juxtaposition (§ 240). **templum:** Ovid leaves it to the reader to make the contrast with 699. The temple is new, large, splendid. **furcās:** here the forked supports that had carried the roof of the *casa*. **subiēre:** took the place of. For the form see § 115. **flāvēscunt:** Ovid is thinking of the gilded tiles on the roofs of certain temples at Rome, esp. on the Temple of Jupiter Optimus Maximus, on the Capitoline Hill. **adoperta** . . . **tellūs:** sc. *vidētur*, out of *videntur*, 702. *adoperta* is a participle. Ovid is thinking of the marble pavements common in Greek and Roman temples. He does not mention the details recorded in 701-702 in the order in which they would meet the spectator's eyes. **tellūs**, pavement, reminds us that the *casa* of Philemon and Baucis doubtless had a dirt floor. See note on *nigrō*, 648. **caelātae** . . . **forēs:** for such doors see 2. 5-18, with notes. **aurāta** . . . **videntur**, and so a gilded roof grows visible. For -que see § 219. **videntur:** as in l. 344.

Tālia tum placidō Sāturnius ēdidit ōre:
 "Dicite, iūste senex, et fēmina coniuge iūstō
 705 digna, quid optētis." Cum Baucide pauca locūtus
 iūdicium superis aperit commūne Philēmōn:
 "Esse sacerdōtēs dēlūbraque vestra tuērī
 poscimus, et, quoniam concordis ēgimus annōs,
 auferat hōra duōs eadem, nec coniugis umquam
 710 busta meae videam neu sim tumulandus ab illā."
 Vōta fidēs sequitur: templi tūtēla fuēre,
 dōnec vīta data est; annīs aevōque solūti
 ante gradūs sacrōs cum stārent forte locīque
 nārārēnt cāsūs, frondēre Philēmōna Baucis,
 715 Baucida cōnspexit senior frondēre Philēmōn.
 Iamque super geminōs crēscēte cacūmine vultūs

703-724. "Jupiter then bade Philemon and Baucis ask for any boon they craved. They asked that they might be priests of the new temple, and that, as they had lived together in harmony, they might be privileged to die together. Their prayer was granted; after service for a time as priests, they were transformed into a tree, with a double trunk. I myself have seen the tree, and have added wreaths as my offering to the wreaths already hanging there."

704. *iūste senex . . . fēmina . . . digna* (705): chiasmus; see § 243. *coniuge*: with *digna*. See A. 418, b; B. 226, 2; Bu. 587: D. 479; G. 397, and N. 2; H. 481; H. B. 442.

705-710. *quid optētis*: dependent question. *commūne*, *joint*. *Esse . . . poscimus*: see § 177. *et . . . auferat* is most simply taken as independent subj. of prayer, easily possible because *Esse . . . poscimus* = a prayer, *Sacerdōtēs simus dēlūbraque vestra tueāmur*, *May we be*, etc. See, then, note on *et*, 2. 63. But we may make the sub-junctives in 709-710 depend, in sense, on *poscimus*, and then compare *det . . . sibi . . . rogat*, 1. 386, and *iuuet . . . optō*, 2. 141, with notes. *duōs*: for the

gender see note on *levātī*, 693. *nec . . . videam*, and *let me not see*. For *nec* see note on *Nec . . . placeat*, 2. 129. *neu . . . ab illā*, and *let me not have to be buried by her*. For *neu* see note on *Neu . . . nēve*, 2. 138-139.

711-715. *fidēs*, *accomplishment, fulfillment*, a meaning easily derived from a common sense of *fidēs*, 'that which inspires belief,' i.e. evidence. *tūtēla* = *tūtōrēs*, *custōdēs*; see note on *vicīnia*, 689. *dōnec* = *quam diū*. *annīs* = *annīs enim*; see note on *purpureā . . . smaragdīs*, 2. 23-24. *solūti*, *unstrung, or, weakened*. *gradūs*: as in 1. 375. *locī . . . cāsūs*, *the misfortunes of that region*, i.e. the strange things that had happened there. *frondēre . . . frondēre*: for the repetition see note on *Mille domōs*, etc., 628-629. *Philēmōna . . . Baucida*: for the forms see § 107. In *Philēmōna . . . Philēmōn* we have chiasmus (§ 243).

716-718. *Iam . . . vultūs*, *as, the tree-top was already growing over*, etc. *geminōs*: a far better word here than *duō*, since it reminds us of *quoniam . . . annōs*, 708, and prepares us for 720. *cacūmine*: sc. *arboris*.

mūtua, dum licuit, reddēbant dicta "Valē"que
 "ō coniūnx" dīxere simul, simul abdita tēxit
 ōra frutex: ostendit adhūc Thŷnēius illic
 incolā dē geminō vicinōs corpore truncōs.

720

Haec mihi nōn vānī (neque erat cūr fallere vellent)
 nārrāvere senēs; equidem pendentia vīdī
 sēta super rāmōs, pōnēnsque recentia dīxī
 "Cūra deum dī sint, et quī coluere colantur!"

mūtua in sense = *inter sē*. reddēbant: the imperfect is good, *continued to exchange*. Valē . . . ō coniūnx: each said this to the other. To get the emotional effect, render ō *coniūnx* by *dear mate*. -que joins dīxere, 718, to reddēbant; cf. the first -que in 689, with note. dīxere simul, simul . . . tēxit = an emphatic dīxere simul-que . . . tēxit, or etiam (even) dum dicunt, . . . tēxit. Cf. the fourfold simul in 6. 245-247, with note. abdita tēxit, covered . . . and (so) hid. abdita gives the result of tēxit, i.e. it is proleptic (§ 211).

719-724. Thŷnēius . . . incolā: coll. sing., the dwellers in Bithynia. geminō, double, or, dual. geminō . . . corpore: the coll. sing. beside vicinōs . . . truncōs is due to metrical convenience; corporibus is impossible in dactylic hexameter verse. See note on vestibus et capitū, 1. 372. Haec . . . senēs: Ovid is amusing himself. Cf. quis . . . vetustās?, 1. 400, with note there on nisi . . . vetustās? neque erat cūr . . . vellent: for the subj. see A. 535, a, and

note 1; B. 295, 7; Bu. 798; D. 725; G. 631, 2, 525, 1. N. 2; H. 591, 1, 4; H. B. 513, 2. senēs: in all ages the old have been the repositories of story. vīdī . . . rāmōs: of course this is no evidence at all. Neither is there real evidence in the wall, 621. See again note on nisi . . . vetustās?, 1. 400. sēta: since all trees were accounted sacred to the nymphs (*Dryades*), and particular trees and plants were sacred to particular deities (the oak to Jupiter, the myrtle to Venus, the laurel to Apollo, etc.), garlands were often hung on trees. Here the tree is worshiped because it is thought to represent Philemon and Baucis, regarded now as deities. pōnēns = *impōnēns* (§ 211), or, *dum impōnō*, as I put, etc. Cūra deum, The concern of the gods, those about whom the gods were concerned. deum: subjective gen.; cf. *God* in "the love of God to us ward." For the form see § 100. quī coluere colantur = *qui deōs coluerunt ipsī deī* ('as gods') colantur.

LIBER DECIMUS

- Inde per immēnsūm croceō vėlātus amictū
aethera digreditur Ciconumque Hymenaeus ad ōrās
tendit, et Orphēā nēquiquam vōce vocātur.
Adfuit ille quidem, sed nec sollemnia verba
5 nec laetōs vultūs nec fēlix attulit ōmen.
Fax quoque quam tenuit lacrimōsō strīdula fūmō
usque fuit, nūllōsque invēnit mōtibus ignīs.
Exitus auspiciō gravior, nam nūpta per herbās
dum nova, Nāiadum turbā comitāta, vagātur,
10 occidit, in tālum serpentis dente receptō.

SELECTION X

The Story of Orpheus and Eurydice

Metamorphoses 10. 1-77

On this Selection see § 390, and Gayley (§ 362), pages 165-168, and § 118, pages 509-510.

1-10. Unfavorable omens attend the wedding of Orpheus and Eurydice, a Naiad. These are followed soon by the death of Eurydice.

1. **Inde:** from Crete, where Hymenaeus had attended the wedding of Iphis and Ianthe (§ 390). **croceō:** the bridal color. A Roman bride wore a yellow outer robe. The god Hymenaeus is often described by Roman poets as garbed as the bride was. On Roman marriages see Johnston, *The Private Life of the Romans*, Chapter III.

2-3. **Hymenaeus:** for position see § 235. **tendit:** sc. *iter*; see *tendō* in Vocabulary. **nēquiquam:** because the outcome of the wedding was unhappy. The word is explained by 4-10. For the anticipation see note on *homini*,

3. 136, at the end. **vocātur:** i.e. in prayers at the wedding.

4-5. **quidem,** to be sure, often, as here, emphasizes an admission which is at once offset by something else. In the offsetting expression *sed, sed tamen*, or *autem* is often found. **sollemnia verba:** the usual words of blessing. **vultūs:** the very look of the god of marriage was ominous.

6-7. **Fax:** Hymenaeus carries a torch, even as do the human participants in weddings; see note on *croceō*, 1. Cf. *Taediae . . . coissent*, 4. 60, and *taedās . . . praecutiunt*, 4. 758-759, with notes. **mōtibus,** through swinging, i.e. however vigorously it was swung back and forth. The failure of the torch to burn brightly, without smoke, was a very bad omen.

8-10. **auspiciō:** i.e. even than what the omen had foreshadowed. **nūpta . . . nova:** for omission of the name see note on *māternae . . . linguae*, 4. 670. **comitāta,** attended by. Often, both in prose and in verse, the pf. part. of a dep. verb is fully pass. in sense. Cf.

Quam satis ad superās postquam Rhodopēius aurās
 dēflēvit vātēs, nē nōn temptāret et umbrās,
 ad Styga Taenariā est ausus dēscendere portā,
 perque levīs populōs simulācraque fūncta sepulcrō
 Persephonēn adiūt inamoenaque rēgna tenentem
 umbrārum dominum, pulsisque ad carmina nervīs
 sic ait: "Ō positi sub terrā nūmina mundi,
 in quem reccidimus, quicquid mortāle creāmur,
 sī licet, et, falsi positīs ambāgibus ōris,
 vērā loquī sinitis, nōn hūc, ut opāca vidērem

15

20

ūnō graditur comitātus Achātē, i. 312, (*Aeneas*) goes forth attended by *Achates* alone, with note on *comitātus*. See also note on *comitāte*, 8. 692. in *tā-lum* . . . *receptō*, by receiving, etc. We have here an abl. abs., giving the means and the manner of Eurydice's death.

11-39. Orpheus is inconsolable. At last, making his way to the underworld, he appeals to Pluto and Proserpina to let Eurydice return with him to the world above, there to live out a fair span of years.

11. *Quam*, *her*; see note on *quae* . . . *ubi*, 1. 337. For the acc. with *dēflēvit*, 12, see § 142. *ad superās* . . . *aurās*: Greek and Roman poets often make persons direct their laments to the stars, the skies, or the air.

12-13. *nē nōn temptāret*, that he might not fail to try, i.e. that he might also try. *nōn* belongs closely with the verb (note the translation); see note on *ut* . . . *nōn invideātis*, 4. 156-157. *et*, *even*. *Styga*: for form see § 107; cf. *aethera*, 2. *portā*: see § 159.

14. *levīs*: *lenis* is often used of the shades (spirits) in the underworld. There is parallelism here (§ 251). *fūncta sepulcrō* = *quae sepulta erant*. *Fungor* = 'busy one's self with,' 'experience,' 'have done with'; so *vītā fungī* = *morī*. Render *simulācra* . . . *sepulcrō* by *semblances* (of the living), *done with burial*.

15-16. *Persephonēn*: for form see note on *Panopēs*, 3. 19. *adiūt*: for scansion cf. *abiūt*, 4. 712, with note. *dominum*: Pluto; see §§ 310, 336. *ad*, in harmony with; see *ad*, (3) in Vocabulary. *nervīs*: sc. *lyrae*.

18. *reccidimus*: Ovid was thinking of the familiar use of *cadō*, 'fall in death'; *cadāver* = *mortuum corpus*. The prefix, *rec-* = *red-* = *re-*, 'back,' 'again,' reminds us that all who live in this world came from the world below, and must return to that world. *quicquid* . . . *creāmur*, whatever of us are born to mortal lots, is a fusion of (1) *quicquid mortāle creātur*, and (2) *quicumque mortālēs creāmur*. See note on *dēprēndere* . . . *fūrta*, 3. 6-7.

19. *licet*: sc. *mihi*; sc. *mē* with *loquī sinitis* (20). *falsi* = *fallācis*, lying. *positis* = *dēpositis*; see § 221.

20. *nōn* . . . *nec* (21): instead of the expected *sed* (see note on *nōn* . . . *sed*, 4. 678-679), we have, at 23, *advers. asyndeton*. After the equivalent of *sī licet et* . . . *sinitis* (19-20), we should, in English, insert some words like 'I will say this,' to introduce the statement, *nōn hūc* . . . *annōs*, 20-24. Cf. English, 'To tell the truth, (I will say this), I never liked him.' Orpheus thinks of his quest as more daring even than Hercules's abduction of Cerberus. *ut* . . . *vidērem*: i.e. merely out of curiosity.

- Tartara dēscendī, nec utī villōsa colubrīs
 terna Medūsaeī vincīrem guttura mōnstrī:
 causa viae est coniūnx, in quam calcāta venēnum
 vipera diffūdit, crēscentisque abstulit annōs.
 25 Posse patī voluī, nec mē temptāsse negābō:
 vīcit Amor. Superā deus hic bene nōtus in orā est:
 an sit et hīc dubitō. Sed et hīc tamen auguror esse,
 fāmaque sī veteris nōn est mentita rapīnae,
 vōs quoque iūnxit Amor. Per ego haec loca plēna timōris,
 30 per Chaos hoc ingēns vāstique silentia rēgnī,
 Eurydicēs, ōrō, properāta retexite fāta.
 Omnia dēbentur vōbīs, paulumque morātī

21. *nec uti, nor yet that.* As his last labor, Hercules brought Cerberus, bound, to earth, to show him to his taskmaster, Eurystheus. This done, he took Cerberus back to the underworld. *colubrīs*: instr. abl. with *villōsa*; *villōsa colubrīs* = *anguicoma, anguifera*. For Medusa see picture facing 260, with the description on page 15.

22-23. *Medūsaeī . . . mōnstrī*: Cerberus was son of Echidne, who was granddaughter of Medusa. *calcāta*, on which she trod, explains in *tālum . . . receptō*, 10.

24. *crēscentīs*, budding, or, growing; *crēscentēs annī* are the years that precede maturity. *abstulit*: sc. *ab eā*. In theory *ā quāque*, and from whom, is possible, but in fact a rel. pron. is seldom repeated in Latin in a case-form different from that in which it has already appeared in a sentence. See note on *et*, ii. 71. In ii. 379-382 we have a picture of a man treading suddenly on a snake (not poisonous, apparently).

25-26. *Posse*: we should say *power*, or, *strength*. *nec . . . negābō*: litotes; see note on *nōn aliter quam*, 4. 122. *temptāsse*: sc. *patī*. *vīcit*: advers. asyndeton, as in 23 (see note on *nōn . . . nec*, 20-21).

27. *an sit . . . dubitō*: cf. *an dea sim dubitor*, 6. 208, with note. Sc. *bene nōtus* with *sit*, *bene nōtum* with *esse*. For the tone of this passage see §§ 369, 373, 375, 394. In 27 *et* twice = too, or, also. *tamen*: i.e. (though I do not know), nevertheless, etc.; see note on *tamen*, 4. 164. *auguror* is the commoner form of *augurō* (see Vocabulary). Conversely, in 8. 692 we find *comitō*, active, in place of the usual *comitor*; see note there on *comitāte*.

28. *veteris . . . rapīnae*: for the story Ovid had here in mind about Pluto and Proserpina see § 386.

29-30. *Per ego haec loca*: in oaths, the pers. pron., whether subject or object of the verb of the clause expressing the oath, is set between *per* and its noun. *Chaos*: the underworld was regularly described as limitless and formless. *hoc*: scan as in v. 792.

31. *Eurydicēs*: gen.; see note on *Panopēs*, 3. 19. *properāta*: i.e. brought all too quickly to a close. Render by *too greatly hastened*. *retexite*, *unweave*, or, *unravel*. Ovid is thinking of the thread spun by the Fates for each mortal (see *Parcae* in Vocabulary). *properāta . . . fāta* thus = 'renew the life too quickly ended,' or, 'restore her to life.'

32. *paulum*: see § 146. *-que*: see § 219.

Sooner or later
sērius aut citius sēdem properāmus ad ūnam.

Tendimus hūc omnēs, haec est domus ultima, vōsque
 hūmānī generis longissima rēgna tenētis.

35

Haec quoque, cum iūstōs mātūra perēgerit annōs,
 iūris erit vestri: prō mūnere poscimus ūsum.

Quod sī fāta negant veniam prō conjuge, certum est
 nōlle redire mihi: lētō gaudēte duōrum."

him Tālia dicentem nervōsque ad verba moventem
 exsanguēs flēbant animae, nec Tantalus undam
 captāvit refugam, stupuitque Ixīonis orbis,
 nec carpsēre iecur volucrēs, urnisque vacārunt
 Bēlides, inque tuō sēdistī, Sisyphē, saxō.

40

(Dante)
34-35. Tendimus: see note on *tendit*, 3. generis . . . rēgna, sway over, etc.; see § 130, and Note. For pl. in rēgna see §§ 189, 190. longissima: because eternal.

36. Haec: Eurydice. In 36-37, Orpheus assumes that Pluto and Proserpina will give him back Eurydice. iūstōs: *iustus* = that to which one has a right (*iūs*), 'normal,' 'proper.' iūstōs . . . annōs = her rightful measure of years. The thought that each person is entitled to a certain span of years which such a violent, premature death as Eurydice's unfairly shortens is common in Latin literature.

37. iūris . . . vestri, will belong to your rights, or, will fall within your control. iūris is possessive gen. in the pred.; see note on *timidi*, 4. 115. mūnere: a gift bestowing permanent possession. ūsum: the right to enjoy for a limited time (here till Eurydice shall round out her *iusti anni*). The distinction between the absolute ownership of something and the mere right to enjoy its use for a time was drawn with special clearness in Roman law. The distinction comes out well in a line of the Roman poet Lucretius.

38-39. veniam prō conjuge, indulgence on behalf of, etc. certum est . . . mihi, it is my fixed resolve; lit., 'to

refuse to return is for me a thing definitely decided.' For the meaning of *certum* see note on *certōs*, i. 576. redire: sc. ad *superās aurās*. lētō gaudēte: cf. *coepit gaudere volātū*, 8. 223.

40-52. The whole underworld is deeply moved by Orpheus's prayer. Pluto and Proserpina grant his plea, and bid Eurydice depart with him. But they add the condition that he shall not look back at her till they reach the upper world.

40-42. dicentem (eum) . . . flēbant: cf. *Quam . . . dēflēvit*, 11-12, with note. nervōs . . . moventem: cf. *pulsis . . . ad carmina nervis*, 16, with note on *ad animae*: called *levīs populōs simulācraque* in 14; see § 196. Tantalus: see *Tantalus*, (1) in Vocabulary. stupuit: i.e. stood still in astonishment. orbis, wheel.

43-44. iecur: sc. *Tityi*; see *Tityos* in Vocabulary. For omission of the name see note on *māternae . . . linguae*, 4. 670. urnis . . . vacārunt: cf. *ēnse . . . vacuum*, 4. 147-148, with note, and *rēmigiō . . . carēns*, 8. 228, with note on *rēmigiō*. Sisyphē: for the apostrophe see notes on *bellica virgō*, 4. 754, and on *summe deōrum*, 4. 756; *inque suō sēdit Sisyphus saxō* would be easy, but unmetrical.

45 Tunc primum lacrimis victarum carmine fama est
Eumenidum maduisse genas. Nec regia coniunx
sustinet oranti nec qui regit ima negare,
Eurydicenque vocant. Umbras erat illa recentis
inter, et incessit passu de vulnere tardō.

50 Hanc simul et legem Rhodopaeus accipit Orpheus,
ne flectat retrō sua lūmina, donec Avernas
exierit vallis: aut irrita dona futura.

Carpitur acclivis per muta silentia trames,
arduus, obscurus, caligine densus opacā.

55 Nec procul afuerunt telluris margine summae:
hic, ne deficeret metuens, avidusque videndi,

45. Tunc primum: join with *ma-*
duisse (46), and see § 230.

46-47. *regia coniunx*: Proserpina.
For *regia*, instead of *regis*, see § 209.
sustinet, has the heart to, = *potest*,
and hence may be construed with *inf.*
negare. *oranti*: sc. *Orpheus*; freely, to
Orpheus's prayer. *ima*, the world be-
low; see § 216, 2.

48. *recentis*: i.e. newly arrived,
and hence easily found. Ovid is amus-
ing himself here; see note on *an sit* . . .
dubitō, 27. Ovid may be thinking,
too, of the fact that, in ancient magic
art, only the souls of the recently dead
were, as a rule, called up to earth;
they were thought to have most interest
in our world, and to possess most
knowledge of it, since they had but
lately left it.

49. *inter*: for position of the prep.
see § 237. *et* . . . *tardō*, and so (she
was found at once and) came, walking
slowly, with step, etc. *dē*, in conse-
quence of; join with *tardō*. *vulnere*:
see 8-10, 23-24.

50-52. *Hanc*: Eurydice. *simul et*
= *et simul*; *et* is postponed (§ 236).
legem: freely, 'injunction'; cf. *lēx*, 7, 8,
with note. Verses 51-52 involve O. O.
Pluto's order ran thus: *Nē flecte* (or
Nōlī flectere) . . . *donec* . . . *exieris*
vallis: aut irrita dona futura sunt.

Avernas: near Avernus there was one
of the supposed entrances to the
underworld; cf. *Taenariā* . . . *portā*,
13. *vallis*: for case see § 145. *aut, or*
else. *dōna*: the privilege of bringing
Eurydice back. *futura*: sc. *esse*.

53-63. Orpheus and Eurydice start on
their upward way. They cross the Styx,
but, just before they reach safety in the
upper world, Orpheus looks back, and
Eurydice vanishes, with a scarcely audible
"Good-by."

53-54. *Carpitur* . . . *trames*: cf.
aethera carpere, 8. 219, with note. *per*
muta silentia, through places utterly
hushed and still; see §§ 191, 192. *dēn-*
sus, closely wrapped in; cf. *specus* . . .
virgis ac vimine densus, 3. 29, with
note on *densus*.

55-56. *afuerunt*: for scansion see
§ 279. *telluris* . . . *summae*, the sur-
face of the earth; see note on *mediā*,
3. 29. *hic*: adv., hereupon. Cf. *Inde*,
3. 106. For the structure in 55-56 see
§ 249. *deficeret* (sc. *sē*: § 151), might
vanish. *Deficiō* is the opposite of *prō-*
ficiō; see note on *nōn profectura*, 6. 261,
and consult *deficiō* and *proficiō* in
Vocabulary. *videndi* (*eam*): Ovid is
fond of using the gen. of the gerund in
striking constructions; cf. *praecepta*
volandi, 8. 208, with note. A prose
writer would say *avidus eius videndae*.



ORPHEUS AND EURYDICE

flexit amāns oculōs, et prōtinus illa relāpsa est,
bracchiaque intendēns prēndique et prēndere certus,
nīl nisi cēdentis infēlix arripit aurās.

Iamque iterum moriēns nōn est dē coniuge quicquam
questa suō (quid enim nisi sē quereretur amātam?),
suprēmumque "Valē," quod iam vix auribus ille
acciperet, dicit, revolūtaque rūsus eōdem est.

Nōn aliter stupuit geminā nepe coniugis Orpheus
quam tria quī timidus, mediō portante catēnās,
colla canis vīdit, quem nōn pavor ante reliquit
quam nātūra prior, saxō per corpus obortō,
quīque in sē crīmen trāxit voluitque vidērī
Ōlenos esse nocēns, tūque, ō cōnfīsa figūrae

57-59. *flexit amāns*: fine juxtaposition of effect and cause (§ 241). *relāpsa est*: sc. *in umbrās*. *intendēns*, though he stretched toward her; *certus*, 58, and *moriēns*, 60, also = advers. clauses. See note on *immeritam*, 4. 670. *certus*, though resolved, implies though eagerly striving. Hence we may explain *prēndī* and *prēndere* by § 179 or § 184. *cēdentis*, yielding. With 59 cf. 2. 793-795, said of Aeneas's effort to clasp the spirit of Creūsa (in vi. 700-702 the same verses are used of Aeneas's effort to clasp his father's shade).

60-61. *quicquam*, at all; see § 146 or § 142. *suō*, her beloved. *quid . . . amātam* (esse)?, for of what, (if she had complained at all), would she have complained except that she had been beloved? Cf. *quis . . . dubitāret?*, 4. 704, with note. *amātam*: sc. *ā coniuge*.

62-63. *suprēmum* modifies *Valē*, which is used as in 4. 79. *-que . . . dicit*, but (merely) uttered. For *-que*, but, see note on *et*, 3. 121. *quod . . . acciperet*, (so low) that he scarce caught it. The dead have only shadowy voices. Cf. *pars tollere* (lift up) *vōcem exiguam*; *inceptus clāmor frūstrātur hiantis*, said, in vi. 492-493, of the dead in the underworld.

64-77. Orpheus, disconsolate, tarries, for twice seven days, by the Styx; then he returns to Thrace.

64-67. *Nōn aliter . . . quam*: as in 4. 122. *tria . . . colla canis*: cf. *villōsa . . . mōnstrī*, 21-22, with notes on *nec utī* and on *colubris*. *quī = is* (stupuit) *quī*. The name of this man is unknown. The two stories in 65-71 are known to us, as is the Pyramus and Thisbe tale (Selection IV), from Ovid only. *timidus*, to his dismay (§ 211). *mediō*: sc. *collō*, out of collar, 66. The chains had been put on this neck by Hercules; see note on *nec utī*, 21. Render *tria . . . videt* by the man who saw . . . the three necks of the hound, the midmost wearing chains. *ante . . . quam*: we should say *till*. *nātūra*: sc. *eum reliquit*. *saxō . . . obortō*, when the stone started up. Cf. the transformation of Niobe, 6. 303-309.

68-69. *quīque . . . Ōlenos*, or than Olenos, who. *in sē . . . trāxit*, drew upon himself. *nocēns*: as in 4. 110. *cōnfīsa figūrae*: usually, when the object of *cōnfīdō* is a word denoting a thing, it is put in the ablative. Lethaea's sin was like that of Andromeda's mother; see 4. 670-671. For boastfulness Niobe too was punished.

70 infēlix Lēthaea, tuae, iūctissima quondam
pectora, nunc lapidēs quōs ūmida sustinet Īdē.

Orantem frūstrāque iterum trānsire volentem
portitor arcuerat: septem tamen ille diēbus
squālidus in rīpā, Cereris sine mūnere, sēdit:

75 cūra dolorque animī lacrimaeque alimenta fuēre.
Esse deōs Erebi crūdēlis questus, in altam

77 sē recipit Rhodopēn pulsumque aquilōnibus Haemum.

560 Forsitan audieris aliquam certāmine cursūs
vēlōcis superāsse virōs: nōn fābula rūmor

71. ūmida: Mt. Ida was famous for its springs. Cf. *tum sicca*, prius creberrima fontibus, Īdē, 2. 218, with note on fontibus. For the form Īdē see note on Panopēs, 3. 19.

72. Orantem: sc. Orpheus. trānsire (Styga): i.e. a second time to seek Eurydice. Cf. *ad Styga . . . descendere*, 13. We learn now indirectly (§ 254) that Orpheus and Eurydice, on their upward way, had crossed the Styx; 72 thus supplements 53-55, 57 (by showing that trāns Styga ad umbrās must be supplied with relāpsa est, 57).

73-74. portitor: the 'warder' of the Styx was named Charon. See vi. 298-304, with notes, esp. the note on Portitor, vi. 298. septem . . . diēbus: abl. of duration of time, akin to the abl. of extent of space; see §§ 154, 157, and note on tōtō . . . annō, 2. 287. squālidus: neglect of one's person was part of ancient mourning. See note on crīnibus . . . passis, i. 480. rīpā: sc. Stygis. Cereris . . . mūnere: bread; see § 207.

76-77. questus, complaining; see § 186. It is used with O. O., Esse . . . crūdēlis, a rare construction. pulsum . . . Haemum: in wind-swept Thrace ancient story put the home of Boreas, god of the north wind.

SELECTION XI

Atalanta's Last Race

Metamorphoses 10. 560-680

For this Selection see § 390; Gayley (§ 362), pages 139-141.—The story is told by Venus to Adonis, a beautiful youth whom she greatly loved (see Gayley, pages 126-128).

560-572. "True," says Venus, "are the tales men tell of the speed of foot of Atalanta—a maiden lovely as she was fleet. Warned by an oracle against marriage, she declared that he who would wed her must vanquish her in the foot race. If he lost the race, he must die."

560-563. Forsitan audieris: cf. Forsitan . . . concipiās animō, 2. 76-77, with note. aliquam: freely, a maiden. Her name is given in 565. The word aliquis (see Vocabulary) ought to denote some one whose identity is unknown. Cf. aliquid, 2. 97, with note. See also notes on rēgem, 7. 7, and on maternae . . . linguae, 4. 670. cursūs, speed. Join with certāmine; see § 130, and Note. In prose we should have dē cursū. vēlōcis, swift though they were; see note on plēnōs, 1. 343. cursūs vēlōcis gives juxtaposition of kindred ideas (§ 239, 1). fābula, mere idle talk.

ille fuit (superābat enim), nec dicere possēs
 laude pedum fōrmaene bonō praestantior esset.
 Scitanti deus huic dē coniuge "Coniuge," dixit,
 "nīl opus est, Atalanta, tibi! Fuge coniugis ūsum!
 Nec tamen effugiēs tēque ipsā vīva carēbis."
 Territa sorte deī, per opācās innuba silvās
 vīvit et instantem turbam violenta procōrum
 condiōne fugat, "Nec sum potiēda, nisi" inquit
 "victa prius cursū. Pedibus contendite mēcum:
 praemia vēlōcī coniūnx thalamīque dabuntur,
 mors pretium tardīs. Ea lēx certāminis estō!"

565

570

rūmor ille refers to *Forsitan* . . . *virōs*, 560-561. *superābat*: note the tense. *possēs*: see note on *putārēs*, 7. 82. *laude pedum* is briefly put for the distinction due to her (fleetness of) foot. Ovid wanted a two-word expression to balance *fōrmae* . . . *bonō*. *fōrmaene*: for *-ne* see note on *dominōs* . . . *famulōsne requirās*, 8. 635. *bonō*: a noun, excellence, or, *preēminence*.

564-566. *Scitanti*, When she consulted (him). *Sc. deum*, out of deus. *deus*: Apollo, god of prophecy. *Coniuge*: abl. with *opus est*. See A. 411; B. 218, 2; Bu. 573; D. 469, b; G. 406; H. 477, III; H. B. 430, 1. *nīl*: § 134. *Fuge* = *Fuge igitur*. *coniugis*: see § 130, and Note. *Nec* = *Et nōn*. *tamen*: sc. *quamquam effugere cōnārīs* (*cōnāta eris*). See note on *tamen*, 1. 407, at the end. *effugiēs*: sc. *ūsum coniugis*, or *coniugium*. Here the oracle is clear: Atalanta is, in the end, to be married. *tē* . . . *carēbis*, you, while yet living, will lack (lose) yourself. This is even more mysterious than the oracle which so sorely frightened Deucalion and Pyrrha, esp. the latter; see 1. 381-397. For its explanation see note on *sua*, 680, at the end. For the syntax cf. *gravitate carēbat*, 2. 162, with note. *-que*: as in 1. 330.

567-572. *per*, here and there in, or,

amid. et: Atalanta uses two methods of avoiding marriage: (1) by hiding in the woods, she tries to shun suitors entirely, and (2), when she is obliged to meet suitors, at her father's court, she seeks to deter them by harsh terms. With (1) cf. Dido's wild wish, iv. 550-551, with notes. *instantem*, *insistent*, or, *persistent*. Through the period represented by 569-680 Atalanta is, clearly, at home. *violenta*: nom. sing. fem.; note the *a*. The word = an adv., harshly; see § 213. *condiōne*, by her terms. *fugat*, tries to rout. For the conative present see note on *Dissuādere*, 2. 53. *Nec*, which = *Et nōn*, joins *inquit* to *fugat* (see note on *-que*, 2. 33); *nōn* belongs with *sum potiēda*. Since the Romans did not use quotation marks, there is little, if any, awkwardness in the Latin. *potiēda*: *potior* originally was used with the acc. only. This tr. use survives even in prose, in the pers. use of the gerundive. *prius*, first of all; cf. *ante*, 7. 46. *Pedibus*, In speed of foot; instr. ablative. *praemia* . . . *pretium*: pred. nom., as reward, etc. *Ea* sums up the thought of *Nec* . . . *tardīs*. Its gender is determined by that of the pred. noun, *lēx*. See note on *hoc*, i. 17. *lēx*: cf. 7. 8. The word replaces *condiōne*, 569. *estō*: fut. imp. of *sum*.

Illa quidem immītis, sed—tanta potentia fōrmae est—
vēnit ad hanc lēgem temerāria turba procōrum.

- 575 Sēderat Hippomenēs cursūs spectātor inīquī
et “Petitur cuiquam per tanta perīcula coniūnx?”
dixerat, ac nimiōs iuvenum damnārat amōrēs.
Ut faciem et positō corpus vėlāmine vīdit,
quāle meum, vel quāle tuum, sī fēmina fiās,
580 obstipuit, tollēnsque manūs “Ignōscite,” dīxit,
“quōs modo culpāvi! Nōndum mihi praemia nōta
quae peterētis erant.” Laudandō concipit ignīs,
et nē quis iuvenum currat vėlōcius optat,
invidiāque timet. “Sed cūr certāminis huius
585 intemptāta mihi fortūna relinquitur?” inquit:
“audentīs deus ipse iuvat.” Dum tālia sēcum

573-587. “But suitor after suitor faces the test. Among the spectators on one occasion is Hippomenes. Before he sees Atalanta, he scornfully condemns the suitors. But, when he sees her, he asks their forgiveness, and resolves to try his own fate.”

573-574. *quidem* . . . *sed*: as in 8. 630-631. *fōrmae*, *beauty*; see note on *fōrmās*, 2. 78.

575-577. *Sēderat*: from *sīdō*, *had taken his seat*. *cursūs* = *certāminis cursūs* (cf. 560). Render by *race*. For its case see § 130. *inīquī*, *unequal*, or, *unfair*. *cuiquam*, *by any one at all*; see § 133. *Quisquam* (see Vocabulary) is used here because *Petit* . . . *coniūnx*? = *Num cuiquam* (or *cui*) *petitur per tanta perīcula coniūnx*? *nimiōs*: pred. acc., *as too great*. *iuvenum* = *procōrum* (574). *amōrēs*, *passion*. *Amor* often has a bad sense.

578-579. *Ut*, (*But*) *when*; see note on *quālem* . . . *sorōrum*, 2. 14. *positō* . . . *vėlāmine*: abl. abs., *with its robes laid aside*, or, *disrobed*. *positō* = *dēpositō*; see § 221. Ancient representations of this story show Atalanta running *nūda* before spectators. *quāle*, *lovely* as. *meum*: Venus is speaking.

tuum: Venus is addressing Adonis, famous for his beauty. See Introductory Note to this Selection. *sī fiās*, *were you to become*.

580-584. *tollēns* . . . *manūs*: he lifts his hands in a prayer to the suitors to forgive him for his condemnation of them. See note on *manibus* . . . *supinis*, 8. 681. *quae peterētis*: the subj. is due to a fusion of (1) *nōndum* . . . *nōta quae petēbātis erant praemia*, and (2) *nōndum mihi nōtum fuit (nōndum cognōveram) quae praemia peterētis*. In (2) *peterētis* is subj. in a dependent question. *Laudandō*: cf. *timendō*, 2. 91, with note. *concipit ignīs*: as in 7. 9. *nē* . . . *vėlōcius* depends both on *optat* and on *timet* (584). The clause gives, word for word, Hippomenes's prayer: it is thus at once O. O. and O.R. *vėlōcius*: sc. *quam Atalanta*. *invidiā* = *propter invidiam*, *because of jealousy*.

585-587. *mihi*: see § 133. Join both with *intemptāta* and with *relinquitur*, esp. with the former. *audentīs* . . . *iuvat*: a famous utterance, found in varying forms. Cf. x. 284, *Audentis Fortūna iuvat*, and our proverbs ‘Fortune favors the brave,’ ‘Nothing

exigit Hippomenēs, passū volat ālite virgō.
 Quae quamquam Scythicā nōn sētius ire sagittā
 Āōniō visa est iuvenī, tamen ille decōrem
 mīrātur magis, et cursus facit ille decōrem.
 Aura refert ablāta citis tālāria plantis,
 tergaque iactantur crīnēs per eburnea, quaeque
 poplitibus suberant pictō genuālia limbō,
 inque puellārī corpus candōre rubōrem
 trāxerat, haud aliter quam cum super ātria vēlum

590

595

ventured, nothing won.' **Dum** tālia . . . **exigit**, *While he was weighing the matter thus*. See note on *Dum* . . . *mīrātur*, 2. 111, and cf. *Dum* . . . *mīrantur*, *dum dēflent*, 8. 698. *ālite virgō*: good juxtaposition (§ 240).

588-599. "Though Hippomenes marvels at the speed of Atalanta, he marvels yet more at her beauty (588-596). As he ponders, the race ends, with Atalanta as victor; the suitors are put to death."

588. *Quae quamquam*: see note on *quae* . . . *ubi*, 1. 337. *Scythicā* . . . *sagittā*: the ancients often testify to the skill of the Scythians as bowmen. *nōn sētius* here = *not less swiftly*. *sagittā*: for case see note on *illō* . . . *illā*, 1. 322-323. For the position see notes on *suīs*, 2. 208, and on *ambōbus*, 2. 225.

589-590. *Āōniō*: Hippomenes came from Onchestus, in Boeōtia; cf. *mihī* . . . *Onchestius*, 605. *tamen* . . . *magis*: the clause *Quae* . . . *iuvenī* (588-589) implies a thought that does not find expression, ('so that he fears the outcome of a race with Atalanta'). Hence *tamen* . . . *magis* = 'he admires her beauty even more than he fears the outcome of the race.' See note on *tamen*, 1. 407, at the end. *et* . . . *decōrem*, and *beautiful indeed she was as the result of that running*. For the repetition of *ille decōrem* see notes on *superesse*, etc., 1. 325, on *mollīta*, 1. 402, and on *stābat* . . . *stābat*,

2. 28-29. *cursus* implies both (1) *her running* and (2) *her speed*.

591-595. Verses 591-596 all explain *cursus* . . . *decōrem*, 590. *Aura refert*, etc., = *Aura enim refert*, etc.; cf. note on *purpureā* . . . *smaragdīs*, 2. 23-24. *refert ablāta* = *aufert et refert*, *sweeps back and to the side*. Cf. *abditā tēxit*, 8. 718, with note. *tālāria*, *ankle-bands*, i.e. ribbons, or streamers, bound around Atalanta's ankles. *plantis*: see § 152. *tergaque*: for the *e* in *-que* see note on *īnspirāre*, 1. 334. *quae* . . . *genuālia* = *genuālia quae*. For incorporation of the antecedent see note on *quibus* . . . *omnīs*, 1. 342. *quae* . . . *limbō* is one of the subjects of *iactantur*, 592. *poplitibus*: see § 138. *pictō* . . . *limbō*: abl. of characteristic, *with bright-hued borders*, or, *bright-bordered*; see note on *praestantī corpore*, i. 71. *in*, *in the midst of*. For *-que* with *in* see note on *per sēque*, 8. 680. *candōre rubōrem*: juxtaposition (§ 240). *rubōrem trāxerat*: cf. *nigrum trāxisse colōrem*, 2. 236, with note on *trāxisse*. *Render in* . . . *trāxerat* by *over her fair white girlish body a flush had come*. For Ovid's love of colors see note on *repercussō* . . . *Phoebō*, 2. 110, at the end. *haud aliter quam* = *sicut*. *ātria* . . . *candida* (596): we should say 'marble halls.' Ovid is thinking of the marble pavements so common in palaces at Rome. Cf. *adoperta* . . . *marmore tellūs*, 8. 701, with note. *vēlum*, *awning*, or, *curtain*. The

candida purpureum simulātās inficit umbrās.

Dum notat haec hospes, dēcurſa novīssima mēta est,
et tegitur fēstā victrīx Atalanta corōnā.

Dant gemitum victī, penduntque ex foedere poenās.

- 600 Nōn tamen ēventū iuvenis dēterritus hōrum
cōnstitit in mediō, vultūque in virgine fīxō
“Quid facilem titulum superandō quaeris inertīs?
Mēcum cōnfer!” ait. “Seu mē fortūna potentem
fēcerit, ā tantō nōn indignābere vincī,
605 namque mihī genitor Megareus Onchestius, illi
est Neptūnus avus, pronepōs ego rēgis aquārum,

Romans were thoroughly familiar with the use of awnings, hangings, etc. Awnings were often swung between the columns that supported the open roof of the atrium. They were swung over theaters, and over parts, at least, of amphitheaters. Of course such *vēla* did not belong to Atalanta's times.

596. candida purpureum: juxtaposition. Note again Ovid's love of colors; see notes on *candore ruborem*, 594, and on *ruborem traxerat*, 594-595. **simulātās:** lit., 'counterfeit'; freely, *artificial*, or, *borrowed*. **inficit umbrās:** lit., 'stains the shadows,' a daring expression, resulting from a fusion of (1) *inficit umbrās* (instr. abl.), and (2) (*ātrīus*) *umbrās inducit* (see note on *inducere*, 2.307). The awnings in the atria were very often gaily colored. Render *cum . . . umbrās by when over the white atrium the crimson curtain dyes the artificial shadows*.

597-599. Dum notat: see note on *Dum . . . mirātur*, 2.111. **dēcurſa . . . est:** freely, *the last goal has been reached*. Ovid has, daringly, fused (1) *novīssima mēta circumflexa est* ('has been rounded'), and (2) *novīssima pars cursūs dēcurſa est. fēstā . . . corōnā:* for the word-order see § 242. **Dant . . . victī:** in this particular contest many suitors, evidently, ran against Ata-

lanta. **pendunt . . . poenās:** cf. *luet . . . poenās*, 8.689, with note. **foedere:** cf. *lēx*, 572, *condiciōne*, 569.

600-608. "Wholly undismayed, Hippomenes challenges Atalanta to a race."

600-602. ēventū, *experience*; properly, 'the outcome' of their efforts. **cōnstitit:** from *cōnsistō*; sc. *sē* (§ 151). **titulum,** *glory*, or, *distinction*. **superandō . . . inertis** = *prose superandis inertibus. inertis, laggards*, or, *slow-pokes*. Hippomenes is using a world-old device, in thus trying to upset his competitor by a taunt.

603-604. cōnfer (sc. *tē*; see § 151), *match yourself*; properly, 'set yourself side by side,' etc. Cf. x. 734-735, *sē . . . virō vir contulit*, *he matched himself with him, man (with) to man*. **Seu** is balanced by *seu*, 607. **Render,** however, by *If. potentem, supreme*, or, *victor*. **ā tantō . . . vincī:** for the thought cf. *clādem . . . levāre*, 2.281, with note. **tantō** = 'one so great (as I)'; freely, *so worthy a foe*. **vincī:** inf. in O. O. with *indignābere*, which = *dwell with anger (regret) on the thought that*. Cf. the use of *gaudeō* with inf. (see note on *flagellārī gemitū*, 3.94).

606-607. ego: sc. *sum*. The ellipsis of *sum* and *es* is much less common than that of *est* and *sunt* (see § 245).

nec virtūs citrā genus est; seu vincar, habēbis
 Hippomenē victō magnum et memorābile nōmen."
 Tālia dicentem molli Schoenēia vultū
 aspicit, et dubitat superārī an vincere mālīt,
 atque ita "Quis deus hunc fōrmōsis" inquit "inīcus
 perdere vult, cāraeque iubet discrīmine vītāe
 coniugium petere hoc? Nōn sum mē iūdice tantī!
 Nec fōrmā tangor (poteram tamen hāc quoque tangī),
 sed quod adhūc puer est: nōn mē movet ipse, sed aetās.
 Quid quod inest virtūs et mēns interrīta lētī?
 Quid quod ab aequoreā numerātur orīgine quārtus?
 Quid quod amat, tantīque putat cōnūbia nostra
 ut pereat, sī mē fors illi dūra negārit?

virtūs, my own manly prowess. citrā . . . est: freely, fall short of.

608. Hippomenē victō = quod Hippomenem viceris, through the conquest of Hippomenes. Cf. note on cinctās . . . vestīs, 1. 382. Hippomenē victō, abl. abs., looks on something as an accomplished fact; but *superandis inertibus*, the prose equivalent of *superandō . . . inertis*, 602, looks forward to something as yet to be done. This is a standing difference between pf. pass. part. and gerundive. Ovid had in mind Aeneas's words, as Aeneas thought of killing Helen, ii. 583-584, *etsi nullum memorabile nomen femineā in poenā est nec habet victōria laudem*. For another reminiscence of Vergil see note on *solitō fōrmōsior*, 7. 84.

609-622. "Atalanta is much distressed by Hippomenes's challenge. 'Some divine foe of beauty is spurring him on to seek wedlock with me,' she cries. 'I am not worth the risk. His beauty, his youth, his manhood, his high lineage all alike stir my heart. Stranger, shun the test; seek not to win me as your bride.'"

609-613. Tālia dicentem = *Dum tālia dicit*. Quis: here an adj.; see note on *Quis*, 1. 358. hunc fōrmōsis: the juxtaposition (§ 239, 1) makes *hunc*

= *hunc tam fōrmōsum*. -que: for the *e* see note on *īnspirāre*, 1. 334. discrīmine, danger (to) or, risk (of). vītāe: see § 130, and Note. coniugium . . . hoc, marriage with me. hoc = an obj. gen.; cf. *mea grātia*, 2. 293, with note on *mea*. For *hic* = *meus* see note on *hōs*, 2. 62. Nōn sum . . . tantī, I am not worth so high a price. tantī is gen. of indefinite valuation. See A. 417; B. 203, 3; Bu. 424; D. 341, and Note; G. 379, 380; H. 448, and 1; H. B. 356, 1. mē iūdice: abl. abs., though I am myself the referee, i.e. even in my own judgment.

614-615. Nec = *Et tamen nōn*. fōrmā recalls *fōrmōsis*, 611. poteram, I could (the very moment I saw him) have been deeply moved. aetās: as in 7. 26.

616-619. Quid quod (616, 617, 618): as in 7. 62; see note there. virtūs: as in 607. lētī: gen. with *interrīta*; see § 128. aequoreā . . . orīgine quārtus, fourth (in the line of descent) from the god of the sea. See 605-606. tantī: see note on *Nōn sum . . . tantī*, 613. cōnūbia nostra: cf. *coniugium . . . hoc*, 613, with note. ut pereat: result clause. Render by, that he is willing to die.

- 620 Dum licet, hospes, abī, thalamōsque relinque cruentōs!
 Coniugium crūdēle meum est: tibi nūbere nulla
 nōlet, et optārī potes ā sapiente puellā.
 Cūr tamen est mihi cūra tuī, tot iam ante perēmtis?
 Viderit! Intereat, quoniam tot caede procōrum
 625 admonitus nōn est, agiturque in taedia vītae!
 Occidet hic igitur, voluit quia vīvere mēcum,
 indignamque necem pretium patiētur amōris?
 Nōn erit invidiae victōria nostra ferendae.
 Sed nōn culpa mea est. Utinam dēsistere vellēs,
 630 aut, quoniam es dēmēns, utinam vėlōcior essēs!
 Ā! Quam virgineus puerilī vultus in ōre est!
 Ā! Miser Hippomenē, nōllem tibi vīsa fuissem!

620-621. *hospes*: in 611-619 Atalanta talked about Hippomenes. Now, with fast rising emotion, she talks to him (620-623). *tibi*: adverbs. asyndeton; see note on *quālem* . . . *sorōrum*, 2. 14. The emphasis, however, is on *nūlla*, which here = *nūlla altera*.

623. *cūra tuī*: see § 130, and Note. *tuī* = *dē tē*. Contrast *Cūra deum*, 8. 724, with note. *tot* . . . *perēmtis*: abl. abs., though so many have been destroyed (without causing me concern), i.e. though I gave no heed to the deaths of the others.—With 622-637 compare Medea's soliloquy, 7. 11-71. See also notes on 7. 66-71, at the end.

624-637. "‘Let him die,’ cries Atalanta: ‘his death will mean no more to me than the deaths of all those others I outran (623-625). But, if I let him die, my victory will bring me endless reproach (626-628). But I am not to blame! Would that you were swifter of foot, or that you had never seen my face!’"

624-627. *Viderit*, Let him see (to the outcome of the race), i.e. ‘Let him look out for himself.’ For tense see notes on *fuertint*, iii. 453, and on *fuertit* . . . *secūta*, vi. 62. In 624-628 Atalanta is again talking about Hippomenes. See note on *hospes*, 620.

agiturque, but is goaded. For -*que* see note on 1. 330. *quia*, (merely) because. *indignam* (sc. *eō*), unworthy of him; we say, rather, ‘undeserved.’

628-630. *Nōn* . . . *ferendae*, My victory will be attended by unbearable odium; *invidiae* . . . *ferendae* is gen. of char. in the predicate. Here, as often, *invidia* denotes the condemnation voiced by envy (envious persons). *Utinam* . . . *vellēs* . . . *utinam* . . . *essēs*!: see note on *Utinam* . . . *liceret* . . . !, 2. 51.

631. *quam*, how; join closely with *virgineus*. *virgineus*, girlish; cf. *puellārī*, 594. Note juxtaposition (§ 240) in *virgineus puerilī*. Merciless toward suitors, Atalanta is tender-hearted toward *puellae*. Hippomenes seems to her so lovely, so like a beautiful girl, that she cannot bear the thought of his death.

632. *Miser Hippomenē*: see notes on *hospes*, 620, and on *Viderit*!, 624. *nōllem tibi vīsa fuissem*!, would to heaven I had never been seen by you! Since the whole expression = *utinam tibi numquam vīsa essem*, *nōllem* is itself put into the subjunctive. Cf. *mālet* . . . *tetigisse*, 2. 182, with note.

Vivere dignus erās. Quod sī fēlicior essem;
nec mihi coniugium fāta importūna negārent,
ūnus erās cum quō sociāre cubilia vellem.”

635

Dixerat, utque rudis primāque cupīdine tācta,
quid facit ignōrāns amat, et nōn sentit amōrem.

Iam solitōs poseunt cursūs populusque paterque,
cum mē sollicitā prōlēs Neptūnia vōce

invocat Hippomenēs “Cytherēa”que “comprecor ausīs 640
adsit” ait “nostris, et quōs dedit adiuvet ignīs!”

Dētulit aura precēs ad mē nōn invida blandās,
mōtaque sum, fateor, nec opis mora longa dabātur.

Est ager, indigenae Tamasēnum nōmine dīcunt,
tellūris Cypriae pars optima, quam mihi prīscī

645

633-635. Vivere dignus: see note on *negārī dignus es*, 2. 42-43. *Vivere* = *Vivere enim*; see note on *Aura refert*, 591. **Quod sī:** as in 2. 293. *cum quō . . . vellem:* result clause. For the constr. see again note on *negārī dignus es*, 2. 42-43; *ūnus* here = *dignus* or *sōlus dignus*. *sociāre*, share.

636-637. ut, since; sc. *est. rudis*, untrained, or, unskilled. Sc. *cupidinis* (§ 126), out of *cupidine*. **quid facit:** indic. in a dependent question, a construction very much less common than the subj. in such a question. The indic. is esp. striking here, because *quod facit*, a simple rel. clause, in which the indic. would have been the only possible construction, would have been both natural and metrical. *nōn sentit amōrem*, is not conscious of her passion.

638-651. “By this time Atalanta’s father and the spectators were clamoring for the race between Atalanta and Hippomenes. Hippomenes appealed to me, source of his passion, for help. I gave him three golden apples which, it chanced, I had just plucked from my domain in Cyprus. I also taught him how to use them.”

638-641. cursūs, races. Cf. *cursūs*, 575. *cum . . . invocat:* a *cum-inversum*

clause; see note on *cum . . . imperat*, 3. 3-4. There is no hint in Ovid that any of the unsuccessful suitors had appealed to Venus. Cf. *ante Iovem supplex per vōta precātus*, ix. 624, with note on *ante*. *prōlēs Neptūnia:* see 605-606, 617. *-que:* joins *ait* to *invocat*; see note on *-que*, 2. 33. *comprecor* may be (1) parenthetical: in that event *adsit* and *adiuvet* are examples of the subj. of prayer; or (2) we may explain *comprecor . . . adsit . . . adiuvet* as we explained *det . . . rogat*, 1. 386. See notes there, and note on *et . . . auferat*, 8. 708-709.

642-643. nōn invida, ungrudging, or, kindly, gracious. mōta . . . sum implies ‘and I was eager to help him.’ **fateor:** parenthetical; cf. *Cōnfiteor*, 2. 52. **nec = et tamen nōn;** *nec . . . dabātur* thus = ‘and yet but little time was granted in which to help.’ **opis mora, delaying of help, or, delay with respect to help.** See § 130. **dabātur:** for the short *a* in the first syllable see notes on *dabat*, 3. 88, 6. 231.

644-645. Est . . . dīcunt: parataxis; § 249. *indigenae:* a noun, the natives. *Cypriae:* for Cyprus as a favorite haunt of Venus see i. 691-694. *prīscī* = an adv., long, or, long ago. See § 213.

sacrāvēre senēs templisque accēdere dōtem
 hanc iussēre meīs; mediō nitet arbor in arvō,
 fulva comās, fulvō rāmīs crepitantibus aurō.
 Hinc tria forte meā veniēns dēcerpta ferēbam
 650 aurea pōma manū, nūllique videnda nisi ipsī
 Hippomenēn adiī, docuīque quis ūsus in illīs.
 Signa tubae dederant, cum carcere prōnus uterque
 ēmicat, et summam celerī pede libat harēnam:
 posse putēs illōs siccō freta rādere passū,
 655 et segetis cānae stantīs percurrere aristās.
 Adiciunt animōs iuvenī clāmorque favorque

646-648. *sacrāvēre*: § 115. *templis* . . . *accēdere*, be added to the temple. Cf. *accessēre*, 8. 678. For case of *templis* see § 134 or § 138. For other constructions with *accēdere*, be added to, see note on *accessit ad*, 3. 72. *dōtem*: pred. acc., as endowment. *comās*: see § 147.

649-651. *Hinc*: join with *veniēns*. *tria*: see note on *Ter*, 2. 270. *forte*: often best translated by a parenthetical clause, as *it chanced*, or, *it so happened*. *dēcerpta* = *quae dēcerperam*. *nūllī* . . . *ipsī*: see § 133. *ipsī* = *ei* = *Hippomenē*. *quis* . . . *in illis*: sc. *sit*, in a dependent question. For ellipsis of the subj. see note on *virīs*, i. 517. *quis*: adj., as in 611.

652-668. "The race begins. The spectators, favoring Hippomenes, cheer him on. Atalanta might easily have left him far behind, but she loiters, gazing eagerly at his face. Feeling the strain of the race while the goal is yet far away, Hippomenes flings one of the golden apples. While Atalanta stops to pick it up, he passes her."

652-655. *cum* . . . *ēmicat* . . . *libat*: a *cum-inversum* clause; see note on *cum* . . . *imperat*, 3. 3-4. In prose we might have *cum signa tubae dissident*, *carcere*, etc. *carcere*, barrier, or, starting-place. Ovid describes the start as he might describe the start of a chariot race. Cf. v. 145, *ruunt*

. . . *effūsī carcere currūs*. *prōnus*, bent far forward. In x. 586 Vergil describes a man who is driving a chariot as *prōnus pendēns in verbera*, i.e. as bent far forward over the front of the chariot as he lashes his steeds. Cf. also *prōnus* in 1. 376, said of a worshiper. *uterque*: for the gender cf. *prōcumbit uterque prōnus humī*, 1. 375-376, with note on *uterque*. *summam*, the surface of. Cf. *corpora summa*, 2. 235, with note on *summa*. *libat*, barely touches, or, passes lightly over. *putēs*, one would think; potential subj. in present time. See notes on *putārēs*, 7. 82, and on *crēdas*, viii. 691. Ovid writes as if he were actually witnessing what he is describing. *siccō* . . . *passū*: i.e. without wetting their feet. *cānae*: as grain ripens, the color of leaves and tassels changes from green to yellow, and then to a creamy white. *percurrere aristās*: since *segetis* . . . *aristās* balances *siccō* . . . *passū*, the sense must be *skim over* (*without making them bend*). Sc., then, *sine tactū*, or the like. In these verses Ovid had in mind what Vergil said in vii. 808-811 of Camilla. For another reminiscence of Vergil see note on 608, at the end.

656-659. *Adiciunt animōs*: cf. *clāmōribus augent adiciuntque animōs*, 7. 120-121, with notes. *iuvenī*: see § 131. *iuvenis* would have been metri-

verbaque dīcentum "Nunc, nunc incumbere tempus,
Hippomenē! Properā! Nunc vīribus ūtere tōtīs!
Pelle moram! Vincēs." Dubium Megarēius hērōs
gaudeat an virgō magis hīs Schoenēia dictīs.

660

Ō quotiēns, cum iam posset trānsire, morāta est,
spectātōsque diū vultūs invīta reliquit!

Āridus ē lassō veniēbat anhelitus ōre,
mētaque erat longē: tum dēnique dē tribus ūnum
fētibus arboreis prōlēs Neptūnia mīsit.

665

Obstipuit virgō, nitidīque cupīdine pōmī
dēclinat cursūs, aurumque volūbile tollit.

Praeterit Hippomenēs: resonant spectācula plausū!

Illa moram celerī cessātaque tempora cursū

corrigit, atque iterum iuvenem post terga relinquit.

670

Et rūsus pōmī iactū remorāta secundī

cal. **dīcentum**, of those who cried again and again. The form is more convenient, metrically, than the normal form, *dicentium*, would be. **incumbere**: sc. *tē cursū*; see § 151. Study *incumbō* in Vocabulary. **Properā . . . ūtere . . . Pelle . . . vincēs**: more effective, because more emotional, than *Sī . . . properāris . . . , ūsus eris . . . , pepuleris . . . , vincēs* would be. **Dubium**: sc. *est*. **Megarēius hērōs**, *Megareus's hero son*.

661-665. quotiēns: exclamatory, how often! **cum**, although. **spectātōs . . . diū** = *quōs diū spectāverat*. For the word *spectō* see note on *spectās . . . spectābere*, 3. 98. **invīta**: see § 213. **Āridus . . . anhelitus**: render by *Dry*, panting breath. **ōre**: sc. *Hippomenis*. **-que, and yet**. See note on *-que*, 1. 330. **longē**: Ovid might have said *longinqua*. But both in prose and in verse there are many examples of adv. with *sum*, survivals from the time when *sum* always meant 'exist,' 'live,' and so was always used with an adv., not with a pred. adjective. See note on *Haud temerē est vīsum*, ix. 375. **fētibus arboreis**, children of the tree, the

apples (644-651). In 4. 125, 161 *fētūs* is used of mulberries. Cf. the personification in *comae, foliage*, properly, 'tresses.'

668. spectācula: here the seats of the spectators.

669-680. "Atalanta soon overtakes and passes Hippomenes. He then throws the second apple, with the same result. Then, with a prayer to me to help him, he flings the third apple, with all his might, to the side. I made Atalanta seek it, and I made it heavier. So Hippomenes won the race, and gained Atalanta as his bride."

669. celerī . . . cursū, by a burst of speed. See § 214. **cessāta . . . tempora**, times of inaction, or, times of loitering. See note on *cessant*, 2. 279. **cessāta** is a transferred epithet; see § 212. It is, also, a deponent part. of *cessō*. Similar deponent participles of intr. verbs are *adultus*, 'full grown,' from *adolēscō*, and *concrētus*, 'grown together,' 'tangled,' from *concrēscō*.

670. corrigit, makes amends for. For position see § 232.

671-672. remorāta: true pass. part., delayed. See notes on *comitātus*, 1. 312, and on *comitāte*, 8. 692.

cōnsequitur trānsitque virum. Pars ultima cursū
 restābat: "Nunc" inquit "ades, dea mūneris auctor!"
 inque latus campī, quō tardius illa rediret,
 675 iēcit ab obliquō nitidum iuvenālīter aurum.
 An peteret virgō vīsa est dubitāre: coēgī
 tollere, et adiēcī sublātō pondera mālō,
 impediūque oneris pariter gravitāte morāque,
 nēve meus sermō cursū sit tardior ipsō,
 680 praeterita est virgō: dūxit sua praemia victor!

672. *ultima*, only the last.

673-675. *ades* (*mihī*), stand by (*me*), or, aid (*me*). *Adsum* was often used of standing by one in court, then of aiding in general. For Hippomenes's appeal here see note on *cum invocat*, 640. *inque*: see note on *per sēque*, 8. 680. *quō*, in order that. Cf. *quō* . . . *dubitēs*, 2. 44, with note on *quō*. *rediret*: i.e. from pursuing the apple. *ab obliquō*, sidewise, away from the straight line of the race. Ovid might have written *in oblicum*; cf. *in oblicum*, 2. 130, with note.

676-680. *An peteret* . . . *dubitāre*: for the single dependent question, introduced by *an*, cf. *haeret an haec sit*, 4. 132, with note on *haeret an*. *peteret*: see note on *quā* . . . *flectat*, 2. 169. *coēgī*: see note on *quālem* . . . *sorōrum*, 2. 14. In prose *ego* would, doubtless, have been written. See note on *Nitor*, 2. 72. *tollere*: as subject sc. *eam*; see note on *inspirāre*, 1. 334. *sublātō* = *postquam sublātum* est, or *postquam id sustulit*. *mālō*: see § 138. *impediī*: sc. *eam*. *nēve* . . . *virgō*: the *nē*-clause is, of course, not

the purpose of *praeterita* . . . *virgō*. It expresses, rather, Ovid's purpose in making the statements in 680. The sense is, 'and that my story shall not be . . . (I will finish my tale at once), the maid,' etc. So, in English, 'Not to weary you, he won the race,' means, 'Not to weary you, (I will say in brief), he won,' etc. Cf. note on *Quō* . . . *minus dubitēs*, 8. 620. Ovid has a habit of finishing his stories—or divisions of his stories—in a few rapid sentences; compare 1. 414-415, 7. 72-73, 7. 155-158. Such brevity is in sharp contrast to his general tendency to dwell, in leisurely fashion, on details. *cursū*: for case and position see note on *illō* . . . *illā*, 1. 322-323. *sua*, his proper; cf. similar uses of *suus* in 1. 401, 2. 186, 2. 224.—Hippomenes and Atalanta forgot to show due gratitude to Venus. To punish them, she made them offend Cybele (§§ 309, 311). That goddess transformed them into a lion and a lioness, and yoked them to her car. For Cybele and her lions see iii. 111-113, with notes.

LIBER ŪNDECIMUS

Nec satis hoc Bacchō est! Ipsōs quoque dēserit agrōs, 85
 cumque chorō meliōre suī vīnēta Timōlī
 Pactōlonque petit, quamvis nōn aureus illō
 tempore nec cārīs erat invidiōsus harēnīs.
 Hunc adsuēta cohors Satyrī Bacchaeque frequentant.
 At Silēnus abest: titubantem annisque merōque 90
 rūricolae cēpēre Phryges, vīctumque corōnīs
 ad rēgem dūxēre Midān, cui Thrācius Orpheus
 orgia trādiderat cum Cecropiō Eumolpō.
 Quī simul agnōvit socium comitemque sacrōrum,

SELECTION XII The Story of Midas

Metamorphoses 11. 85-145

On this Selection see § 391, and Gayley (§ 362), pages 110-111, 152, 157-158, and §§ 85-86, 113, on pages 498, 507.

85-99. Bacchus goes from Thrace to Lydia, attended by all the Satyrs, save Silenus. The Phrygians bring Silenus, bound, to King Midas, who treats him kindly and restores him to Bacchus.

85-86. *hoc*: the punishment inflicted by Bacchus on the Thracian Bacchantes, who had killed Orpheus (§ 391). *agrōs*: sc. *Thrāciae*. *meliōre*, *kindlier*. *suī*, *his beloved*.

87-88. *Pactōlon*: for form see § 106. *quamvis . . . erat*: for *quamvis* with the indic. see note on *quamvis . . . erās . . . tenēbant*, 2. 177. In the best prose *quamvis* grants something for the sake of argument (not because it is true); *quamquam* and *cum* = 'though, in fact.' Both here and in 2. 177 Cicero would have used *quamquam* with the indic., or *cum* with the subjunc-

tive. For an example in Vergil of *quamvis* with indic. see v. 542.

89-90. *Hunc . . . frequentant*, *crowd about him*. *adsuēta*, *usual*; lit., 'accustomed (to Bacchus).' *abest* is explained by *titubantem . . . Eumolpō*, 90-93, which = *titubantem enim*, etc. While *ebrius*, Silenus strayed far away from Bacchus to Phrygia, the land of Midas.

91-93. *vīctum . . . corōnīs*: a sign of high revelry. The Romans wore garlands at carouses, not at orderly dinners. *dūxēre*: for form see § 115. *orgia*: esp. used of the rites of Bacchus. *trādiderat*, *had delivered, as teacher to pupil*. *cum*, *as well as to*. *Cecropiō Eumolpō*: for scansion see § 293.

94. *Quī = Midās*. For *Quī simul (alque)* see note on *quae . . . ubi*, 1. 337. *agnōvit*: this Midas could easily do because he had been trained by Orpheus in the rites of Bacchus (92-93). *socium . . . sacrōrum*: cf. *mortis . . . comes*, 3. 58-59. Silenus was Midas's *socius comesque sacrōrum*, as well as Bacchus's.

- 95 hospitis adventū fēstum genīaliter ēgit
per bis quīnque diēs et iūctās ōrdine noctīs.
Et iam stellārum sublīme coēgerat agmen
Lūcifer ūndecimus, Lȳdōs cum laetus in agrōs
rēx venit et iuvenī Silēnum reddit alumnō.
- 100 Huic deus optandī grātum, sed inūtile, fēcīt
mūneris arbitrium, gaudēns altōre receptō.
Ille, male ūsūrus dōnīs, ait, "Effice quicquid
corpore contigerō fulvum vertātur in aurum."
Adnuit optātīs, nocitūraque mūnera solvit
- 105 Liber, et indoluit quod nōn meliōra petisset.
Laetus abīt gaudetque malō Berecynthius hērōs,
pollicitīque fidem tangendō singula temptat,
vixque sibī crēdēns nōn altā fronde virentem
ilice dētrāxit virgam: virga aurea facta est.

95-96. *fēstum*: here a noun, = *diem fēstum*; *fēstum agere* = 'make holiday.' *bis quīnque*: take with *noctīs* also. *ōrdine*: modal abl. (§ 158), *in ordered array*, or, *in sequence*, or, *consecutively*.

97. *stellārum . . . coēgerat agmen*: i.e. had led (driven) away the stars. *Cōgere agmen* is a military expression, 'close up the ranks,' 'bring up the rear,' used of keeping an army together, to lead it away without loss of a man. Cf. *stellae, quārum agmina cōgit Lūcifer*, 2. 114-115, with notes. *sublīme*, *on high*; see § 213.

98-99. *ūndecimus*: here the *elevēnth*; the festival had lasted ten full days (95-96). *cum . . . venit*: a *cum-inversum* clause; see note on *cum . . . imperat*, 3. 3-4. *iuveni*: i.e. ever youthful, as more than human. *alumnō* (*eius*): Bacchus.

100-126. Bacchus, grateful, gives Midas the right to ask for any gift he wishes; he will surely have his wish granted. Midas asks that whatever he touches shall change to gold. His wish is granted.

100-101. *Huic* = *Midae*. *optandī* . . . *mūneris arbitrium*, the *privilege*

to choose, at will, a gift. *inūtile* fore-shadows the outcome of the story; see notes on *hominī*, 3. 136, and on *nēquiquam*, 10. 3. Vergil is very fond of anticipating an unfavorable outcome. *gaudēns . . . receptō*, *joying in the recovery of*. For the force given to the part. see § 214. *altōre* balances *alumnō*, 99.

102-103. *male*, *wickedly*, or, *foolishly*; lit., 'badly,' 'ineffectively.' *Effice . . . vertātur*, *Make whatever I touch . . . turn itself*; see note on *fac condās*, 3. 13.

104. *optātīs*, *his prayers*; see § 216. 1. *mūnera solvit*, *paid over the (promised) gift*; this expression is modelled on *solvere pecūniam*, 'pay money,' 'settle a debt.'

105. *quod . . . petisset*: see note on *quod . . . habērent*, 6. 269-270.

106. *hērōs*: some accounts made Midas son of the goddess Cybele (§§ 309, 311), to whom Mt. Berecynthus, in Phrygia, was especially sacred.

107-108. *fidem*, *reliability*, or, *truth*; see § 202. *tangendō*: abl. of a gerund, with *singula* as its object. *sibī*, *his own eyes*. *nōn altā*: i.e. thin; see note on *nōn aliter quam*, 4. 122.

Tollit humō saxum: saxum quoque palluit aurō. 110
 Contigit et glæbam: contāctū glæba potentī
 massa fit. Ārentīs Cereris dēcerpsit aristās:
 aurea messis erat. Dēptum tenet arbore pōmum:
 Hesperidas dōnāsse putēs. Sī postibus altīs 115
 admōvit digitōs, postēs radiāre videntur.
 Ille etiam liquidīs palmās ubi lāverat undīs,
 unda fluēns palmīs Danaēn ēlūdere posset.
 Vix spēs ipse suās animō capit, aurea fingēns
 omnia. Gaudentī mēnsās posuēre ministrī
 exstrūctās dapibus nec tostae frūgis egentīs: 120
 tum vērō, sive ille suā Cereālia dextrā
 mūnera contigerat, Cereālia dōna rigēbant,

110. For the repetition in *saxum*: *saxum* see note on *magnum magnō*, 3. 60, and § 300.

111-112. *et, also. massa*: i.e. a mass of molten gold. *Ārentīs*, ripened. Ovid is thinking of grain (grass) that has been allowed to stand, and so has become ripe and dry. *Cereris . . . aristās*, ears of grain; cf. *Cereris . . . mūnere*, 10. 74, with note.

113. *pōmum*, fruit in general; for *pōmum*, 'mulberry,' see 4. 89, 4. 132, 4. 165.

114-115. *putēs*, one would think. We have here a potential subj. in present time; Ovid writes as if he were actually witnessing the transformation. For the potential subj. in past time see note on *vidērēs*, 6. 296. *Si . . . admōvit . . . videntur*: in generalizing cond. sentences, Latin often uses the same mood and tenses as in generalizing rel. clauses; see note on *advertī . . . spectantur*, 6. 180-181. *admōvit*, laid on. *videntur*: true passive. *radiāre videntur* = gleam before his very eyes. Cf. *aurātaque . . . videntur*, 8. 702, with notes.

117. *palmīs*: see § 152. *posset* is possit shifted to refer to the past; see note on *quis . . . dubitāret?*, 4. 704. Render *ēlūdere posset* by could have eajoled. Contrast *putēs*, 114.

118. *Vix . . . capit*: i.e. he hopes to effect more transformations than he can, at the moment, in imagination definitely picture to himself. Join *animō* both with *capit* and with *fingēns*. *aurea fingēns*, fancying (all things) golden.

119. *Gaudentī*: sc. *eī*; advers. asyndeton. Verses 119-126 = 'But, when his slaves set before him food and drink, food and drink too turned to gold.' *posuēre* = *apposuēre*; see § 221.

120. *nec . . . egentis*: litotes; see note on *nōn altā*, 108. *tostae frūgis*: bread; *tostae* is from *torreō*. Grain was roasted before grinding, to make it less tough and so more easily reducible to meal. Cf. *frūgēs . . . torrēre parant flammīs et frangere saxō*, i. 178-179, with notes on *torrēre* and on *saxō*.

121-122. *sive . . . rigēbant*: for mood and tenses see note on *Sī . . . videntur*, 114-115. For *sive . . . sive* see note on *sive . . . sive . . . sive*, 3. 46-47. *Cereālia . . . mūnera . . . Cereālia dōna*: cf. *Cereris . . . aristās*, 112, *Cereris . . . mūnere*, 10. 74, with notes. For the repetition see note on *magnum magnō*, 3. 60. *rigēbant*: cf. *dēriguit . . . malis*, 6. 303, said of the transformation of Niobe into a stone.

sive dapēs avidō convellere dente parābat,
lammina fulva dapēs, admōtō dente, premēbat.

125 Miscuerat pūrīs auctōrem mūneris undīs:
fūsile per rictūs aurum fluitāre vidērēs.

Attonitus novitāte malī, divesque miserque,
effugere optat opēs, et quae modo vōverat ōdit.

Cōpia nūlla famem relevat, sitis ārida guttur
130 ūrit, et invīsō meritis torquētur ab aurō,
ad caelumque manūs et splendida brachia tollēns,
"Dā veniam, Lēnae pater! peccāvimus," inquit,
"sed miserēre, precor, speciōsōque ēripe damnō."

123-124. sive . . . parābat, . . . premēbat: we have the impf. in both clauses, because the actions are thought of as going on at exactly the same time: 'even while he was seeking to eat . . . , it was turning into gold.' See note on *perāctum est*, 8. 619. *dapēs* . . . *dapēs*: accusative. *admōtō* . . . *premēbat*, when (=by the time that) he had applied his teeth, was mastering.

125-126. There is parataxis here (§ 249): if he had . . . , one would have seen. *pūrīs* . . . *undīs*: see § 136. *auctōrem mūneris*: a (would-be) humorous expression for *vinum* (§§ 369, 373, 375, 394), possible because *auctōrem mūneris* = *Bacchum*, which, in verse, can easily = *vinum* (§ 207). The ancients seldom drank wine without mixing it with water. The actual drinking is not set out in words. *vidērēs*: see note on *vidērēs*, 6. 296. Contrast *putēs*, 114.

127-145. In despair, Midas prays Bacchus to annul his gift. Bacchus, consenting, bids him go to the Pactolus, and wade through it to its source. Midas does so; and, in consequence, since that day the sands of the Pactolus have been golden.

127-128. *dives* . . . -que, at once rich and yet poor. *effugere optat*:

see § 177. *modo* = *nūper*. *vōverat* = *optārat*, had prayed for.

129-130. *Cōpia*: sc. *cibī*, 'food'; advers. asyndeton. *ārida*, causing dryness, parching; see § 212. *meritis*, deservedly; lit., 'having earned (the torment).' The object of *meritis* is, logically, in *torquētur ab aurō*. *torquētur*, is racked. *ab*: the gold is personified, viewed as a deliberate agent; cf. *scopulum, quī* . . . , *operitur ab aequore mōtō*, 4. 731-732, with note on *ab aequore*.

131. *ad caelumque*: the best writers, both in prose and in verse, were unwilling to join -que to a monosyllabic prep., because such a prep. was felt as forming one word with its noun. Cf. note on *nesciō quōque*, 6. 185. *splendida*: shining, i.e. now covered with gold; join with *manūs*, too.

132. *pater*: often a term of respect for a god.

133. *miserēre*: sc. *meī*; with *ēripe* sc. *mē*. *speciōsō*: i.e. to outward seeming so beautiful. In this scornful use the word came to have a sense akin to that of its English derivative 'specious.' In *speciōsō* . . . *damnō*, then, we have oxymoron; see note on *tacitō* . . . *murmure*, 6. 203. *damnō*: see § 152, or note on *silicī*, 1. 174.

Mīte deum nūmen: Bacchus peccāsse fatentem
 restituit, pactīque fidē data munera solvit. 135
 "Nēve male optātō maneās circumlitus aurō,
 vāde," ait, "ad magnīs vicīnum Sardibus amnem,
 perque iugum montis lābentibus obuius undīs
 carpe viam, dōnec veniās ad flūminis ortūs,
 spūmigerōque tuum fontī, quā plūrimus exit, 140
 subde caput, corpusque simul, simul ēlue crīmen."
 Rēx iussae succēdit aquae: vīs aurea tīnxit
 flūmen, et hūmānō dē corpore cessit in amnem.
 Nunc quoque iam veteris perceptō sēmine vēnae
 arva rigent aurō madidīs pallentia glaebīs. 145

134-135. Mite: sc. est. (sē) peccāsse fatentem, because he confessed that, etc.; see note on immeritam, 4. 670. pactī . . . fidē, by way of fulfillment of his pledge; fidē is instr. abl. with data. For fidē, used of what causes belief, see § 202; for pactum as noun cf. Pacta placent, 4. 91. solvit (ab eō), strips.

136. Verses 136-145 justify the note on splendida, 131. Nēve (1) joins ait, 137, with its object (the O. R.), to solvit, 135, and (2) introduces the negative purpose clause in 136. See notes on nēve, 4. 87, and on neu, 4. 716. male: as in 102. circumlitus: a fine word (smeared, or, daubed), esp. now that Midas realizes the foolishness of his request.

137. vicīnum: vicīnus, as adj., is construed with the dat., as noun, with the genitive. Inimicus is used in like ways. amnem: the Pactolus. For this word see note on 3. 79.

138. perque: an exception to the rule stated in note on ad caelumque, 131. obuius, freely, breasting; lit.,

'(set) in the way of.' See note on ferōx, 3. 68. Render 138 by breasting its waters as they glide over (or, through) the mountain ridge. Midas is to go up the Pactolus to its source.

140. plūrimus, in fullest volume; cf. altissimus, 3. 50, clārissimus, 4. 664, with notes.

142. iussae: transferred epithet (§ 212); see note on iussōs, 3. 105. vīs: as often, in bad sense, violence. tīnxit, dyed, or, stained.

144. iam . . . vēnae, having appropriated the seeds of the veins (of the metal) by this time ancient (i.e. that goes back so far in time). Ovid is trying, not altogether happily, to say, 'though all this happened so long ago, yet, even today,' etc. Cf. quis hoc crēdat, nisi sit prō teste vetustās?, 1. 400, with notes. For iam see note on Iam . . . iam, 3. 131. vēnae: coll. sing.; see § 187.

145. rigent . . . pallentia, are stiff and yellow. aurō . . . glaebīs: abl. abs., since their sods are drenched with gold.

VOCABULARY

This Vocabulary includes all the words that appear in the Selections from Vergil and the Selections from Ovid edited by Professor Knapp.

The Vocabulary and the Notes supplement each other. Idiomatic combinations are usually explained in the Notes. For the abbreviations employed see page 138.

Black-face type is used for the words or the expressions that are defined, and for the etymological matter which is given within square brackets. Definitions are given in ordinary type. Italics are used for explanatory matter. When a Latin word occurs in italics, in the explanatory matter, its vowel-quantities are marked.

Ā!, *interj.*, expressing sorrow or regret,
ah!, oh!, alas!

ā, **ab**, **abs**, *prep.* with *abl.*, properly denoting motion from a point, used (1) of space, from, away from, or on, in (in such phrases as **ā tergō**, in the rear, **ab utrāque parte**, on each side), (2) of time, from, after, (3) of separation, source, origin, lineage, cause, from, descended from, on account of, (4) of agency, by. As *prep.* prefix, away from, from.

abāctus: see **abigō**.

Abantiadēs, **-dae**, *m.*, a descendant of Abas, *i. e.* Perseus, great-grandson of Abas (a king of Argos).

Abaris, **-ris**, *m.*, Abaris, a Rutulian.

Abās, **Abantis**, *m.*, Abas. (1) A Trojan. (2) A Greek. (3) An Etruscan.

abditus: see **abdō**.

abdō, **-dere**, **-didī**, **-ditus** [**ab + dō**], *tr.*, put away, set aside, remove, hide, conceal.

abdūcō, **-ducere**, **-dūxī**, **-ductus** [**ab + dūcō**], *tr.*, lead away, remove; draw back.

abeō, **-ire**, **-ivī** or **-iī**, **-itum** [**ab + eō**], *intr.*, go away, from, or off, depart; retreat, escape.

abiēs, **-etis**, *f.*, fir-tree; fir-wood.

abigō, **-igere**, **-ēgī**, **-āctus** [**ab + agō**], *tr.*, drive away, remove, dispel.

abitus, **-tūs** [**abeō**], *m.*, egress, exit, outlet.

ablātus: see **auferō**.

abluō, **-luere**, **-luī**, **-lūtus** [**ab + 1. luō**], *tr.*, wash off or away; cleanse, purify.

abnegō, **-āre**, **-āvī**, **-ātus** [**ab + negō**], *tr.*, deny utterly; *intr.*, refuse.

abnuō, **-nuere**, **-nuī**, **-nūtus** [**ab + nuō**, *old verb*, *nod*], *tr.*, refuse, reject.

aboleō, **-olēre**, **-olēvī**, **-olitus**, *tr.*, efface, destroy, remove.

abreptus: see **abripio**.

abripio, **-ripere**, **-ripuī**, **-reptus** [**ab + rapiō**], *tr.*, hurry away, carry off by force; seize, lay hold on.

abrupō, **-rumpere**, **-rūpī**, **-ruptus** [**ab + rumpō**], *tr.*, break off, rend, sever. *Fig.*, destroy, set at naught, outrage, violate. **abruptus**, **-a**, **-um**, *pf. pass. part. as adj.*, steep, abrupt. As noun, **abruptum**, **-tī**, *n.*, abyss.

abruptum, **-tī**: see **abrupō**.

abruptus: see **abrupō**.

abs: see **ā**.

abscessus, **-sūs** [**abs + cēdō**], *m.*, departure, withdrawal.

abscindō, **-scindere**, **-scidī**, **-scissus** [**ab + scindō**], *tr.*, cut off; rend, sever.

abscissus: see **abscindō**.

abscondō, **-condere**, **-condī**, **-conditus** [**abs + condō**], *tr.*, put away, put aside; hide, conceal. *Fig.*, lose sight of, leave behind.

absēns: see **absum**.

absistō, **-sistere**, **-stitī**, — [**ab + sistō**], *intr.* (§ 151), withdraw or depart from. *Fig.*, cease, desist (*with inf.*).

abstineō, -tinēre, -tinuī, -tentus [abs + teneō], *tr.*, hold off, keep back, restrain; *intr.* (§ 151), restrain (*one's self*), forbear.

abstrūdō, -trūdere, -trūsi, -trūsus [abs + trūdō], *tr.*, push or thrust away. *Fig.*, hide, conceal.

abstulī: *see* auferō.

absum, abesse, āfui, — [ab + sum], *intr.*, be away or absent, be distant; be missing or wanting. **absēns**, **absentis**, *pres. part. as adj.*, absent, far away, distant.

absūmō, -sūmere, -sūmpsi, -sūmptus [ab + sūmō], *tr.*, take away. *Fig.*, remove, consume, devour; spend, waste; kill, destroy.

ac: *see* atque.

Acamās, -mantis, *m.*, Acamas, son of Theseus, one of the Greeks who hid in the Wooden Horse.

acanthus, -thī, *m.*, acanthus, a plant now called bear's-foot or bear's-breech; it grows in Southern Europe, Asia Minor, and India. Its leaf supplies forms much used in embroidery and in sculpture.

Acarnān, -nānis, *m.*, an Acarnanian, a dweller in Acarnania, a district of Greece, north of the Corinthian Gulf.

Acca, **Accae**, *f.*, Acca, a comrade of Camilla.

accēdō, -cēdere, -cessī, -cessum [ad + cēdō], *intr.*, go to, approach; be added (*to*); *tr.* (a poetic use), come to, approach, reach.

accelerō, -āre, -āvi, -ātum [ad + celerō], *intr.*, make haste, hasten.

accendō, -cendere, -cendī, -cēnsus [ad + candeō], *tr.*, kindle, set on fire. *Fig.*, inflame, fire, incense, arouse.

accēnsus: *see* accendō.

acceptus: *see* accipio.

accessus, -sūs [accēdō], *m.*, a going to, coming to, approach.

accidō, -cidere, -cidī, -cisus [ad + caedō], *tr.*, cut into, hew.

accinctus: *see* accingō.

accingō, -cingere, -cīnxi, -cīnctus [ad + cingō], *tr.*, gird on; arm, equip.

Fig., gird (*one's self*) for, get ready for, apply (*one's self*) to.

accipio, -cipere, -cēpi, -ceptus [ad + capiō], *tr.*, take to (*one's self*), take, receive. *Fig.*, welcome, greet, entertain; hear, note, regard, learn.

accipiter, -tris, *m.*, hawk.

accisus: *see* accidō.

accitus, -tūs [ad + cieō], *m.*, summons, call.

acclinis, -e, *adj.*, leaning on or against.

acclivis, -e [ad + clivus], *adj.*, sloping (*sharply*) upward, steep.

accolō, -colere, -colui, -cultus [ad + colō], *tr.*, dwell by, dwell near, dwell on.

accommodō, -āre, -āvi, -ātus [ad + commodō], adjust to a measure, fit; *cf.* modus], *tr.*, fit to; fasten to, gird to.

acommodus, -a, -um [ad + commodus, adjusted, fitted (*to*)], *adj.*, fitted for, adapted to, suitable to, suitable for.

accubō, -cubāre, -cubui, -cubitum [ad + cubō, *old verb*, lie], *intr.*, lie near, recline by; lie, recline.

accumbō, -cumbere, -cubui, -cubitum [ad + cumbō, *old verb*, lay], *intr.* (§ 151), lay (*one's self*) down; lie, recline.

accumulō, -āre, -āvi, -ātus [ad + cumulus], *tr.*, heap up, pile high. *Fig.*, pile high, honor.

accurrō, -currere, -curri or -cucurri, -cursum [ad + currō], *intr.*, run to, hasten to.

ācer, ācris, ācre, *adj.*, properly, sharp, pointed, in physical sense, but always used *fig.*, of persons, keen, valiant, gallant; fierce, violent; of horses, fiery, spirited; of things, bitter, galling.

acerbus, -a, -um, *adj.*, bitter (*to the taste*), harsh. *Fig.*, bitter, severe, cruel; painful, sorrowful.

acernus, -a, -um, *adj.*, made of maple, maple.

acerra, -rae, *f.*, box for incense, censer.

acervus, -vi, *m.*, heap, pile.

Acesta, -tae, *f.*, Acesta, a town in Sicily, later called Egesta, or Segesta.

Acestēs, -tae, m., Acestes, a king in Sicily, son of the river-god Criniscus and Egesta, or Segesta, a Trojan woman.

Achaemenidēs, -dae, m., Achaemenides, a Greek rescued by Aeneas from the land of the Cyclops.

Achāicus, -a, -um, adj., of Achaia (originally the name of a part of the Peloponnesus, Greece, but applied by the Romans to all Greece; hence) Grecian, Greek.

Achātēs, -tae, m., Achates, the trusty comrade of Aeneas.

Acherōn, -rontis, m., Acheron, a river of the underworld; the underworld.

Achillēs, -lis or -li, m., Achilles, son of Peleus, who was King of Phthia in Thessaly, and the nymph Thetis. He was chief champion of the Greeks before Troy.

Achillēūs, -a, -um, adj., belonging to Achilles, Achilles's.

Achivus, -a, -um, adj., Grecian, Greek. As noun, **Achivī, -vōrum, pl. m.,** the Greeks.

Acidalia, -ae, f., Acidalia, a name of Venus, derived from the Fōns Acidalius, in Boeōtia, Greece, a haunt of Venus and the Graces.

aciēs, -ēī, f., a sharp edge (of a weapon), a weapon, esp. a sword. Fig., line of battle, armed host (thought of as a sword), battle; keenness of vision, sight; the organ of vision, the pupil of the eye, the eye.

Acragās, -gantis, m., Acragas, a city in Sicily, commonly called Agrigentum, modern Girgenti.

Ācrisiōnēūs, -a, -um, adj., Argive, Greek (properly, pertaining to Acrisius, the father of Danaë, and King of Argos).

ācritēr [ācer], adv., spiritedly, eagerly.

acta, actae, f., seashore, beach, strand.

Actius, -a, -um, adj., of or belonging to Actium (a headland of Epirus, Greece), Actian.

1. **actus: see agō.**

2. **actus, actūs [agō], m.,** properly, driving; vigorous motion, impulse, force.

acūmen, -minis [acuō], n., a point; head of a javelin.

acuō, acuere, acui, acūtus, tr., sharpen. Fig., whet, kindle, arouse. **acūtus, -a, -um, pf. pass. part. as adj.,** sharpened, pointed.

acus, acūs, c., needle.

acūtus: see acuō.

ad, prep., with acc., properly denoting motion toward, used (1) of motion, to, toward, against, (2) with idea of motion partly or wholly lost, over against, by, at, near, among, (3) in modal relations, according to, by, in harmony with, in unison with. As prep. prefix, **ad** also often has intensive force, very, greatly, exceedingly.

adactus: see adigō.

adamantēūs, -a, -um [adamās], adj., adamantine.

adamās, -mantis, m., adamant (properly the strongest iron or steel, but used in poetry of any lasting material).

Adamastus, -tī, m., Adamastus, father of Achaemenides.

addēnsēō, -dēnsēre, —, — [ad + dēnsus], tr., make close, make compact; close up, compress.

addicō, -dicere, -dixi, -dictus [ad + dicō], tr., award to, adjudge, deliver to; give up, surrender.

additus: see addō.

addō, -dere, -didi, -ditus [ad + dō], tr., put to, place to, place on, place beside, add; add (in speech).

addūcō, -ducere, -dūxi, -ductus [ad + dūcō], tr., lead to, guide to, conduct; draw to (one's self), draw back, make taut, make tight, strain.

adductus, -a, -um, pf. pass. part. as adj., drawn back, made taut, strained (of the arms or of weapons).

adductus: see addūcō.

adēmp̄tus: see adimō.

1. **adeō, -īre, -ivi or -iī, -itus [ad + eō], tr. and intr.,** go to, go toward, approach, visit; meet, encounter, face, confront; bear the force (brunt) of.

2. adeŏ [ad + eŏ, *adv.*, thither], *adv.*, *lit.*, up to that point; to such an extent, to that degree, so far; so, thus; so very, so completely. *Often, emphasizing a preceding adj., adv., or pron., it = the proper form of ipse*; even, indeed, very may then serve as a rendering.

adfābilis, -e [adfor], *adj.*, easily addressed; easy of access, courteous.

1. adfātus: see adfor.

2. adfātus, -tūs [adfor], *m.*, address, speech.

adfectō, -āre, -āvi, -ātus [freq. of adficiō], *tr.*, make for, strive after; seize, grasp.

adfectus, -tūs [adficiō], *m.*, state of mind; mood; emotion; good-will, love; passion.

adferō, adferre, attuli, allātus [ad + ferō], *tr.*, bring to, carry to; bring, present; guide, conduct.

adficiō, -ficere, -fēcī, -fectus [ad + faciō], *tr.*, do something to, deal with; affect, influence for good or ill; afflict.

adfigō, -figere, -fixī, -fixus [ad + figō], *tr.*, join to, fix to, fasten to.

adfixus: see adfigō.

adflictus: see adfigō.

adfigō, -fligere, -flixī, -flictus [ad + figō, strike down, dash down], *tr.*, strike down, dash down. *adflictus, -a, -um, pf. pass. part. as adj.*, stricken down, shattered; desperate, forlorn.

adflō, -āre, -āvi, -ātus [ad + flō, blow], *tr.*, blow on, breathe upon. *Fig.*, inspire.

adfluō, -fluere, -flūxī, — [ad + fluō], *intr.*, flow to, stream to. *Fig.*, come to, hasten to.

adfor, -fārī, -fātus sum [ad + for], *tr.*, speak to, address.

adglomerō, -āre, -āvi, -ātus [ad + glomus, a ball, *esp. of yarn*], *tr.*, wind up; gather (*up*), mass. *Fig.*, *intr.* (§ 151), add (*one's self to*), join.

adgredior, -gredī, -gressus sum [ad + gradior], *tr.*, step up to, go to, approach; attack, assail; *intr.*, with

inf., attempt, essay, venture. *Fig.*, approach by speech, address, assail.

adhaereō, -haerēre, -haesi, -haesum [ad + haereō], *intr.*, stick to, cling (*to*); remain fixed (*on*).

adhibeō, -hibēre, -hibui, -hibitus [ad + habeō], *tr.*, *lit.*, hold (*to*), apply (*to*); bring to (*esp. as a guest at a banquet, etc.*), invite.

adhūc [ad + hūc], *adv.*, properly of space, up to this point, thus far, but usually of time, to this day, still, yet, as yet.

adi-ciō, -icere, -iēcī, -iectus [ad + iaciō], *tr.*, throw to, throw beside; put beside, add. *Note: for scansion see note on disice, i. 70.*

adigō, -igere, -ēgī, -āctus [ad + agō], *tr.*, drive to, drive toward; drive, force; of a weapon, drive home; dislodge, strike down, hurl down; *intr.*, with *inf.*, constrain, compel.

adimō, -imere, -ēmī, -ēemptus [ad + emō], *tr.*, take to (*one's self*), take away, remove.

aditus, -tūs [1. adeŏ], *m.*, a going to, approach; a way of approach, an approach, avenue, passage.

adiungō, -iungere, -iūnxī, -iūunctus [ad + iungō], *tr.*, join (*to*), unite.

adiuvō, -iuvāre, -iūvi, -iūtus [ad + iuvō], *tr.*, help, aid, assist.

adlābor, -lābī, -lāpsus sum [ad + lābor], *intr.*, fall to; glide to, approach.

adlacrimō, -āre, -āvi, -ātum [ad + lacrimō], *intr.*, weep (*at something*), weep.

adloquor, -loquī, -locūtus sum [ad + loquor], *tr.*, speak to, address.

admīror, -mirārī, -mirātus sum [ad + miror], *tr.*, marvel at, wonder at; *intr.*, marvel, wonder.

admittō, -mittere, -misi, -missus [ad + mittō], *tr.*, send to, send in, let in; give access to, admit, welcome.

admoneō, -monēre, -monui, -monitus [ad + moneō], *tr.*, remind; warn earnestly, admonish, prompt.

admonitor, -tōris [admoneō], *m.*, one who reminds another of something.

admoveō, -movēre, -mōvī, -mōtus [ad +moveō], *tr.*, move to, bring to; set to, apply to; **admovēre ūbera**, with *dat.*, suckle.

adnisus: see **adnitor**.

adnitor, -nitī, -nīxus or -nīsus sum [ad +nitor], *intr.*, press against, lean on; strain every nerve, strive strenuously, strain.

adnixus: see **adnitor**.

adnō, -nāre, -nāvī, -nātum [ad +nō], *intr.*, swim to; float to, reach.

adnuō, -nuere, -nuī, -nūtus [ad +nuō, *old verb*, nod], *intr.*, nod to, give assent to (*by a nod*), agree to; *tr.*, promise (*solemnly*).

adoleō, -olēre, -olēvī or -olūī, -ultus, tr., increase, magnify; honor, worship; offer or render (*sacrificē*).

adolēscō, -olēscere, -olēvī, -ultus, intr., come to maturity, grow up.

adultus, -a, -um, pf. part., in *dep. sense*, as *adj.*, full grown, mature, adult.

adoperiō, -operīre, -operuī, -opertus [ad +operiō], *tr.*, cover, veil, inwrap.

adorior, -orīri, -ortus sum [ad +orior], *intr. and tr.*, rise up to (*against*), go at (*anything*), attack; attempt, undertake, essay.

adōrō, -āre, -āvī, -ātus [ad +ōrō], *tr.*, beseech, entreat, implore; respect, reverence, worship.

adortus: see **adorior**.

adquirō, -quīrere, -quīsivī, -quisitus [ad +quaerō], *tr.*, seek and get (*in addition to*), gain, obtain.

Adrastus, -tī, m., Adrastus, a king of Argos, one of the seven famous chieftains who assailed Thebes.

adentiō, -sentīre, -sēnsī, -sēnsus sum [ad +sentiō], *intr.*, think with (*another*), agree (*with*), assent (*to*).

adservō, -āre, -āvī, -ātus [ad +servō], *tr.*, keep with care; guard, watch.

adsiduē [adsiduus], *adv.*, continually, unceasingly.

adsiduus, -a, -um [ad +sedeō], *adj.*, properly, sitting down to (= 'sticking to') something; untiring, unceasing; constant, incessant.

adsimilis, -e [ad +similis], *adj.*, like, similar.

adsimulō, -āre, -āvī, -ātus [ad +simulō], *tr.*, make like unto; counterfeit.

adistō, -sistere, -stīti, — [ad +sistō], *tr.*, put beside, place (*beside*); *intr.* (§ 151), stand (*beside*), take position (*beside*), alight.

adspirō, -āre, -āvī, -ātus [ad +spirō], *tr. and intr.*, breathe on, blow upon. *Fig.*, help, favor, assist.

adsuēscō, -suēscere, -suēvī, -suētus [ad +suēscō], *tr.*, accustom to, make used to; familiarize with, make familiar to. **adsuētus, -a, -um, pf. pass. part.** as *adj.*, accustomed to, familiar with; familiar, usual.

adsuētus: see **adsuēscō**.

adsultus, -tūs [ad +saliō], *m.*, leaping; (*vigorous*) assault, attack.

adsum, adesse, adfui, — [ad +sum], *intr.*, be near, be by, be present, be on hand; with *dat.*, be near (*one*), be beside (*one*), favor, assist, support.

adsūmō, -sūmere, -sūmpsī, -sūmptus [ad +sūmō], *tr.*, take to one's self, take, receive.

adsurgō, -surgere, -surrēxī, -surrēctum [ad +surgō], *intr.*, rise up, rise.

adulterium, -rī or -rīi, n., adultery.

adultus: see **adolēscō**.

aduncus, -a, -um [ad, with *intensive force* +uncus], *adj.*, crooked, curved.

adūrō, -ūrere, -ussī, -ustus [ad, with *intensive force* +ūrō], *tr.*, set fire to, burn (*up*).

advehō, -vehere, -vexī, -vectus [ad +vehō], *tr.*, carry to, carry toward; in *pass.*, sail (*sc. nāvī or nāvibus*).

advēlō, -āre, -āvī, -ātus [ad +vēlō], *tr.*, veil. *Fig.*, crown, wreath, drape, garland.

advena, -nae [adveniō], *m.*, newcomer, stranger.

adveniō, -venīre, -vēnī, -ventum [ad +veniō], *intr.*, come to, arrive at; arrive; *tr.*, come to, reach, gain.

adventō, -āre, -āvī, -ātum [*freq. of* adveniō], *intr.*, come nearer, approach.

adventus, -tūs [adveniō], *m.*, coming, arrival, approach.

adversātus: *see* adversor.

adversor, -sārī, -sātus *sum* [cf. advertō], *intr.*, set (one's self) against, oppose, resist.

adversus: *see* advertō.

advertō, -vertere, -vertī, -versus [ad + vertō], *tr.*, turn to, turn toward, direct. *Fig.*, (turn the mind to), observe, heed, mark. **adversus, -a, -um, pf. pass. part. as adj.**, turned to, toward, or against; opposite, opposing, confronting, in front, facing. *Fig.*, hostile, opposing.

advocō, -āre, -āvī, -ātus [ad + vocō], *tr.*, call to, call, summon.

advolō, -āre, -āvī, -ātum [ad + i. volō], *intr.*, fly to, toward, or against.

advolvō, -volvere, -volvi, -volūtus [ad + volvō], *tr.*, roll to, roll toward; roll.

adytum, -tī, n., the place which is not to be entered, the part of a temple which none but the priest could enter, the holy of holies, shrine, sanctuary.

Aeacidēs, -dae, m., Aeacides, *i.e.* a descendant of Aeacus (King of Aegina and father of Peleus). Vergil applies the name (1) to Achilles, (2) to Pyrrhus, son of Achilles, (3) to Perseus, King of Macedon (vi. 839).

Aeaeus, -a, -um, adj., of Aea (a city in Colchis, east of the Black Sea), Aeaeon, Colchian; also, of Aeaea, an island or peninsula off (on) the west coast of Italy, identified with Circeii.

aecus, aequa, aecum (for spelling see note on secuntur, i. 185), *adj.*, properly of space, level, even; of things in general, equal. *Fig.*, equal, fair, right, just, impartial; favorable, friendly, kindly. *As noun, aecum, aequī, n.*, justice, righteousness.

aedēs, aedis, f., in *sing.*, temple, sanctuary; in *pl.*, apartments, chambers; house, palace.

aedificō, -āre, -āvī, -ātus [aedēs + faciō], *tr.*, build, erect, construct.

Aeētias, -adis [Aeētēs, Aeētes, King of Colchis], *f.*, daughter of Aeētes, a title of Medea.

Aegaeōn, -ōnis, m., Aegaeon, one of the Giants (§ 310).

Aegaeus, -a, -um, adj., having to do with the Aegean Sea, Aegean.

aeger, aegra, aegrum, adj., of the body, sick, exhausted, feeble, weary; of the mind, wretched, distressed; of persons, heartsore, despondent; of things, dire, grievous.

aegis, aegidis, f., the aegis, the shield carried by Jupiter and Minerva (see note on nimbō . . . saeva, ii. 616).

Aegyptius, -a, -um, adj., Egyptian.

Aegyptus, -tī, f., Egypt.

aemulus, -a, -um, adj., rivaling, vying with, sometimes in good sense, but usually in bad sense, envious, jealous.

Aeneadēs, -dae, m., a son or descendant of Aeneas; in *pl.*, the Aeneadae, the Trojans, the Romans.

Aenēās, -ae, m., Aeneas. (1) Son of Venus and Anchises, hero of the Aeneid. (2) Surname of Silvius, one of the kings of Alba Longa.

Aenēūs, -a, -um, adj., of Aeneas, Aeneas's.

Aenidēs, -dae, m., son of Aeneas, a title of Ascanius.

aēnus, -a, -um [aes], *adj.*, bronze, brazen. *As noun, aēnum, -nī* (*sc. vās, vessel*), *n.*, a bronze vessel, bronze caldron, caldron.

Aeolia, -ae, f., Aeolia, home of the winds; apparently identified by Vergil with Lipara, one of the *Īnsulae Liparaeae* or *Vulcāneae*, volcanic islands north of Sicily.

Aeolidēs, -dae, m., descendant of Aeolus. Vergil applies the title (1) to Misenus (as son, perhaps, of the wind-god, perhaps of the Trojan Aeolus), (2) to Ulysses, represented as son of Sisyphus (whose father was Aeolus, a king of Thessaly), and (3) to Clytius (see Clytius [1]).

Aeolius, -a, -um, adj., of Aeolus (the wind-god), Aeolus's, Aeolian.

Aeolus, -li, *m.*, Aeolus. (1) *The god of the winds, who dwelt in Aeolia.* (2) *A Trojan, slain in Italy.* (3) *Father or ancestor of Clytius (see Clytius [1]), otherwise unknown.*

aequaevus, -a, -um [aecus + aevum], *adj.*, of equal age, of like years (*with*).

aequālis, -e [aecus], *adj.*, even; equal, like, *esp. in years.* As *noun*, **aequālis**, -lis, *c.*, comrade, companion.

aequē [aecus], *adv.*, equally, in equal measure.

aequō, -āre, -āvi, -ātus [aecus], *tr.*, make equal (*to*), make coextensive (*with*), equalize; equal, match, keep pace with.

aequor, **aequoris** [aecus], *n.*, level surface, levels; *esp., the level surface of the sea, the sea, the deep; level surface of the ground, plain, expanse; in pl., waters, waves, billows.*

aequoreus, -a, -um [aequor], *adj.*, of the sea.

āēr, **āēris**, *acc. āēra*, *m.*, air; atmosphere; mist, cloud.

aerātus, -a, -um [aes], *adj.*, covered with bronze, bronze-bound; bronze, brazen.

aerētis, -a, -um [aes], *adj.*, made of bronze, bronze, brazen; bronze-bound.

aeripēs, -pedis [aes + pēs], *adj.*, bronze-footed.

āērius, -a, -um [āēr], *adj.*, pertaining to the air, aerial; *with aura*, high, aloft, heaven's; heavenly, celestial; towering (*high in air*), lofty.

aes, **aeris**, *n.*, copper; bronze (*an alloy of copper and tin; brass is a common but inaccurate rendering, since brass is an alloy of copper and zinc.* By *metonymy* (§ 203), *anything made of bronze, shield, trumpet, cymbals, weapons, etc.*

Aesōn, **Aesonis**, *m.*, Aeson, *a king in Thessaly.* See *Introductory Note to Ovid, Selection VII.*

Aesonidēs, -dae [Aesōn], *m.*, son of Aeson, *a name of Jason.*

Aesonius, -a, -um [Aesōn], *adj.*, son of Aeson, Aeson's, Aesonian, *an epithet of Jason.*

aestās, **aestātis** [*cf.* aestus], *f.*, the heated period, summer. *Personified*, **Aestās**, **Aestātis**, *f.*, Summertime, Summer, *conceived of as a goddess.*

aestuō, -āre, -āvi, -ātum [aestus], *intr.*, seethe, surge.

aestus, **aestūs**, *m.*, heat, fire, glow, warmth; fiery mass or volume; *used of water, (the) seething, (the) surging; tide, flood, spray, surge, seething waters.* *Fig.*, tide, flood, surges of passion.

aetās, **aetātis** [*originally aevitās: cf. aevum*], *f.*, period of life, time of life; life, age; *in general*, time, period, age, generation; *in particular*, youth, old age.

aeternus, -a, -um [*cf. aevum*], *adj.*, lifelong, everlasting, eternal.

aethēr, **aetheris**, *m.*, the pure upper air, ether; the heavens, sky. *As opposed to Acheron*, the upper world of light and life (vi. 436).

aetherius, -a, -um [aethēr], *adj.*, ethereal, airy; heavenly, celestial.

Aethiops, -opis, *m.*, an Ethiopian.

Aethōn, **Aethontis** [*a Greek word, meaning burning, blazing*], *m.*, Aethon, Blazer, *one of the steeds of the sun-god.*

aethra, **aethrae**, *f.*, the bright sky, sky; radiance, sheen, brilliance.

Aetna, **Aetnae**, *f.*, Aetna, *a volcano in Sicily.*

Aetnaeus, -a, -um [Aetna], *adj.*, of Aetna, Aetna's, Aetnaean.

Aetōlus, -li, *m.*, an Aetolian (Aetolia was a district in Greece, north of the Corinthian Gulf).

aevum, **aevi**, *n.*, properly, never-ending time, eternity; time, the ages; freely, man's lifetime, life, age, years; *esp.*, old age.

Āfer, **Āfri**, *m.*, an African.

Āfrica: see **Āfricus**.

Āfricus, -a, -um, *adj.*, African. As *nouns*, **Āfrica**, -cae (*sc. terra*), *f.*, Africa; **Āfricus**, -cī (*sc. ventus*), *m.*, Āfricus, *the stormy Southwest Wind.*

Agamemnonius, -a, -um, *adj.*, of Agamemnon, Agamemnon's (*Agamemnon* was chief leader of the Greeks against *Troy*).

Agathyrsi, -sōrum, *pl. m.*, the Agathyrsi, who dwelt in that part of *Scythia* which corresponded to modern *Transylvania*; they tattooed themselves.

age: see **agō**.

Agēnor, -noris, *m.*, Agenor, a king of *Phoenicia*, an ancestor of *Dido*. He was the father of *Cadmus*.

Agēnoridēs, -dae [**Agēnor**], *m.*, son of Agenor, a title of *Cadmus*.

ager, **agri**, *m.*, territory or land in general, domain; *esp.*, of productive land, a field (for tillage or pasturage), tith-land, tith.

agger, **aggeris**, *m.*, properly, materials for a pile or heap (earth, brushwood, etc.); mound, wall (of sand); dike, embankment, (artificial) bank; barrier, rampart; eminence, heights; raised surface (of a highway).

1. **aggerō**, -āre, -āvī, -ātus [**agger**], *tr.*, heap, pile up. *Fig.*, pile up, increase, intensify.

2. **aggerō**, -gerere, -gessī, -gestus [**ad** + **gerō**], *tr.*, bring to, carry to; heap up, pile up.

agitātor, -tōris [**agitō**], *m.*, driver, charioteer.

agite: see **agō**.

agitō, -āre, -āvī, -ātus [*freq. of agō*], *tr.*, put in violent motion, drive wildly; drive hither and thither; stir, sway; buffet, scatter; hound, pursue.

agmen, **agminis** [**agō**], *n.*, a body or line in motion, *esp. of men*, marching line; train, troop, band, host; herd (of deer). *By metonymy*, movement, course, motion, progress.

agna, **agnae**, *f.*, (ewe) lamb.

agnitus: see **agnōscō**.

agnōscō, **agnōscere**, **agnōvī**, **agnitus** [**ad** + (g) **nōscō**], *tr.*, properly, know again, recognize; mark, understand.

agnus, **agnī**, *m.*, lamb.

agō, **agere**, **ēgī**, **āctus**, *tr.*, put in motion, cause to move; drive, impel,

force; lead, conduct; chase, pursue, hound; do, perform, manage; conduct, hold (games); deal with, treat, handle; drive, *i. e.* make, form (a road, a furrow, a testūdō, etc.); with *inf.*, constrain, compel; **sē agere**, move, proceed; **fēstum agere**, hold (keep) a holiday, make holiday; **gemitūs agere**, utter groans, lament (*cf.* § 223); **grātis agere**, give thanks (to the gods). **age**, **agite**, *imp.*, come!, up!, quick!

agrestis, -e [**ager**], *adj.*, of the country, rural, rustic.

agricola, -lae [**ager** + **colō**], *m.*, farmer, husbandman.

Agrippa, -pae, *m.*, **Agrippa**, *i. e.* *Marcus Vipsanius Agrippa*, friend of *Augustus*, and his chief adviser and supporter in military matters; he gained for *Augustus* several important naval victories. See § 13.

Agyllinus, -a, -um, *adj.*, of *Agylla* (*Agylla* was the old name of *Caere*, a town in *Etruria*). As noun, **Agyllinī**, -nōrum, *pl. m.*, the *Agyllini*, the people of *Agylla*.

Āiāx, **Āiācis**, *m.*, *Ajax*, son of *Oileus*, King of the *Locrians*. During the capture of *Troy*, though his comrades sought to restrain him, he offered violence to *Cassandra* in *Minerva's* temple, and was subsequently punished by the goddess.

aiō, defective verb, *intr. and tr.*, say yes, say, speak; affirm, assert (found usually in the third person sing., **ait**, to be scanned as two syllables).

ait: see **aiō**.

āla, **ālae**, *f.*, wing (of a bird). *Fig.*, wing or fold of a sail; wing of an army (usually of horsemen), squadron, horse(men), cavalry; wing of a hunting force, hunters, beaters.

alacer or **alacris**, **alacris**, **alacre**, *adj.*, lively, brisk, eager; cheerful, joyous, elated.

ālātus, -a, -um [**āla**], *adj.*, winged.

Alba or **Alba Longa**, **Albae Longae**, *f.*, *Alba* or *Alba Longa*, represented in the *Aeneid* as built by *Ascanius*, and as the mother-city of *Rome*.

Albānus, -a, -um [Alba], *adj.*, having to do with Alba (Longa), of Alba, Alban. *As noun*, Albāni, -nōrum, *pl. m.*, the Albans.

albēscō, albēscere, —, — [albus], *intr.*, grow white; become light, dawn.

albidus, -a, -um [albus], *adj.*, white.

Albunea, -ae, *f.*, Albunea, the name of a grove and spring in Latium, containing the oracle of Faunus. Their exact location, as conceived by Vergil, is not known; some think it was near Tibur, others think it was nearer Ardea. See § 326.

albus, -a, -um, *adj.*, white.

Alcander, -dri, *m.*, Alcander, a Trojan.

Alcānor, -noris, *m.*, Alcanor. (1) A Trojan. (2) A Rutulian.

Alcidēs, -dae, *m.*, descendant of Alcaeus (Alcaeus was 'father' of Amphitryon, who in turn was father of Hercules), esp. Hercules; Alcides.

āles, ālitis [āla], *adj.*, winged. *Fig.*, swift. *As noun*, āles, ālitis, *c.*, bird.

Alētēs, -tis, *m.*, Aletes, a companion of Aeneas.

aliēnus, -a, -um [alius], *adj.*, of another, another's; strange, foreign, alien.

āligēr, āligera, āligerum [āla + gerō], *adj.*, wing-bearing, winged.

alimentum, -ti [alō], *n.*, nutriment, nourishment, food.

ālipēs, -pedis [āla + pēs], *adj.*, wing-footed; wing-swift, swift. *As noun*, ālipēs, -pedis, *m.*, the wing-footed god, i. e. Mercury (§ 322).

aliquis or **aliqui**, aliqua, aliquid or aliquod, *indef. pron. and adj.*, some one (whose identity is unknown), some one or other, some one, any one; some, any.

aliter [alius], *adv.*, in another manner, otherwise, differently; *haud aliter*, just so, even so, so.

alius, alia, aliud, *pronom. adj.*, another, other, different; **alius** . . . **alius**, one . . . another; **alii** . . . **alii**, pars . . . **alii**, some . . . others.

allātus: see **adferō**.

Allēctō, -tūs (Greek form), *f.*, Allecto, one of the Furies. See under **furiae**.

allevō, -āre, -āvī, -ātus [ad + levō], *tr.*, make light; lift up, raise.

alligō, -āre, -āvī, -ātus [ad + ligō], *tr.*, bind to, bind; hold, confine.

almus, -a, -um [alō], *adj.*, nurturing, quickening. *Fig.*, gracious, genial, helpful, kindly, propitious.

alō, alere, alui, altus or alitus, *tr.*, nurture, feed, support, sustain; rear, bring up. *Fig.*, encourage, enliven, strengthen. See **altus**.

Alōidae, -dārum, *pl. m.*, the sons of Aloeus, i. e. the giants Otus and Ephialtes.

Alpēs, Alpium, *pl. m.*, the Alps.

Alphēnor, -noris, *m.*, Alphenor, a son of Niobe.

Alphēus, -ī, *m.*, the Alpheus, a river of the Peloponnesus, in Arcadia and Elis. Since in part of its course it was subterranean, story made it pursue the nymph Arethusa underground, even to Sicily, where the nymph was changed into a fountain with whose waters Alpheus was at last mingled.

Alpinus, -a, -um [Alpēs], *adj.*, of or on the Alps, Alpine.

Alsus, Alsī, *m.*, Alsus, an Italian.

altāria, -rium [altus], *pl. n.*, properly, the top of an altar on which the victims were burned; altar (esp. one high and elaborately ornamented).

altē [altus], *adv.*, high, aloft, on high; to a (great) height, high in air, far upward; deeply, deep. *Fig.*, deeply, carefully, earnestly.

alter, altera, alterum, *adj.*, the other (of two); one of two; second; **alter** . . . **alter**, the one . . . the other.

alternō, -āre, -āvī, -ātum [alternus], *intr.*, properly, do (things) by turns. *Fig.*, hesitate, waver, be undecided.

alternus, -a, -um [alter], *adj.*, coming one after the other, alternating, alternate; often best rendered by an *adv. phrase*, by turns.

altor, altōris [alō], *m.*, nourisher; foster father.

altrix, altricis [alō], *f.*, nurse.

altum, alti: *see altus.*

altus, -a, -um, adj. (*properly, pf. pass. part. of alō*), high, lofty, towering; great, mighty; deep, profound. *Fig.*, lofty, stately, glorious, mighty. *As noun*, **altum, alti, n.**, a height, *esp.* the (*high*) heavens, sky; a depth, *esp.* the deep sea; *in pl.*, the deeps.

alumnus, -nī [alō], m., a foster child, nursling, son, offspring.

alveūs, -ī [alvus], m., hollow, cavity; a hollow, deep vessel, boat; river-bed, channel.

alvus, alvi, f., belly, abdomen; womb.

amāns, as noun: *see amō.*

amāracus, -cī, m., the plant called marjoram.

amārus, -a, -um, adj., bitter. *Fig.*, bitter, harsh, unpleasant.

Amāstrus, -tri, m., Amastrus, a Trojan slain by Camilla.

Amāta, -tae, f., Amata, wife of King Latinus.

Amāzōn, -zonis, f., an Amazon. The Amazons were female warriors, dwelling in Pontus, Asia Minor, by the River Thermodon; they fought for Troy.

Amāzonis, -nidis, f., an Amazon.

Amāzonius, -a, -um [Amāzōn], adj., Amazon's, Amazonian.

ambāgēs, -gis, f., *properly*, a going round, roundabout way; windings, intricacies. *Fig.*, intricate details, details (*of a story*); *of prophecies*, intricacies, mysteries.

ambedō, -edere, -ēdī, -ēsus [ambi- + edō], tr., eat around, gnaw around; consume utterly; waste, destroy.

ambi-, inseparable prefix, around, round about, about; on two (*both*) sides, on all sides.

ambiguus, -a, -um, adj., *properly*, going hither and thither, used (1) *in act. sense*, wavering, hesitating, doubtful, (2) *in pass. sense*, *of things about which one is doubtful*, not knowing where to place them, doubtful, uncertain, obscure, misleading, perplexing, mysterious, treacherous.

ambiō, ambīre, ambīvī or ambīi, ambitum [ambi- + eō], tr., go

around; surround, encompass. *Fig.*, get round with words, cozen, cajole.

ambō, -bae, -bō, adj., *in pl.*, both.

ambrosia, -ae, f., ambrosia, the food of the gods, the perfume of the gods.

ambrosius, -a, -um [ambrosia], adj., ambrosial, divine, immortal; lovely, wondrously fair, beautiful.

ambūrō, -ūrere, -ussī, -ustus [ambi- + ūrō], tr., burn around, scorch. **ambustus, -a, -um, pf. pass. part.**, *in dep. sense*, as *adj.*, blazing, burning.

ambustus: *see ambūrō.*

āmēns, āmentis, adj., without mind, without sense, insane; frenzied, frantic, distracted.

amicīō, amicere, amicūi or amixī, amictus [ambi- + iaciō], tr., throw around, wrap about, surround, envelop; veil, cover, clothe.

1. **amictus:** *see amicīō.*

2. **amictus, -tūs [amicīō], m.**, *properly*, the putting on of a garment; *by metonymy* (§ 201), (*outer*) garment, mantle, robe. *Fig.*, covering.

amicus, -a, -um [amō], adj., loving, friendly, kind, benevolent. *As noun*, **amicus, -cī, m.**, friend.

āmittō, āmittere, āmisi, āmissus [ā + mittō], tr., send away, dismiss; let go, let slip, release; *more often*, lose.

ammentum, -tī, n., spear; *properly*, a leather thong attached to a spear at its point of equilibrium, used to give greater force to the cast, and to impart to the spear the rotary motion which secured greater accuracy in the throw.

amnis, amnis, m., a broad, deep, rapid stream, river, torrent, flood.

amō, -āre, -āvi, -ātus, tr., like, hold dear, love. **amāns, amantis, pres. part. act.** as *noun, c.*, lover.

amoenus, -a, -um, adj., lovely, charming, delightful, pleasant.

amor, amōris [amō], m., love, affection; fondness for, yearning for, passion, desire; passion, *in bad sense*; something loved, beloved (*object*), lover. *Personified*, **Amor, Amōris, m.**, Cupid, the god of love.

āmoveō, āmovēre, āmōvī, āmōtus [ā+moveō], *tr.*, move away, take away, remove.

Amphiōn, -ōnis, m., Amphion, son of Jupiter and Antiope. He was King of Thebes, in Boeōtia, and husband of Niobe. By the magical music of his lyre he made stones come together to form the walls of Thebes.

Amphrȳsius, -a, -um [Amphrȳsus, Amphrysus, a river in Thessaly near which Apollo tended the flocks of Admetus, a local king], *adj.*, Amphrysian, Apollo's.

amplector, amplexi, amplexus sum [am- =ambi- +plectō, plait, weave], *tr.*, twine round, envelop; surround, embrace.

1. **amplexus**: see **amplector**.

2. **amplexus, -rūs** [amplector], *m.*, embrace, caress.

amplius [amplus], *n. adj.*, in comp., as *adv.* (§ 146), used of degree or time, more, further, besides, in addition, longer.

amplus, -a, -um, adj., large, spacious, roomy, ample. *Fig.*, rich, splendid, honorable, glorious.

Amyclae, -clārum, pl. f., Amyclae, a town on the coast of Latium, between Caiēta and Tarracina.

Amycus, -ci, m., Amycus. (1) A name borne by various Trojans. (2) A king of the Bebrycii in Bithynia, in Asia Minor, a famous boxer, killed by Pollux.

Amȳmonē, -nēs, f., Amymone, a spring in Greece, near Argos.

an, conj., introducing the second member of a double or disjunctive question (though the first member is at times suppressed), or; in single questions, with force of *nōnne*, or, more often, of *num*; -ne . . . an, (whether) . . . or; in a single dependent question, whether, whether or not. **anne**: pleonastic for **an**.

anceps, ancipitis [am- =ambi- +caput], *adj.*, two-headed. *Fig.*, of double meaning, doubtful, perplexing, ambiguous; of persons, irresolute, wav-

ering; of a battle, doubtful, undecided, indecisive.

Anchemolus, -li, m., Anchemolus, a Rutulian; he had improper relations with his stepmother, and, to escape his father's wrath, fled to Daunus.

Anchisēs, -sae, m., Anchises, father of Aeneas, by Venus. Since he boasted of having won the love of the goddess, Jupiter crippled him by a flash of lightning.

Anchisēus, -a, -um [Anchisēs], *adj.*, Anchises's, Anchisean.

Anchisiadēs, -dae [Anchisēs], *m.*, the son of Anchises, Aeneas.

ancile, -lis, n., shield, shaped like the broad face of a guitar, esp. the shield which, tradition said, fell from heaven in Numa's reign, on whose preservation the safety of Rome depended. To make theft of the shield more difficult and its loss less noticeable, if it should be stolen, eleven others just like it were fashioned. All twelve were carefully guarded by the Salii, and were carried by them in their annual procession in March.

ancora, -rae, f., anchor.

Ancus, Anci, m., Ancus Martius, fourth king of Rome.

Androgeōs, -gei or -geō, m., Androgeos. (1) A Greek leader slain at Troy. (2) Son of Minos (King of Crete). In games at Athens he had such success that the Athenians in rage and envy killed him; in punishment they had to surrender seven lads and seven maidens, yearly, to the Minotaur, till Theseus slew the monster.

Andromachē, -chae, f., Andromache, daughter of Eētion (King of Thebe in Cilicia), and wife of Hector. After the fall of Troy she was captive of Pyrrhus, and, later, wife of Helenus.

Andromeda, -dae, f., Andromeda, daughter of Cepheus and Cassiope. Because her mother boasted of her own beauty as superior to that of the Nereids, Andromeda was chained to a rock in the sea, to be the prey of a sea-monster. Perseus rescued her, and married her.

ānfractus, -tūs, *m.*, a breaking round, a bending; curve; *freely, of anything curved*, winding glen, recess, nook.

angō, **angere**, **ānxi**, —, *tr.*, press together, squeeze. *Fig.*, vex, torment, distress.

anguicomus, -a, -um [anguis + coma], *adj.*, snake-tressed.

anguifer, **anguifera**, **anguiferum** [anguis + ferō], *adj.*, serpent-bearing.

anguis, **anguis**, *c.*, serpent, snake, dragon. *Personified*, **Anguis**, **Anguis**, *m.*, the Serpent, the Dragon, the constellation Draco, lying near the North Pole. Some of its brightest stars lie between Vega and the Little Dipper.

angustus, -a, -um [angō], *adj.*, compressed, narrow; small, slender.

anhēlitus, -tūs [anhēlō], *m.*, heavy or difficult breathing, panting, puffing.

anhēlō, -āre, -āvi, -ātum, *intr.*, breathe with difficulty, breathe deeply; pant, puff, *lit. and fig.*

anhēlus, -a, -um, *adj.*, panting, puffing, heaving.

anilis, -e [anus], *adj.*, old woman's, aged.

anima, -mae, *f.*, air, current (of air), breeze; air as breathed, breath; air as a life-giving element, the animal or physical life, lifeblood, existence; the spiritual being, soul, spirit. *By metonymy* (§ 201), a living being, soul, creature; a spirit, esp. of the dead, shade, ghost, Manes. *Cf.* **animus**.

animal, -mālis [anima], *n.*, living creature, animal (including man).

animōsus, -a, -um [animus], *adj.*, spirited, courageous, gallant; proud.

animus, -mī [cf. anima], *m.*, the rational, intellectual, or, usually, the emotional side of the life or soul, reason, soul; intellect, understanding; mind, heart; will, purpose, intention; inclination, passion, feeling, desire; temper, disposition, spirit; esp., in the *pl.*, of particular emotions, courage, ambition, daring, pride, (high) spirits. *By metonymy* (§ 201), living being, soul, person.

Anius, **Anī** or **Anii**, *m.*, Anius, King of Delos, and priest of Apollo.

Anna, **Annae**, *f.*, Anna, sister of Dido.

annālis, -e [annus], *adj.*, yearly, annual. *As noun*, **annālēs**, -lium (*sc. libri*), *pl. m.*, yearbooks, annals, records, chronicles.

anne: see **an**.

annōsus, -a, -um [annus], *adj.*, full of years, aged, old.

annus, **annī**, *m.*, year; *freely*, time of the year, season. *Personified*, **Annus**, **Anni**, *m.*, Year, conceived of as a deity.

annuus, -a, -um [annus], *adj.*, a year's; lasting a year; annual, yearly.

ānser, **ānseris**, *m.*, goose.

Antaeus, -ī, *m.*, Antaeus, a Rutulian.

Antandros, -drī, *f.*, Antandros, a city in Mysia (Asia Minor), near Troy.

ante, *adv.*, (1) of space, before, in front, (2) of time, before, formerly, previously, hitherto; sooner, first; betimes, in season. **ante** . . .

quam, *conj.*, sooner than, before, until. *As prep.*, with *acc.*, both of space and time, before. *Fig.*, before, in advance of, beyond, above. *As prep. prefix*, before, in front.

anteferō, -ferre, -tuli, -lātus [ante + ferō], *tr.*, bear before, carry before. *Fig.*, prefer (with *dat.* and *acc.*).

antenna, -nae, *f.*, sail-yard, yard.

Antēnor, -noris, *m.*, Antenor, a Trojan, nephew of Priam who, after the capture of Troy, sailed up the Adriatic, established a new people called the Veneti, and founded Patavium (Padua).

Antēnoridēs, -dae [Antēnor], *m.*, a son of Antenor.

ante . . . **quam** or **antequam**: see **ante**.

Antheus, **Antheī**, *m.*, Antheus, a comrade of Aeneas.

anticus, **antiqua**, **anticum** (for spelling see note on *secuntur*, i. 185), *adj.*, belonging to the long ago, old-time, former, ancient; often loosely used as = **vetus**, time-honored, old, aged.

Antiphatēs, -tae, *m.*, Antiphates, a Trojan, son of Sarpedon, slain by Turnus.

Antōnius, -nī or nīi, m., Marcus Antonius (Mark Antony); *see* §§ 2-15.

Antōrēs, -rae, m., Antores, a Trojan.

antrum, antri, n., cavern, grot.

Anūbis, -bidis, m., Anubis, an Egyptian deity, represented with the form of a human being, but with the head of a dog or jackal.

anus, anūs, f., old woman; *as adj.*, old, aged.

anxious, -a, -um [cf. angō], adj., anxious, troubled; disquieting, harrowing.

Anxur, Anxuris, m., Anxur, a Rutulian.

Anxurus, -rī, m., Anxurus, properly, the patron god of Anxur, a town in Latium later called Tarracina; this god was ultimately identified with Jupiter.

Āōnius, -a, -um [Āōnia, Aōnia, a part of Boeōtia in Greece], adj., of Aōnia, Aōnian, Boeōtian.

Aornus, -nī [a Greek word, meaning birdless], m., Aōrnus, a name given by the Greeks to Lake Avernus. *See* Avernus.

aper, apri, m., a wild boar.

aperiō, aperire, aperui, apertus, tr., open, uncover, lay bare; make visible, reveal, disclose; open, unseal. **apertus, -a, -um, pf. pass. part. as adj.,** open, free, clear. *Fig.*, exposed, unguarded; plain, manifest.

apertus: see aperiō.

apex, apicis, m., upper extremity, top, summit, peak of anything, *e.g.* of a tree or mountain; *esp.*, a small rod of olive wood, wrapped at the base with wool, which projected from the close-fitting cap worn by the Flamines and the Salii, peak (of a cap), a cap. *Fig.*, tip of fire, tongue of flame.

Aphidnus, -nī, m., Aphidnus, a Trojan, slain by Turnus.

apis, apis, f., bee.

Apollō, -linis, m., Apollo, son of Jupiter and Latona, and twin brother of Diana. *See* § 317.

appareō, -pārēre, -pāruī, -pāritum [ad + pārēō], intr., appear, come in (to) sight, be visible, show one's self.

apparō, -āre, -āvī, -ātus [ad + parō], tr. and intr., prepare; *with inf.*, prepare one's self (to), make ready (to).

1. **appellō, -āre, -āvī, -ātus, tr.,** speak to, address; name, call; name, declare, proclaim.

2. **appellō, -pellere, -pulī, -pulsus [ad + pellō], tr.,** drive to, bring to; *with nāvem*, bring to land, land; *with acc. of persons*, bring to, drive to, guide, conduct.

Appennincola, -lae [Appenninus + colō], m., dweller on the Apennines.

Appenninus, -nī, m., the Apennines, a range of mountains running through Italy from north to south.

applicō, -plicāre, -plicāvī or -plicuī, -plicātus or -plicitus [ad + plicō], tr., join to, fasten to, pin to, nail to; drive to, bring to (*cf.* 2. **appellō**); *with ēnsem*, drive home.

apricus, -a, -um, adj., sunny; *as transferred epithet* (§ 212), sun-loving.

aptō, -āre, -āvī, -ātus [aptus], tr., fit on, put on, fit, fasten (to); fit, prepare, fashion, shape; fit out, equip, make ready.

aptus, -a, -um [properly, pf. pass. part. of apō, an old verb, fit, join], adj., fitted to, joined to; studded with, decked with. *Fig.*, fitted to, fitted for, suitable, meet.

apud, prep. with acc., at, near, by, with; *with words denoting persons*, among.

aqua, aquae, f., water; *of the sea*, waves, flood.

Aquiculus, -lī, m., Aquiculus, a Rutulian.

aquila, -lae, f., eagle.

Aquilō, -lōnis, m., Aquilo, North Wind, wild and stormy; wind (§ 208).

aquōsus, -a, -um [aqua], adj., watery, rainy; rain-bringing.

āra, ārae, f., altar (*of earth, stone, or turf*).

Āra, Ārae, f., the Altar, the constellation Ara, in the southern skies, south of the tail of the Scorpion.

Arabs, Arabis, m., an Arabian.

Ārae, Ārārum [āra], *pl. f.* the Altars, rocks in the sea between Sicily and Africa.

arātor, -tōris [arō], *m.*, plowman, husbandman, farmer.

arātrum, -tri [arō], *n.*, plow.

Araxēs, -xis, m., the Araxes, now the Aras, a river of Armenia, in Asia.

arbitrium, -tri or -trii [arbitr], *n.*, properly, position as an umpire, decision of a referee, authority; privilege, right; judgment, decision; will, caprice.

arbor or arbōs, arboris, f., tree.

arboreus, -a, -um [arbor], *adj.*, of a tree; freely, tree-like, tall, towering.

arbōs: see arbor.

arbutum, -ti, n., plantation, esp. of trees on which vines are trained, vineyard. In *pl.*, trees (poetic substitute for *arborēs*, which is impossible in dactylic hexameter verse).

Arcadia, -ae, f., Arcadia, a district in the Peloponnesus, in Greece.

Arcadius, -a, -um [Arcadia], *adj.*, of Arcadia, Arcadian.

arcānus, -a, -um [arceō: cf. *arca*, a chest], *adj.*, properly, closed, confined; hidden, secret, private. As *noun*, **arcānum, -nī, n.**, secret, mystery.

Arcas, Arcadis, m., an Arcadian. As *adj.*, Arcadian.

arceō, arcēre, arcui, —, tr., inclose, confine; shut off or away, keep off, drive away, bar, debar, restrain, withhold; with *inf.*, hinder (from), prevent (from), keep (from).

arcessō, -cessere, -cessivī, -cessitus, tr., call, summon.

Arcitenēns, -nentis [arcus + teneō], *m.*, Bow-Holder, Archer, an epithet of Apollo.

Arctos, Arctī, f., the Bear, Greater or Lesser, name of two constellations near the North Pole; by metonymy, the North.

Arctūrus, -rī, m., Arcturus, the brightest star in the constellation Boötes. Its rising and its setting were attended by bad weather.

arcus, arcūs, m., bow; rainbow; arch; used freely of anything bow-shaped.

Ardea, -ae, f., Ardea, a town in Latium, capital of the Rutuli, about twenty miles south of Rome.

ārdēns: see ārdeō.

ārdeō, ārdere, ārsi, ārsum, intr., burn, blaze, glow. *Fig.*, glow, glitter, flash; with *inf.*, burn, be eager, ardently desire. **ārdēns, ārdentis, pres. part. act. as adj.**, burning, glowing. *Fig.*, glowing, glittering, burnished; aglow, eager, ardent.

ārdescō, ārdescere, ārsi, — [inceptive of *ārdeō*], *intr.*, begin to burn. *Fig.*, be inflamed, be eager.

ārdor, ārdōris [cf. *ārdeō*], *m.*, fire, flame, glow, blaze. *Fig.*, of the passions, heat, ardor, eagerness.

arduū, -i: see arduus.

arduus, -a, -um, adj., high, lofty, aloft, tall, steep; erect; (hence, *fig.*), proud. As *noun*, **arduū, -ī, n.**, steep, height.

āreō, ārere, āruī, —, intr., be dry, become dry; of plants, dry up, shrivel, wither, languish.

Arethūsa, -sae, f., Arethusa, a fountain near Syracuse in Sicily, into which the nymph Arethusa was changed while she was being pursued by Alpheūs. See *Alphēūs*.

argenteūs, -a, -um [argentum], *adj.*, silver, of silver.

argentum, -ti, n., silver. By metonymy (§ 203), silver-plate, plate; (silver) money.

Argi, Argōrum, pl. m., Argos, a city of Argolis in the Peloponnesus, Greece, one of Juno's favorite cities. See *Argos*.

Argivus, -a, -um [Argi, Argos], *adj.*, of Argos, Argive, Grecian. As *noun*, **Argivī, -vōrum, pl. m.**, Argives, Greeks.

Argolicus, -a, -um, adj., of Argolis or Argos, Argive, Grecian.

Argos (found only in the *nom.* and *acc. sing.*), *n.*, Argos. See *Argi*.

argūmentum, -ti [arguō], *n.*, anything that makes a matter clear, plot (of a play or story), subject, theme; evidence, proof.

arguŏ, arguere, arguī, argūtus, tr., make clear, show, reveal; prove, convict.

Argus, Argī, m., Argus, the hundred-eyed keeper of Iō, after she had been transformed into a heifer.

āridus, -a, -um [āreō], adj., dry; parched, thirsty.

ariēs, -etis, m., ram. *Fig.,* battering-ram (the striking end was shaped like a ram's head).

arista, -tae, f., the beard of grain; ear of grain, grain.

arma, armōrum, pl. n., equipment, implements, utensils in general; tackle, sails, rigging of a ship; warlike equipment, means of defense, armor, arms, esp. the shield; weapons in general, for defense or offense (seldom, however, of missiles); war, strife, battle.

armātus: see armō.

armentum, -tī, n., plow-cattle, cattle; in pl., herd, drove (used of cattle, horses, and deer).

armiger, -gerī [arma + gerō], m., armor-bearer.

armipotēns, -potētis [arma + potēns], adj., mighty in arms, warlike, valiant, gallant.

armisonus, -a, -um [arma + sonō], adj., resounding with arms, girt with ringing arms.

armō, -āre, -āvī, -ātus, tr., equip, fit out, furnish; arm. **armātus, -a, -um, pf. pass. part. as adj.,** equipped, armed. *As noun,* **armātus, -tī, m.,** armed man, soldier, warrior.

armus, armī, m., shoulder, side, flank, of an animal (horse or bull).

arō, -āre, -āvī, -ātus, tr., plow, till, cultivate. *Fig.,* furrow; of a ship, plow the deep, sail through, traverse.

Arpī, Arpōrum, pl. m., Arpi, an important town of Apulia, said to have been founded by Diomedes.

arrēctus: see arripō.

arreptus: see arripō.

arrigō, -rigere, -rēxī, -rēctus [ad + regō], tr., raise up, raise, uplift, lift up. *Fig.,* uplift, stir up, animate, arouse, excite, encourage. **arrēctus,**

-a, -um, pf. pass. part. as adj., of the ears, pricked up, uplifted, straining; of the eyes, uplifted, staring; of the passions, deeply stirred.

arripō, -ripere, -ripuī, -reptus [ad + rapiō], tr., catch up to one's self (swiftly), catch up, seize.

Arrūns, Arruntis, m., Arruns, a Tuscan ally of Aeneas; he slew Camilla, and was himself killed by the nymph Opis, at the command of Diana.

ars, artis, f., skill, dexterity, artistic power in any direction; by metonymy, artistry, handiwork, work, creation; trade, profession, calling; accomplishment, grace; in bad sense, scheme, cunning, wile, stratagem.

artifex, -ficus [ars + faciō], m., artisan, artist; maker, author; in bad sense, contriver, schemer, trickster.

1. **artus, -a, -um, adj.,** close-fitted, compressed, close, tight, narrow.

2. **artus, artūs, m.,** joint, limb, member.

arvum, arvī [arō], n., arable land, plowed land, field; in pl., fields; the country, as opposed to the city; land, as opposed to the sea; region, district, country.

arx, arcis [arceō], f., fortress, citadel, stronghold, fortified height; height, summit, shelter.

Ascanius, -nī or -nii, m., Ascanius, son of Aeneas. He was King of Lavinium, and founder of Alba Longa.

ascendō, ascendere, ascendī, ascēnsus [ad + scandō], tr., climb, mount; intr., climb up, mount, ascend.

ascēnsus, -sūs [ascendō], m., climbing, ascent; progress.

Asia, -ae, f., Asia, the continent; more frequently, Asia Minor.

aspectō, -āre, -āvī, -ātus [freq. of aspiciō], tr., view closely; gaze at, survey.

aspectus, -tūs [aspiciō], m., look, glance; organ of sight, sight, eyes; sight, appearance; view, mien, aspect.

asper, aspera, asperum, adj., rough, uneven. *Fig.*, rough, harsh, bitter; stern, cruel, fierce, violent.

1. aspergō, aspergere, aspersi, aspersus [ad + spargō], *tr.*, besprinkle, bespatter.

2. aspergō, -ginis [ad + spargō], *f.*, sprinkling; *by metonymy*, spray, rain.

asperō, -āre, -āvī, -ātus [asper], *tr.*, make rough, roughen.

aspersus: *see* 1. aspergō.

aspiō, aspicere, aspexi, aspectus [ad + speciō, *old verb*, look, look at], *tr.*, look at, see, catch sight of; examine, inspect; observe, view.

Assaracus, -ci, m., Assaracus, a Trojan, *King of Phrygia*; he was son of Tros, brother of Ilus and Ganymedes.

ast: *see* at.

astō, astāre, astitī, — [ad + stō], *intr.*, stand by, stand near; stand.

astrum, astrī, n., star; *freely*, constellation; *in pl.*, stars, heaven, sky.

astū: *see* astus.

astus, astūs, m., adroitness, dexterity; *in bad sense*, cunning, guile. **astū**, *abl. sing.*, *as adv.*, craftily.

Astyanax, -nactis, m., Astyanax, son of Hector and Andromache. After the capture of Troy the Greeks hurled him to death from its walls.

asylum, -li, n., place of refuge, sanctuary, asylum.

at or ast (§ 120), advers. conj., but, yet, however; *in an apodosis*, yet, still, at least; *with the advers. force* weakened, further, moreover, now; *in imprecations and curses*, but.

Atalanta, -tae, f., Atalanta. *See Introductory Note to Ovid, Selection XI.*

atavus, -vī, m., great-grandfather; *freely*, sire, ancestor.

āter, ātra, ātrum, adj., (lusterless) black, dark, murky, gloomy. *Fig.*, deadly, baneful, baleful.

Athesis, -sis, m., the Athesis, now the Adige, a river in northern Italy.

Athōs, gen. not found, m., Athos, a high mountain in Macedonia, Greece, opposite the island of Lesbos.

Atiī, -ōrum, pl. m., the Atii, a Roman gens.

Atinās, -nātis, m., Atinas, a Rutulian.

Atlantiadēs, -dae [Atlās (2)], *m.*, a descendant of Atlas; a grandson of Atlas, *i. e.* Mercury, son of Maia.

Atlās, Atlantis, m., Atlas. (1) A mountain in Western Africa, on which heaven was supposed to rest. (2) A king of Mauretania, father of the Pleiades; he supported the heavens on his shoulders. He was skilled in astronomy.

atque or ac, conj., used to add a more important word or idea, and besides, and in fact, and indeed, and also, and; *in comparisons*, as, than.

Atridēs, -dae, m., a son of Atreus (King of Mycenae); *in pl.*, the sons of Atreus, *i. e.* Agamemnon and Menelaüs.

ātrium, ātrī or ātrii, n., atrium, reception room of a Roman palace, an oblong room of some size, near the entrance. *In poetry*, the word is used *freely*, as English hall is used.

ātrōx, ātrōcis [āter], *adj.*, dark, gloomy; terrible, dreadful, awful, savage, cruel, fell, fierce.

attingō, -tingere, -tigī, -tāctus [ad + tangō], *tr.*, touch. *Fig.*, reach, attain; find, come upon.

attollō, -tollere, —, — [ad + tollō], *tr.*, lift up, raise up, rear; rear, build (*high*), construct. *Fig.*, lift up, excite, intensify.

attonitus: *see* attonō.

attonō, -tonāre, -tonuī, -tonitus [ad + tonō], *tr.*, thunder at, stun, stupefy.

attonitus, -a, -um, pf. pass. part. *as adj.*, awestruck, amazed, bewildered, astounded.

attorqueō, -torquēre, -torsī, -tortus [ad + torqueō], *tr.*, hurl, swing, fling.

attractō, -āre, -āvī, -ātus [ad + tractō], *tr.*, touch, handle.

Atys, Atyos, m., Atys, a young Trojan, a friend of Ascanius.

auctor, auctōris [augeō], *m.*, originator, producer, creator, founder, proposer, contriver, author; founder

of a family, ancestor, sire; adviser, counselor; voucher, surety, guarantee.

audāx, audācis [audeō], *adj.*, bold, daring, valiant; *in bad sense*, bold, defiant, reckless, presumptuous.

audēns: *see* audeō.

audeō, audēre, ausus sum, *intr.* and *tr.*, dare, venture. **audēns, audētis**, *pres. part. act. as adj.*, daring, bold, *in good sense*. **ausum, ausī**, *pf. pass. part. as noun, n.*, something ventured, bold or reckless deed.

audiō, audire, audivī, audītus, *tr.*, hear; listen to, heed, obey; hear (as a judge), inquire into, investigate; hear (reports) of, hear of.

auferō, auferre, abstulī, ablātus [ab +ferō], *tr.*, bear off, carry away; take away, remove.

augeō, augēre, auxī, auctus, *tr.*, increase, enlarge; heap up, pile high. *Fig.*, exalt, magnify, honor.

augur, auguris, *m.*, augur, diviner, soothsayer, prophet, *who foretold the future by interpreting omens derived from the cries and from the flight of birds*.

augurium, -rī or -rīi [*cf.* augur], *n.*, science (practice) of augury, soothsaying, divination, prophecy; *by metonymy* (§ 201), meaning, import, significance; omen, portent; presentiment, foreboding.

augurō, -āre, -āvī, -ātus, *or, more often, auguror, augurārī, augurātus sum* [augur], *tr.*, foretell, predict, prophesy.

Augustus, -tī, *m.*, Augustus, a title bestowed on Octavianus (§ 20). *See, in general, §§ 7-28.*

aula, aulae, *f.*, properly, a court before a Greek house; court, hall; palace, royal court.

aulaeum, -ī, *n.*, richly embroidered stuffs, tapestry; curtains, hangings.

Aulestēs, -tae, *m.*, Aulestes, a Tuscan ally of Aeneas.

Aulis, Aulidis, *f.*, Aulis, a seaport in Boeōtia, Greece, opposite the island

of Euboea, the gathering-place of the Greek forces that destroyed Troy.

Aunus, Aunī, *m.*, Aunus, a Ligurian, an ally of Aeneas.

aura, aurae, *f.*, air in gentle motion, breeze, (light) gale; air in general; breath; light (*see note on hoc . . . lūmen*, iii. 600), sheen, gleam, luster; sky, heavens (as place of light and air); **sub aurās**, to the air, to the light, skyward, heavenward, upward, up. *Fig.*, popular favor, thought of as fickle as the air or wind.

aurātus, -a, -um [aurum], *adj.*, decked with gold, gold-embroidered; gilded. **aureūs, -a, -um** [aurum], *adj.*, of gold, golden; decked, ornamented, or inlaid with gold; gilded, gilt; of color, golden, yellow, glittering. *Fig.*, splendid, glorious.

auricomus, -a, -um [aurum +coma], *adj.*, golden-tressed. *Fig.*, of trees, with golden (*i. e.* yellow or bright) foliage.

aurīga, -gae, *m.*, charioteer, driver.

auris, auris, *f.*, ear.

aurōra, -rae, *f.*, dawn, daybreak, morning. *Personified, Aurōra, -rae*, *f.*, Aurora, goddess of dawn, daughter of Hyperion and wife of Tithonus; the East; the Orient.

aurum, auri, *n.*, gold; *by metonymy*, anything made of gold, *e. g.* money, dishes, a beaker, yoke for horses.

Auruncus, -a, -um, *adj.*, of the Aurunci (a people of Latium, dwelling near the coast, about the River Liris), Auruncan. *As noun, Auruncī, -cōrum*, *pl. m.*, the Aurunci, Auruncans.

Ausonia, -ae, *f.*, Ausonia, an ancient name for middle and lower Italy; freely, Italy.

Ausonidae, -dārum, *pl. m.*, the Ausonians, Italians. *See* Ausonia.

Ausonius, -a, -um, *adj.*, Ausonian, Italian. *As noun, Ausonii, -ōrum*, *pl. m.*, Ausonians, Italians. *See* Ausonia.

auspex, auspiciis [avis +speciō, *old verb*, look, look at], *m.*, bird-seer, augur, diviner, prophet; favorer, helper, protector, surety.

auspicium, -cī or -cii [*cf.* *auspex*], *n.*, augury (by watching the flight, etc., of birds); omen, portent, auspices; command, power, authority; inclination, will.

Auster, Austrī, m., Auster, South Wind, often rainy; wind (§ 208).

austrālis, -e [*Auster*], *adj.*, of the south, southerly, southern.

ausum, ausi: see *audeō*.

aut, *disjunctive conj.*, marking sharp difference, or, or else; *aut . . . aut*, either . . . or.

autem, *advers. conj.*, but, yet, however. For *ecce autem* see note on ii. 203; for *sed autem* see note on ii. 101.

Automedōn, -dōtis, *m.*, Automedon, charioteer of Achilles, and, later, armor-bearer of Pyrrhus.

autumnālis, -e [*autumnus*], *adj.*, of autumn, autumnal, autumn (*as adj.*).

autumnus, -nī, *m.*, autumn. *Personified*, *Autumnus*, -nī, *m.*, Autumn, conceived of as a deity.

auxiliāris, -e [*auxilium*], *adj.*, helping, strengthening; helpful.

auxilium, -lī or -lii [*augeō*], *n.*, aid, help, assistance, succor.

avārus, -a, -um, *adj.*, avaricious, covetous, greedy, rapacious.

āvectus: see *āvehō*.

āvehō, *āvehere*, *āvēxī*, *āvectus* [*ā + vehō*], *tr.*, carry away, bear off, bear away; *in pass.* (*sc. nāvī or nāvibus*), sail away, depart.

āvellō, *āvellere*, *āvulsī* or *āvelli*, *āvulsus* [*ā + vellō*], *tr.*, tear off, up, or away, pluck off, lop off, sever; separate forcibly, remove by force.

avēna, -nae, *f.*, oats; oat straw; straw in general, a straw, a reed.

Averna: see *Avernus* (at the end).

Avernus, -nī, *m.*, Avernus, a lake near Cumae, whose fumes, it was once said, destroyed birds that attempted to fly over it; near it tradition placed an entrance to the underworld. *As adj.*, Avernus, -a, -um, Avernian, Avernus's. *As noun*, Averno (*sc. loca*), -nōrum, *pl. n.*, the

Avernian realms, Avernus, the underworld. See *Aornus*.

āversus: see *āvertō*.

āvertō, *āvertere*, *āvertī*, *āversus* [*ā + vertō*], *tr.*, turn away, turn back, avert, remove. *Fig.*, estrange, alienate; *intr.* (§ 151), turn (*one's self*) away, swing round. *āversus*, -a, -um, *pf. pass. part. as adj.*, turned away, remote; hostile, unfriendly, alienated, averse.

avidus, -a, -um [*aveō*, *craveō*], *adj.*, craving, longing for, eager (*for*), desirous (*of*); ardent.

avis, *avis*, *f.*, bird.

avitus, -a, -um [*avus*], *adj.*, grandfather's, ancestral.

āvius, -a, -um [*ā + via*], *adj.*, away from the path, out of the way, pathless, remote. *As noun*, *āvium*, *āvī* or *āvīi*, *n.*, pathless place, by-way, out-of-the-way place.

avolō, -āre, -āvi, -ātum [*ā + 1. volō*], *intr.*, fly away. *Fig.*, flee, run away.

āvulsus: see *āvellō*.

avunculus, -lī [*dim. of avus*], *m.*, a mother's brother, (*maternal*) uncle.

avus, *avī*, *m.*, grandfather, grandsire; sire, ancestor.

axis, *axis*, *m.*, axle of a wagon or a chariot; by metonymy, wagon, chariot. *Fig.*, the axis (*axle*) of the earth or the heavens; heavens, sky; vault, dome, height of the heavens or sky.

B

Babylōnius, -a, -um [*Babylōn*, *Babylon*, a great city in Asia], *adj.*, Babylonian.

bāca, *bācae*, *f.*, any small round fruit, berry, esp. the olive. *Fig.*, a pearl.

bācātus, -a, -um [*bāca*], *adj.*, studded or set with pearls, jeweled.

Bacchae, *Bacchārum*, *pl. f.*, the Bacchae, the Bacchantes, women who worshiped Bacchus. They were associates of Silenus and the other Satyrs.

- bacchor**, **bacchāri**, **bacchātus** *sum*, *intr.*, keep the feast of Bacchus. *Fig.*, dance or move wildly, as the *Bacchantes* move, be frenzied, revel, rage; rage, storm; of *Rumor*, revel, run wild. **bacchātus**, -a, -um, *pf. part.*, in *pass. sense*, reveled (*over*), visited in revelry by the *Bacchantes*.
- Bacchus**, **Bacchī**, *m.*, Bacchus, god of the vine and of wine, son of Jupiter and Semele (daughter of Cadmus, King of Thebes); by metonymy (§ 207), wine. See § 323. His greatest festival was celebrated near Thebes in Boeōtia, Greece.
- Bactra**, **Bactrōrum**, *pl. n.*, Bactra, capital of Bactria or Bactriana (now called Balkh), in Asia.
- bacūlum**, -li, *n.*, staff, stick, cane.
- Bāiae**, **Bāiārum**, *pl. f.*, Baiae, a famous watering-place on the Campanian coast, near Cumae; many Romans built villas there, out into the sea.
- bālātus**, -tūs [bālō, bleat], *m.*, bleating.
- Baleāricus**, -a, -um, *adj.*, Balearic, *i. e.* belonging to the Balearic Islands (now called Majorca and Minorca), which lie east of Spain. Their inhabitants were famous as slingers.
- ballaena**, -nae, *f.*, whale.
- balteus**, -ī, *m.*, girdle, belt, or strap (of the sword or quiver).
- barathrum**, -thrī, *n.*, abyss, gulf, pit.
- barba**, **barbae**, *f.*, beard.
- barbaricus**, -a, -um [barbarus], *adj.*, foreign, strange, outlandish, barbaric; in a narrower sense, Phrygian (a common use).
- barbarus**, -a, -um, *adj.*, strange, foreign; outlandish, barbarous, rude, uncivilized. The word was applied by the Greeks to everybody not a Greek, by the Romans to everybody not a Greek or a Roman.
- Barcaeī**, -ōrum, *pl. m.*, the Barcaeī, the inhabitants of Barca, a city of Africa, near Cyrene.
- Barcē**, **Barcēs**, *f.*, Barce or Barca, nurse of Sychaeus.
- Baucis**, **Baucidis**, *f.*, Baucis, a pious old woman of Phrygia, wife of Philemon. See *Introductory Note to Ovid, Selection IX.*
- beātus**, -a, -um [originally *pf. pass. part. of beō*, a rare verb, make happy], *adj.*, happy, blessed, blissful.
- Bebrycius**, -a, -um, *adj.*, of Bebrycia (a part of Bithynia in Asia Minor), Bebrycian.
- Bēlidēs**, -dae, *m.*, son or descendant of Belus, a name of Palamedes, as descended from Belus, King of Egypt. See Bēlus (3).
- Bēlides**, -dum [Bēlus (3)], *pl. f.*, the granddaughters of Belus, the fifty daughters of Danaüs, usually called Danaïdes. Enraged at being obliged to marry their cousins, the fifty sons of Aegyptus, King of Egypt and Arabia, they all, save one, Hypermnestra, killed their husbands on their wedding-night. Hence, in the underworld they had to try to fill a perforated jar with water.
- bellātor**, -tōris [bellō], *m.*, warrior. *As adj.*, warlike, valiant, gallant.
- bellātrix**, -triciis, *f.*, a woman warrior. *As adj.*, warlike, valiant.
- bellicus**, -a, -um [bellum], *adj.*, fond of war, warlike, martial.
- bellō**, -āre, -āvī, -ātum, or bellor, bellārī, bellātus *sum* [cf. bellum], *intr.*, wage war, make war, war, fight.
- Bellōna**, -nae [cf. bellum], *f.*, Bellona, goddess of war and bloodshed, an old Italian deity, sister of Mars.
- bellum**, belli, *n.*, war; in *pl.*, battles, combats, fights; strife. *Personified*, Bellum, Bellī, *n.*, the Demon of War, War-Fiend.
- bēlua**, -ae, *f.*, (large, wild) beast, monster.
- Bēlus**, Bēlī, *m.*, Belus. (1) An early king of Tyre and Sidon, founder of the Tyrian line. (2) Father of Dido, King of Tyre, and conqueror of Cyprus. (3) King of Egypt, father of Danaüs, and ancestor of Palamedes.
- bene** [cf. bonus], *adv.*, *comp. melius*, *sup. optimē*, well, rightly; in good measure, fully; firmly, securely.

benignus, -a, -um, *adj.*, of a kind nature or heart, good-natured; kind, kindly, friendly, gracious.

Berecynthius, -a, -um, *adj.*, of Berecynthus (*a mountain in Phrygia*), Berecynthian, Phrygian.

Beroë, -ēs, *f.*, Beroë, *a Trojan woman, wife of Dorycltus of Epirus.*

bibō, **bibere**, **bibi**, —, *tr.*, drink, *Fig.*, drink, drink in.

bibulus, -a, -um [**bibō**], *adj.*, drinking freely or eagerly; thirsty.

biceps, **bicipitis** [**bis** + **caput**], *adj.*, two-headed; twin-peaked.

bicolor, -lōris [**bis** + **color**], *adj.*, of two colors, two-colored; dappled, pied.

bicornis, -e [**bis** + **cornū**], *adj.*, two-horned; two-pronged; forked. *Fig.*, of a river, with two mouths.

bidēns, **bidentis** [**bis** + **dēns**], *adj.*, two-toothed. *As noun*, **bidēns**, **bidentis**, *f.*, a sheep, properly, a sheep in its second year. In their first year sheep have eight milk teeth in the front part of the lower jaw. At the beginning of the second year the two of these in the center drop out, and are replaced by two of the second, or permanent, set. These are so much larger than the remaining milk teeth (now much worn, too, by use) that the sheep seems to have but two teeth, esp. since it has no teeth at all in the front part of the upper jaw.

biforis, -e [**bis** + **foris**], *adj.*, two-doored; of a musical instrument, with two holes or openings, two-stopped.

bifōrmis, -e [**bis** + **fōrma**], *adj.*, two-formed, double-shaped, dual, double.

bifrōns, **bifrontis** [**bis** + 2. **frōns**], *adj.*, with two foreheads, two-faced.

bigae, **bigarum** [*contracted from* **biugae**: **bis** + **iugum**], *pl. f.*, a pair of horses yoked to a chariot, span; two-horsed chariot, chariot.

biugus, -a, -um [**bis** + **iugum**], *adj.*, yoked two-and-two, yoked two-together; of a chariot, two-horsed. *As noun*, **biugi**, -gōrum (*sc. equi*),

pl. m., team, span; chariot (= **bigae**).

bilinguis, -e [**bis** + **lingua**], *adj.*, double-tongued. *Fig.*, deceitful, treacherous.

binī, **binæ**, **bina**, *distrib. num. adj.*, in *pl.*, two at a time, two by two; less exactly, two.

bipatēns, **bipatentis** [**bis** + **pateō**], *adj.*, doubly-opening, twice-opened, wide-open.

bipennis, -e, *adj.*, two-edged. *As noun*, **bipennis**, -nis [*sc. secūris*], *f.*, two-edged ax, esp. a battle-ax.

birēmis, -e [**bis** + **rēmus**], *adj.*, *lit.*, two-oared; of ships, having two lines or rows of oars. *As noun*, **birēmis**, -mis (*sc. nāvis*), *f.*, bireme, galley, ship with two rows of oars.

bis, *adv.*, twice.

bisulcus, -a, -um [**bis** + **sulcus**], *adj.*, twice-furrowed, two-furrowed, cloven.

Bitiās, -ae, *m.*, Bitias. (1) A Carthaginian nobleman. (2) A Trojan, brother of Pandarus, slain by Turnus.

bivius, -a, -um [**bis** + **via**], *adj.*, with two ways or passages.

blanditia, -ae [**blandus**], *f.*, the act of caressing; in *pl.*, loving utterances.

blandus, -a, -um, *adj.*, caressing, flattering, seductive; soothing, quiet, charming.

Boeōtia, -ae, *f.*, Boeōtia, a district in Greece, northwest of Attica. The makers of the Cadmus story derived the name Boeōtia from **bōs**, heifer. To them Boeōtia was The Land of the Heifer. Modern scholars do not accept this derivation.

Boeōtius, -a, -um [**Boeōtia**], *adj.*, of Boeōtia, Boeōtian.

Bōla, **Bōlae**, *f.*, Bola, a town of the Aequi in Latium.

bonus, -a, -um, *adj.*, *comp.* **melior**, **melius**, *sup.* **optimus**, -a, -um, good; brave, gallant, valiant; worthy, noble; kind, gracious, favoring, kindly; skillful, dexterous. *As noun*, **bonum**, **bonī**, *n.*, blessing; *in *pl.*, goods, treasures. See also **bene**.

Boŏtēs, -rae, m., Boötes, a northern constellation, situated near the two Bears. See Arctos.

Boreās, -ae, m., Boreas, North Wind; the god of the north wind.

bōs, bovis, c., ox, bullock, cow, heifer; in *pl.* usually *f.*, cattle.

bracchium, bracchi or bracchii, n., lower arm, forearm, arm. *Fig.*, sail-yard (= *antenna*); arm, branch (of a tree, rock, etc.).

brattea, -ae, f., thin plate of metal, esp. gold leaf; freely, metal.

brevis, -e, adj., of place or size, short, small; of depth, shallow; of time, short, brief. As noun, *brevia, -ium, pl. n.*, shallows, shoals.

breviter [brevis], adv., usually of speech, briefly, concisely, tersely.

Briareus, -rei, m., Briareus, a hundred-handed giant, often identified with Aegaeon.

Brontēs, Brontae, m., Brontes, the Thunderer, one of the Cyclops who toiled at the forge of Vulcan.

brūma, brūmae [= breuma = brevisma = brevissima: sc. diēs], f., properly, the shortest day of the year, the winter solstice; freely, winter.

brūmālis, -e [brūma], adj., of winter, wintry.

Brūtus, Brūtī, m., Brutus, i.e. Lucius Junius Brutus, leader of the movement which led to the expulsion of the Tarquins in 509.

būbō, būbōnis, f. (in other authors m.), horned owl, owl.

būcina, -nae, f., a spiral horn or trumpet; horn, trumpet.

bullā, bullae, f., (water) bubble; then any rounded thing, esp. a boss or knob of metal, used to adorn a belt, girdle, door, etc.

busum, bustī, n., the place of the funeral pyre; pyre; funeral mound, tomb.

Būtēs, Būtae, m., Butes. (1) A famous boxer, descendant of Amycus; he was slain by the Trojan Dares. (2) Armor-bearer of Anchises, and, later, guardian of Ascanius. (3) A Trojan slain by Camilla.

Būthrōtum, -ti, n., Buthrotum, a seaport in Epirus.

buxus, buxi, f., box-tree; by metonymy (§203), pipe, flute.

Byrsa, Byrsae, f., Byrsa, properly, the citadel of Carthage, a name given by Vergil to the site of Carthage.

C

cacūmen, -minis, n., extremity, end of anything; summit, top, peak.

Cadmēis, -idis [Cadmus], adj., f., belonging to Cadmus, Cadmus's.

Cadmus, Cadmī, m., Cadmus, son of Agenor, and brother of Europa. He built the citadel of Thebes, in Boeotia, Greece.

cadō, cadere, cecidī, cāsum, intr., fall (down), sink; of sun or stars, set, decline; fall in death, die, perish; decrease, diminish, subside. *Fig.*, fall (out), happen, come to pass, befall (one).

cādūcifer, cādūcifera, cādūciferum [cādūceus, a herald's staff, especially the staff carried by Mercury, as herald of the gods (§ 322), + ferō], adj., bearing the cādūceus, staff-bearing.

cadūcus, -a, -um [cadō], adj., falling, fallen, slain, killed; freely, destined to fall, doomed.

cadus, cadī, m., a large earthen jar, esp. for wine, oil, or vinegar, jar, flagon; freely, urn.

Caeculus, -lī, m., Caeculus, a son of Vulcan, and founder of Praeneste.

caecus, -a, -um, adj., in act. sense, unseeing, sightless, blind, blinded; in pass. sense, unseen, hidden, concealed, secret. *Fig.*, dark, obscure, mysterious.

caedēs, caedis [caedō], f., a cutting down or lopping off; slaughter, massacre, carnage; by metonymy (§ 201), blood shed by murder or slaughter.

Caedicus, -cī, m., Caedicus, an Italian, friend of Remulus.

caedō, caedere, cecidī, caesus, tr., cut, hew, lop; cut down or off, cut to pieces; cut, slay, kill; freely, strike, cudgel, beat.

caelestis, -e [caelum], *adj.*, heavenly, divine, celestial. *As noun*, **caelestēs, -tium, pl. m.**, dwellers in heaven, deities, gods.

caelicola, -lae [caelum + colō], *m.*, dweller in heaven, deity, god.

caelifer, caelifera, caeliferum [caelum + ferō], *adj.*, heaven-carrying; heaven-bearing.

caelō, -āre, -āvi, -ātus, tr., carve or engrave in relief, engrave, chase, emboss.

caelum, caeli, n., the heavens, high heaven, sky; *by metonymy*, weather (*since weather phenomena display themselves best in the sky*).

Caeneus, Caenei, m., Caeneus, originally a maiden named Caenis, then changed by Neptune into a young man, then changed again into a maiden.

caenum, caeni, n., (loathsome) dirt, mud, mire, filth.

caerula, -lōrum: *see* **caeruleus**.

caeruleus, -a, -um, and, in poetry, caerulus, -a, -um, adj., dark blue, blue, azure; dark green, green; sea-colored, sea-hued; dark-hued, dark; *freely, like āter*, black, dark, gloomy. *As noun*, **caerula, -lōrum, pl. n.**, the azure deep, dark seas, the sea.

caerulus: *see* **caeruleus**.

Caesar, Caesaris, m., Caesar. (1) *Caius* (in Latin, *Gāius*) Julius Caesar, the famous Dictator. (2) *Caius* (in Latin, *Gāius*) Julius Caesar Octavianus Augustus; *see* §§ 3, 7-28.

caesariēs, -ēi, f., (*luxuriant, beautiful*) hair, tresses, locks.

caespes, caespitis, m., cut sod, sod, turf.

caestus, caestūs, m., a boxing-glove, glove, gauntlet, cestus, made of a leather strap wound round and round the hands, and coming well up on the arm; plummets of iron or lead were fastened into the leather.

caesus: *see* **caedō**.

Caicus, -cī, m., **Caicus**. (1) A Trojan, comrade of Aeneas. (2) A river of Mysia, in Asia Minor. It rises on

Mt. Teuthras, and flows past Pergamus into the sea opposite the island of Lesbos.

Caiēta, -tae, f., Caiēta, a harbor town of Latium, now called Gaēta.

calathus, -thī, m., (*wicker*) basket, widest at the top, used esp. by women to hold wool while they were spinning.

calcar, calcāris [calx], n., spur.

Calchās, Calchantis, m., Calchas, priest and prophet of the Greeks before Troy.

calcō, -āre, -āvi, -ātus [calx], tr., set one's heel on, trample under foot, tread on.

calefaciō, -facere, -fēcī, -factus [caleō + faciō], tr., make warm, warm, heat. *Fig.*, inflame, excite, arouse, stir.

caleō, calēre, caluī, —, intr., be warm, be hot, glow; *with membra*, be still warm with life, be scarce dead.

calēscō, calēscere, caluī, — [inceptive of caleō], intr., grow hot, become warm.

calidus, -a, -um [caleō], adj., warm, hot.

1. **cāligō, -āre, -āvi, —, intr.**, send out thick mist or vapor; be densely dark, be gloomy.

2. **cāligō, -ginis, f.**, dense atmosphere, mist, fog; darkness, gloom.

callidus, -a, -um, adj., shrewd, clever. **callis, callis, m.**, path (*stony, rough, and narrow*), footpath, track (*esp. one on the mountains, made by cattle*); *freely*, path, track (*e.g. of bees*).

calor, calōris [cf. caleō], m., heat, glow, esp. vital heat, glow of life, heat as indicative of life and health.

calx, calcis, f., heel; *freely*, foot.

Calybē, -bēs, f., Calybe, an aged Rutulian, priestess of Juno.

Calydōn, -dōnis, f., Calydon, an ancient city of Aetolia in Greece, famous for the story of the boar which Minerva sent to ravage its territory because its king, Oeneus, forgot to sacrifice to her.

Calymnē, -nēs, f., Calymne, an island in the Aegean Sea, near Rhodes, famous for its honey.

Camarina, -nae, f., Camarina, a city in Sicily, on the southern coast.

Camers, Camertis, m., Camers. (1) A son of Volcens, and King of Amyclae. (2) A Rutulian warrior of distinction. (1) and (2) may be the same person.

Camilla, -lae, f., Camilla, daughter of Metabus, a prince of Privernium, in Latium, and Casmilla. She led the Volscian allies of Turnus, but was slain by Arruns.

Camillus, -li, m., Camillus, i. e. Marcus Furius Camillus, who captured Veii, a town in Etruria, and saved Rome from the Gauls, in 387, so tradition said.

caminus, -ni, m., (smelting) furnace, forge. *Fig., of the forges, i. e. the craters, of Aetna.*

campus, campī, m., an even, flat, open place; plain, level surface, field; **Māvortis Campus,** the Field of Mars, the famous **Campus Martius,** north of the Capitoline Hill, between the walls of Rome and the Tiber.

Cancer, Cancrī, m., Cancer, the Crab, the sign of the zodiac through which the sun passes from June 21 to July 22.

candēns: see candeō.

candeō, candēre, candui, —, intr., glitter, shine, be (*lustrously or dazzlingly*) white; be white with heat, glow, be warm, be hot. **candēns, candentis, pres. part. act. as adj.,** white, glowing; hot, warm.

candēscō, candēscere, candui, — [inceptive of candeō], intr., grow white, become white; grow white hot.

candidus, -a, -um, adj., (lustrously or dazzlingly) white, glistening, bright, brilliant; of the moon, bright, silvery. *Fig., wondrously fair, lovely, beautiful.*

candor, candōris, m., (lustrous or dazzling) whiteness, brilliancy.

cāneō, cānēre, cānuī, — [cānus], intr., be gray, be hoary, be white.

cānēscō, cānēscere, —, — [inceptive of cāneō], intr., grow white.

canis, canis, c., dog, esp. a hunting hound.

canistrum, -tri, n., a basket, woven of

reeds, used esp. for bread, fruit, or flowers.

cānitiēs, -ēi [cānus], f., grayish-white color, grayness, whiteness; grayish-white hair, gray hair, white hair, hoary locks.

canna, cannae, f., a reed.

canō, canere, cecinī, cantus, intr. and tr., make melody, by singing, or by playing a musical instrument; sing, chant, play; sing of, relate, recount, rehearse (*in verse*); foretell, predict, prophesy, reveal, explain (*originally oracles and prophecies were delivered in verse*); in military language, sound a signal.

canōrus, -a, -um [canō], adj., melodious, tuneful, harmonious.

cantō, -āre, -āvī, -ātus [freq. of canō], intr., sing, chant; *tr.,* sing, chant; sing a chant over, enchant, charm.

cantus, cantūs [canō], m., melody, singing, song, music; (*tuneful*) strain, blast, peal (*of a trumpet*).

cānus, -a, -um, adj., white, hoary; gray, grayish.

capessō, capessere, capessivī, capessitus [capiō], tr., catch at eagerly, lay hold on, seize, take; strive for, seek earnestly; hasten to, repair or resort to. *Fig., lay hold eagerly on (commands, duties, etc.), execute, perform, discharge.*

capillus, -li, m., hair (*of the head*).

capiō, capere, cēpi, captus, tr., lay hands on, take hold of, seize, take; capture, master, occupy; select, choose. *Fig.,* captivate, hold spell-bound; ensnare, deceive, betray, seduce; *of diseases, passions, etc.,* lay hold on, seize, affect. **animō capere, apprehend, grasp. captus, captī, pf. pass. part. as noun, m.,** captive, prisoner.

Capitōlium, -li or -lii, n., the Capitol, the Temple of Jupiter Optimus Maximus at Rome, on the southwestern summit of the Capitoline Hill; the summit itself on which the temple stood; in the pl., this summit, with all its buildings and surroundings, the Capitoline Hill (§ 192).

capra, caprae, f., she-goat.

caprigenus, -a, -um [caper, goat + gignō], *adj.*, goat-born, of the goat kind; in iii. 221 *it* = the *gen. pl.* of caper.

captivus, -a, -um [capiō], *adj.*, captured, captive; belonging to a captive or captives, captive's, captives'.

captō, -āre, -āvi, -ātus [freq. of capiō], *tr.*, lay hold on eagerly, catch at, seize, grasp. *Fig.*, strive to catch (sounds, etc.), listen to, listen for.

captus: see capiō.

capulus, -li [capiō], *m.*, properly, a holder; handle, hilt of a sword.

caput, capitis, n., head; by metonymy (see note on iv. 613), life, being, existence, living person, creature; head of cattle, swine, etc. *Fig.*, head, top, summit, peak, of a mountain, etc.; source of a river; source, cause, origin, occasion; chief, leader, ruler.

Capys, Capyos, m., Capys. (1) A Trojan, comrade of Aeneas, reputed founder of Capua. (2) The eighth king of Alba Longa.

Cār, Cāris, m., a Carian, an inhabitant of Caria, a district in Western Asia Minor, on the Aegean Sea.

carbaceus, -a, -um [carbassus], *adj.*, made of flax or linen, flaxen, linen.

carbassus, -si, f. (in *pl.* also neuter, carbasa, -sōrum), *f.*, fine Spanish flax, flax, linen; by metonymy (§ 203), sail, canvas.

carcer, carceris, m., prison, jail; in *pl.*, the barriers within which chariots were confined till the signal for beginning the race was given, starting-place.

carchesium, -si or -sii, n., a (Greek) drinking-vessel, often large and splendid, cup, goblet, beaker, narrower in the middle than at the extremities, with slender handles sweeping round from rim to bottom.

cardō, cardinis, m., pivot, properly, the whole arrangement of pivot and socket by means of which doors were made to open and shut. The sockets were in the lintel and in the threshold.

The pivots were set into the door, or its leaves (valvae), at top and at bottom; hinge is a convenient but inaccurate rendering. *Fig.*, turning-point, critical moment, crisis.

carēns: see careō.

careō, carēre, carui, caritum, intr., be without, be free from, be clear of (things undesirable); be deprived of, lack (blessings); construed with the ablative. **carēns, carentis, pres. part. act. as adj.,** lacking, wanting, without.

Cāres: see Cār.

Cāricus, -a, -um [Cāria, Caria, a district in Asia Minor, south of Lydia], *adj.*, Carian. As noun, **Cārica, -cae** (sc. *figus, fig*), *f.*, a Carian fig, a dried fig.

carina, -nae (more often in the *pl.*), *f.*, hull, frame (the keel and the timbers that start therefrom); by metonymy (§ 204), ship, vessel.

carmen, carminis, n., melody, strain, tune, song; poem, poetry; a verse, poetic inscription; utterance of an oracle, prophecy, prediction; incantation, charm, spell.

Carpāthius, -a, -um [Carpāthus, Carpathus, an island in the Aegean Sea, between Crete and Rhodes], *adj.*, of Carpathus, Carpathian.

carpō, carpere, carpsi, carptus, tr., pick, pluck, cull, gather (flowers, fruits, etc.); of horses, etc., pluck, crop, graze on, browse (on); eat, enjoy; with **auram**, feed on, enjoy, breathe (see note on i. 388); waste, consume, destroy; with **aethera, viam, iter, trāmitem**, press quickly on, hasten on (over), pursue, traverse. —

Carthāgō, -ginis, f., Carthage, a city in Northern Africa, the famous rival of Rome.

cārus, -a, -um, adj., properly, high-priced; dear, precious; esteemed, beloved; in *act. sense*, fond, loving.

casa, casae, f., a plain, simple house, hut, cabin, cottage.

Caspīus, -a, -um, adj., of the Caspian Sea, Caspian.

Cassandra, -drae, f., Cassandra, a daughter of Priam, beloved by Apollo, who endowed her with prophetic powers, but later, since she failed to keep her promises to him, decreed that no one should believe her utterances.

cassida, -dae, f., helmet, usually of metal; contrast *galea*.

Cassiopē, -pēs, f., Cassiope, the wife of Cepheus, mother of Andromeda.

cassus, -a, -um, adj., empty, void; deprived of, wanting, lacking, without. *Fig.*, void, useless, fruitless. in *cassum* or *incassum, adv.*, uselessly, fruitlessly, to no purpose, without avail.

Castalius, -a, -um [Castalia, Castalia, a fountain on Mt. Parnassus, at Delphi, sacred to Apollo and the Muses], *adj.*, Castalian, Delphic.

castellum, -li [*dim.* of *castrum*], *n.*, castle, fortress, stronghold, citadel.

castigō, -āre, -āvī, -ātus [castus + agō], *tr.*, properly, drive into purity, correct, set right, either by words, reprove, chide, reproach, rebuke, or by deeds, punish, chastise, avenge.

castra: see *castrum*.

castrum, castrī, n., rare in *sing.*, commonly *castra, castrōrum, pl. n.*, camp (of soldiers), encampment, headquarters. **Castrum Inui, n.**, Castrum Inui, a town of Latium.

Castrum Inui: see *castrum*.

castus, -a, -um, adj., morally pure and spotless, pure, guiltless, innocent, chaste; pious, holy, sacred.

cāsū: see *cāsus*.

cāsus, cāsūs [cadō], *m.*, a falling, fall, overthrow. *Fig.*, that which falls out or befalls, event, occurrence, happening, chance, fortune, fate, crisis; misfortune, mishap, mischance, sorrow, calamity; hazard, peril. **cāsū, abl. sing. as adv.** = *forte*, by chance.

catēna, -nae, f., chain, fetter, shackle.

caterva, -vae, f., crowd, troop, throng, multitude.

Catilina, -nae, m., Catiline, *i.e.* Lucius Sergius Catilina, the notorious con-

spirator, whose schemes Cicero, then consul (in the year 63), frustrated.

Catō, Catōnis, m., Cato, *i.e.* Marcus Porcius Cato Uticensis, a consistent Stoic and pure-minded patriot, who, after Julius Caesar's victory at Thapsus in Africa, committed suicide at Utica in Africa, rather than witness the downfall of the Roman State.

catulus, -li, m., young animal, whelp, cub, *e.g.* a young dog, a young wolf.

Caucasus, -sī, m., Caucasus, the mountain range in Asia, between the Black Sea and the Caspian Sea.

cauda, caudae, f., tail of an animal.

caulae, caulārum, pl. f., openings, holes, passages; the open fence of a sheepfold, made of bars with openings between them, palings, pickets; sheepfold.

Caulōn, Caulōnis, m., Caulon or Caunia, a city on the east coast of Bruttium, in Italy.

Caurus, Caurī, m., Caurus, the North-west Wind.

causa, causae, f., reason, cause, ground, occasion, source; feigned cause, pretext, excuse; a cause or case in law, lawsuit, suit.

cautēs, cautis, f., a rough, pointed rock, crag, cliff.

cautus: see *caveō*.

cavātus: see *cavō*.

cavea, -ae [cavus], *f.*, a hollow, cavity; auditorium, ring of a theater or circus; seats, benches for spectators; by metonymy (§ 206), spectators.

caveō, cavēre, cāvī, cautus, intr. and tr., take heed, be on one's guard (*against*), guard against, beware of, avoid. **cautus, -a, -um, pf. pass. part.**, in *dep. sense*, as *adj.*, having taken care, heedful, careful, cautious.

caverna, -nae [cavus], *f.*, cavity, cavern, grotto.

cavō, -āre, -āvī, -ātus [cavus], *tr.*, make hollow, make a hollow in, hollow out. **cavātus, -a, -um, pf. pass. part. as adj.**, hollow, cavernous.

cavus, -a, -um, adj., hollow, cavernous; hence, enveloping, surrounding, enshrouding.

Caÿster, -tri, m., *Caÿster, a river in Lydia, in Asia Minor. It rises on Mt. Tmolus, and enters the Aegean Sea near the city of Ephesus.*

Cecropidēs, -dae [*Cecrops, Cecrops, the first king of Athens*], *m., a (son or) descendant of Cecrops, an Athenian.*

Cecropius, -a, -um [*Cecrops, Cecrops, the first king of Athens*], *adj., Cecropian, Athenian.*

cēdō, cēdere, cessi, cessum, intr., *be in motion, move, go; go away, depart, withdraw (construed with abl., or with dē, ē, or ex with abl.); esp., go backward, retreat, flee. Fig., yield, abate, cease; yield, give way, die out, vanish; give place or room to, yield (to), submit (to); yield to, be inferior to, come short of; go to, fall to, fall to the lot or share of, accrue to.*

cedrus, cedri, f., *cedar-tree (more strictly, the juniper-tree), cedar-wood.*

Celaenō, -nūs (*Greek form*), *f., Celae-no, one of the Harpies; see Harpyia.*

celeber, celebris, celebre, adj., *of a place, crowded, frequented, and so famous; of a person, densely surrounded, thronged, honored.*

celebrō, -āre, -āvī, -ātus [*celeber*], *tr., properly, visit a place in numbers, throng, crowd, or visit often, frequent; keep a festival in numbers, solemnize, celebrate; do repeatedly, engage in (often), practice; praise, honor, extol.*

celer, celeris, celere, adj., *swift, fleet, quick, agile, lithe.*

celerō, -āre, -āvī, -ātus [*celer*], *intr., be quick, hasten, make speed; tr. (§ 143), quicken, speed, hasten.*

cella, cellae, f., *storeroom; freely, any small room, e.g. a cell in a beehive.*

cēlō, -āre, -āvī, -ātus, tr., *hide, cover; keep secret, conceal.*

celsus, -a, -um [*perhaps pf. pass. part., in dep. sense, of 1. cellō, an old verb, rise high, tower*], *adj., towering, high, lofty, tall.*

1. Centaurus, -rī, m., *a Centaur. The myth described the Centaurs as half*

man, half horse; they were probably a wild, rude people of Thessaly, who fought on horseback.

2. Centaurus, -rī, f., *Centaur, the name of a Trojan ship.*

centēni, -nae, -na [*centum*], *distrib. num. adj., in pl., properly, a hundred each, a hundred at a time; freely, a hundred.*

centum, num. adj., indecl., in pl., *a hundred; in poetry used freely of any large number, many.*

centumgeminus, -a, -um [*centum + gignō*], *adj., hundredfold, i.e. having a hundred natures or personalities, an epithet of the giant Briareus, who is described in other writers merely as hundred-handed.*

Cēphēnus, -a, -um [*Cēpheus*], *adj., Cephæus's; Ethiopian.*

Cēpheus, Cēpheī, m., *Cepheus, King of Ethiopia, husband of Cassiope, and the father of Andromeda.*

Cēphēūs, -a, -um [*Cēpheus*], *adj., belonging to Cepheus, of Cepheus, Cephæus's.*

Cēphisis, -sidis [*Cēphīsus*], *adj., of the Cephīsus.*

Cēphīsus, -sī, m., *Cephisus, a river of Boeōtia and Phocis, in Greece.*

cēra, cērae, f., *wax.*

Ceraunia, -ōrum [*Greek name; properly, Headlands of Thunder*], *pl. n., the Ceraunian Mountains, in the northwestern part of Epirus, Greece.*

Cerberus, -rī, m., *Cerberus, the three-headed dog that guarded the entrance to the underworld.*

Cereālis, -e [*Cerēs*], *adj., of Ceres, Ceres's.*

cerebrum, -brī, n., *the brain, brains.*

Cerēs, Cereris, f., *Ceres, daughter of Saturn, and sister of Jupiter; she was mother of Proserpina (see § 336); by metonymy, grain, bread.*

cernō, cernere, crēvi, crētus or certus, tr., *properly, separate. Fig., separate by the senses, esp. by the sight, discern, distinguish, perceive, see; intr., decide by a contest, fight, contend. certus, -a, -um, pf. pass. part. as adj., definitely fixed, de-*

terminated, resolved; settled, fixed, assured, inevitable, unerring, sure, certain, definite; reliable, trusty, faithful. **certum** (*m. acc.*) **facere**, make (a person) certain, i.e. inform; **certum** (*n. nom.*) **est mihi**, with *inf.*, I am resolved (to do something).

cernuus, -a, -um, *adj.*, bent forward, (turned) face downward; freely, of a horse, pitching head foremost.

certāmen, -minis [**certō**], *n.*, contest, strife, battle, match; rivalry, zeal.

certātim [**certō**], *adv.*, in rivalry, eagerly, earnestly, zealously.

certē [**certus**], *adv.*, fixedly, assuredly, certainly, surely, truly; at any rate, at least.

certō, -āre, -āvī, -ātum [*freq. of cernō*], *intr.*, decide by strife or contest, contend, fight, strive, struggle; contend in rivalry, vie (with one another), rival; with *inf.*, strive eagerly, seek, aim.

certus: see **cernō**.

cerva, *cervae*, *f.*, female deer, hind.

cervix, *cervicis*, *f.*, neck (*esp.*, the back or nape of the neck); freely, head, shoulders.

cervus, *cervī*, *m.*, stag, deer.

cessō, -āre, -āvī, -ātum [*freq. of cēdō*], *intr.*, yield greatly, stand or hang back; be idle, be inactive, be still; delay, loiter, flag, lag, be a laggard; cease, stop, abate.

cētē: see **cētus**.

cēterus, -a, -um, *adj.*, the rest of, the remainder of, the remaining. As *noun*, **cēterī**, -rōrum, *pl. m.*, all the others, the rest; **cēterum** and **cētera**, *n. sing. and pl. as adv.* (§ 146), in all other respects, otherwise.

cētus, **cēti**, *m.*, *pl. nom. and acc. cētē* (*Greek form*), *n.*, sea-monster, e.g. a whale, shark, or dolphin.

ceu, *adv. and conj.*, in comparisons (1) involving facts, as, just as, as when, (2) involving suppositions or hypotheses, as if.

Chalcidicus, -a, -um, *adj.*, of Chalcis (the chief town of Euboea, an island

east of Boeōtia, in Greece), Chalcidian, Cumaeon (*Cumae was a colony from Chalcis*).

Chalybes, -bum, *pl. m.*, the Chalybes, the Chalybians, a people in Pontus, Asia Minor, famous workers of steel.

chalybs, **chalybis**, *m.*, steel.

Chāōn, **Chāonis**, *m.*, Chaon, a son of Priam, brother of the prophet Helenus; after him Helenus named his realm, in Epirus, Chaonia.

Chāōnia, -ae [**Chāōn**], *f.*, Chaonia, a district in Epirus, ruled first by Pyrrhus, son of Achilles, later by Helenus.

Chāōnius, -a, -um [**Chāōn**], *adj.*, of Chaonia, Chaonian, Epirote.

chaos, *n.*, only in *nom. and acc. sing.*, chaos, properly, the first state of the universe, thought of as limitless, empty space, void; *esp.*, the limitless underworld; personified as a deity, Chaos (§ 308).

Charōn, **Charontis**, *m.*, Charon, the ferryman of the underworld, who conveyed across the Acheron (or the Styx) the souls of those who had been duly buried.

Charybdis, -dis, *f.*, Charybdis, a whirlpool between Sicily and Italy, in the Straits of Messina.

Chimaera, -rae, *f.*, the Chimaera. (1) A mythical monster with the head of a lion, a goat's head projecting from its middle, and the tail of a serpent; it was supposed to vomit fire, and was localized in Lycia, Asia Minor. It may have been the embodiment in myth of the volcanic fires active in that district. (2) A Trojan ship; see note on v. 122.

chlamys, **chlamydis**, *f.*, the chlamys, a (Greek) cloak, mantle, cape, made of a large piece of wool, fastened by a clasp on one shoulder, usually the right; it was often richly embroidered, and was worn especially by young men, hunters, and soldiers.

Chlōreus, **Chlōrei**, *m.*, Chloereus, a Trojan, priest of Cybele.

chorěa, -ae [**chorus**], *f.*, a (solemn) dance in a ring.

chorus, chori, m., a dance in a ring, esp. by a group or company; a choral dance; by metonymy, troop of dancers or singers; freely, troop, company, throng.

Chromis, Chromis, m., Chromis, a Trojan, slain by Camilla.

chrysolithus, -thī [a Greek word, meaning gold-stone], *m.,* chrysolite, topaz.

Cicones, -num, pl. m., the Cicones, a people of Thrace, on the River Hebrus.

ciō, ciēre, cīvī, citus, rarely ciō, cire, cīvī, citus, tr., put in vigorous motion, stir (up), move, agitate; call, summon. *Fig.,* effect, produce, cause, bring about; stir up, arouse, excite, spur on, shake. **citus, -a, -um, pf. pass. part. as adj.,** stirred up, swift, speedy, fleet; often = *an adv.,* swiftly, speedily, quickly.

Cilix, Cilicis, adj., Cilician, situated in Cilicia. *Cilicia was a district in the southern part of Asia Minor.*

cinctus: see **cingō.**

cingō, cingere, cīnī, cīctus, tr., encircle, surround, encompass; girdle, gird; gird one's self with a weapon, esp. a sword, gird on.

cingulum, -li [cingō], *n.,* girdle, belt, esp. a sword-belt, baldric.

cinis, cineris, m., ashes, embers; ruins; ashes or material part of the dead.

circā, adv., around, about, near (by).

Circaeus, -a, -um [Circē], *adj.,* of Circe, Circe's, Circean.

Circē, Circēs, f., Circe, a daughter of the Sun, a sorceress skilled in magic and the use of poisons; she dwelt on an island off the west coast of Italy, identified with the promontory of *Circeii* (cf. iii. 386, with notes). See *Aeaeus.*

circēnsis, -e [circus], *adj.,* of the circus. *As noun,* **circēnsēs, -sium** (sc. *lūdi*), *pl. m.,* the circensian games, chariot races, in the circus, esp. in the *Circus Maximus* at Rome.

circueō: see **circumeō.**

circuitus, -tūs [circum + eō], *m.,* a going round, circuit, roundabout way.

circulus, -li [*dim. of* circus], *m.,* circle, circlet, chain, ring, band.

circum, adv., around, about. *As prep.,* with *acc.,* around, about, over.

circumdō, -dare, -dedī, -datus [circum + dō], *tr.,* with *acc. and dat.,* put round, set round; with *acc. and abl.,* surround with, encircle, inclose, envelop.

circumeō, -ire, -ivī or -īl, -itum, or circueō, -īre, -ivī or -īl, -itum [circum + eō], *intr.,* go round, move round; *tr.,* circle round.

circumferō, -ferre, -tulī, -lātus [circum + ferō], *tr.,* bear around, carry about; lustrate, purify (see note on vi. 229).

circumflectō, -flectere, -flexī, -flexus [circum + flectō], *tr.,* bend about, wind round; freely, trace (round), traverse.

circumfluō, -fluere, -flūxī, -flūxus [circum + fluō], *tr.,* flow round, stream round.

circumfundō, -fundere, -fūdī, -fūsus [circum + 2. fundō], *tr.,* pour round; with *acc. and abl.,* surround, envelop, encompass; the *pass. is often used of persons, in middle sense* (§§ 166-167), pour round, gather (about), flock together, throng.

circumfūsus: see **circumfundō.**

circumlinō, -linere, -lēvī, -lītus [circum + linō, daub, smear], *tr.,* daub all round, smear.

circumsonus, -a, -um [circum + sonō], *adj.,* making a noise all around; of hunting hounds, barking around, baying round.

circumspiciō, -spicere, -spexī, -spectus [circum + speciō, old verb, look, look at], *intr.,* look round, gaze about; *tr.,* look round on, view on all sides, survey, examine; look round at, catch sight of, espy.

circumstō, -stāre, -stetī, — [circum + stō], *intr.,* stand around; *tr.,* stand round, surround, encompass, beset, overwhelm.

circumtextus, -a, -um, pf. pass. part. of circumtexō, an old verb, weave round, as adj., woven round, bordered.

circumveniŏ, -venire, -vĕnĭ, -ventus [circum + veniŏ], *tr.*, come or move round, encircle, surround.

circumvolŏ, -volāre, -volāvĭ, -volātus [circum + 1. volŏ], *tr.*, fly round, hover round or over, flit about.

circumvolvŏ, -volvere, -volvi, -volūtus [circum + volvŏ], *tr.*, roll round, turn round; revolve round.

circus, circi, m., circle, ring, circus, place for chariot races, *esp. the Circus Maximus at Rome, race course; by metonymy, a circle or ring of spectators; spectators.*

Cissēis, -idis, f., Cisseis, *i.e. Hecuba, wife of Priam; she was daughter of Cisseus, a Thracian king.*

Cisseus, Cissei, m., Cisseus. (1) *A Thracian king, father of Hecuba.* (2) *A Rutulian, son of Melampus, comrade of Turnus.*

Cithaerŏn, -rŏnis, m., Cithaeron, *a mountain in Boeŏtia, Greece, sacred to Bacchus.*

cithara, -rae, f., the cithara (*a musical instrument*), lute, guitar, lyre.

citŏ [*abl. sing. of citus; sc., perhaps, modŏ*], *adv.*, *comp.* citius, quickly, speedily, soon.

citrā, adv., on this side of, this side of; *prep.*, with *acc.*, this side of.

citus: see cieŏ.

civĭlis, -e [civis], *adj.*, of a citizen or citizens, civil, civic.

civis, civis, c., citizen, fellow citizen, countryman or countrywoman.

clādēs, clādis, f., properly, a breaking to pieces; ruin, destruction, disaster, calamity; *esp.*, slaughter, carnage, havoc in war; *by metonymy* (§ 202), ruin, scourge, destroyer.

clam [*akin to cĕlŏ*], *adv.*, secretly, in secret, stealthily.

clāmŏ, -āre, -āvĭ, -ātus, intr., call out, cry out, shout; *tr.*, call to, address.

clāmor, clāmŏris, m., loud call, cry, shout, *whether of pleasure or of pain*; outcry, uproar, crash, din, clamor; battle shout; lamentation; applause.

clangor, clangŏris, m., clang, din, noise; shouting, uproar; *of trumpets, braying, blare.*

clārēscŏ, clārēscere, —, — [clārus], *intr.*, become clear to the ears, grow distinct, be plainly audible, grow loud; *fig.*, become clear to the eyes, grow bright.

Clarius, -a, -um, adj., of Claros, Clarian, *a title of Apollo, who had a famous temple and oracle at Claros, in Ionia, Asia Minor.*

clārus, -a, -um, adj., clear to the ears, clear, loud, distinct, ringing; *fig.*, clear to the eyes, visible, bright, brilliant, famous, distinguished, illustrious, renowned.

classis, classis, f., a class or division of Roman citizens, *esp. for military purposes, army, (battle) host, fleet; in pl.*, ships, and, *by metonymy, crews, sailors.*

claudŏ, claudere, clausi, clausus, tr., shut (*up*), close, bar, fasten; hem in, confine, pen up; inclose, encompass, surround.

claudus, -a, -um, adj., limping, lame; maimed, mangled, crippled.

claustrum, claustrĭ [claudŏ], *n.*, fastening, shutter, barrier, bar, bolt; door, gate; bulwark, defense, barricade; *usually in pl.*

clausus: see claudŏ.

Clausus, Clausi, m., Clausus, *a Sabine chieftain; according to Vergil he was the progenitor of the Gēns Claudia.*

clāva, clāvae, f., a knotty stick, staff, club, cudgel.

clāvus, clāvĭ, m., a (*metal*) nail, spike; *by metonymy, of objects of like shape, rudder-handle, tiller, steering-paddle, rudder, helm.*

cliēns, clientis, m., dependent, vassal, client. *The clients attached themselves to some patrŏnus, expecting from him faithful, honest help in all their interests, and, to some extent, financial support; in turn they were bound to respect their patron and to aid in every way to extend his influence and to add to his prestige.*

clipeātus, -a, -um [clipeus], *adj.*, equipped with shields, shielded, shield-bearing.

clipeus, -i, *m.*, and, rarely, **clipeum**, -i, *n.*, a round shield of bronze.

clivus, **clivī**, *m.*, a slope (up or down), ascent, descent.

Cloanthus, -thī, *m.*, Cloanthus, a comrade of Aeneas.

Cloelia, -ae, *f.*, Cloelia, a Roman maiden. See note on viii. 651.

Clonus, **Clonī**, *m.*, Clonus, son of Eurytus, a skillful worker in gold; he wrought the designs on the sword belt of Pallas, son of Evander.

Cluentius, -tī or -tīi, *m.*, Cluentius, a name borne by members of the Gens Cluentia.

Clūsīnus, -a, -um, *adj.*, of Clusium (an important town of Etruria, on the River Clanis, a tributary of the Tiber), Clusian.

Clymenē, -nēs, *f.*, Clymene, daughter of Oceanus and Tethys.

Clymenēus, -a, -um [Clymenē], *adj.*, of Clymene, Clymene's.

Clytius, **Clyti** or **Clytīi**, *m.*, Clytius, the name of several individuals, of whom nothing is really known. (1) A Trojan, descendant of Aeolus, slain by Turnus. (2) A Rutulian. (3) Father of the Trojan Euneüs.

coāctus: see **cōgō**.

Cocles, **Coclitis**, *m.*, the famous Horatius Cocles, who defended the Pōns Sublicius, a wooden bridge over the Tiber, against Porsenna, the Etruscan ally of the Tarquins.

coctilis, -e [coquō, bake, cook], *adj.*, baked; **coctilēs mūri**, walls of burned brick.

Cōcȳtus, -tī, *m.*, Cocytus, a river of the underworld.

coēō, -ire, -ivī or -iī, -itum [con + eō], *intr.*, go or come together, gather, assemble; stream together, flow from all sides; come together, unite (in alliance); come together in combat, meet, join battle; of milk, blood, etc., thicken, curdle, congeal.

coepti, **coepisse**, *defect. verb. intr.* and *tr.*, begin, commence; essay, attempt, undertake. **coeptus**, -a, -um, *pf. pass. part. as adj.*, begun; attempted, essayed, undertaken.

As noun, **coeptum**, **coepti**, *n.*, beginning, attempt, essay, undertaking, enterprise, venture.

coeptum: see **coepti**.

coeptus: see **coepti**.

coercēō, **coercēre**, **coercuī**, **coercitus** [con + arceō], *tr.*, inclose completely, surround, confine; keep in check, confine, restrain; (keep from straying, i.e.) marshal, keep in line.

coetus, **coetūs** [coēō], *m.*, a coming together, meeting, gathering; by metonymy, gathering, troop, company.

Coeus, **Coeī**, *m.*, Coeus, one of the Titans (§ 309); he was father of Latona.

cognātus, -a, -um [con + (g)nāscor], *adj.*, of like blood, related by blood, kindred, akin.

cognitus: see **cognōscō**.

cognōmen, -minis [con + (g)nōmen], *n.*, an added name, a family name (a name added to the nōmen and the praenōmen to distinguish families of the same gēns); freely, name, title.

cognōscō, **cognōscere**, **cognōvī**, **cognitus** [con + (g)nōscō], *tr.*, become acquainted with, grow familiar with, learn, ascertain; know, be conscious of, recognize. **cognitus**, -a, -um, *pf. pass. part. as adj.*, well known, known, familiar.

cōgō, **cōgere**, **coēgī**, **coāctus** [con + agō], *tr.*, drive together, collect, assemble, mass, muster; (keep from straying, i.e.) marshal, arrange, keep in line; (bring together, i.e.) condense, concentrate, congeal. *Fig.*, force (tears, etc.), squeeze out; with *inf.*, force, constrain, compel.

cohibeō, **hibēre**, **hibuī**, **hibitus** [con + habeō], *tr.*, hold together; hold or shut in, confine, restrain.

cohors, **cohortis**, *f.*, properly, an inclosure; by metonymy, of the objects inclosed, throng, crowd, multitude, esp. a military company, cohort; freely, fleet, squadron or line of ships.

Colchī, Colchōrum, *pl. m.*, the Colchians. See *Introductory Note to Ovid, Selection VII.*

Collātinus, -a, -um, *adj.*, of Collatia, a Sabine town near Rome.

collātus: see *cōferō*.

colligō, -ligere, -lēgī, -lēctus [con + *legō*], *tr.*, bring together, gather, collect, assemble; *with arma* (*ship's tackle*) or *vēla*, gather together, take in, make snug; gather, get, gain, acquire.

collis, collis, *m.*, hill, height.

collum, collī, *n.*, neck (*used of men, animals, and even of plants, e.g. of the poppy*).

colō, colere, coluī, cultus, *tr.*, properly, cultivate, till the ground; dwell in, inhabit, occupy, possess. *Fig.*, cultivate, give heed to, care for, cherish, love, esteem; honor, reverence, worship.

colōnus, -nī [colō], *m.*, cultivator, farmer, husbandman; inhabitant (*of*), occupant; settler, colonist.

color, colōris, *m.*, color; tint, hue, complexion.

coluber, -brī, *m.*, snake, serpent.

columba, -bae, f., dove, pigeon.

columna, -nae, f., column, pillar, post.

colus, colī, f., distaff.

coma, comae, f., hair, tresses, locks. *Fig.*, tresses of plants or trees, foliage.

comāns, comantis [coma], *adj.*, hairy, shaggy; of a helmet, hairy, plumed, crested, bushy.

comes, comitis [con + *eō*], *c.*, comrade, companion, associate; guide, guardian; *in pl.*, attendants, suite, retinue, train.

1. **comitātus**: see *comitor*.

2. **comitātus, -tūs** [comitor], *m.*, properly, an accompanying, then, by metonymy, those who attend, retinue, train, suite, company.

comitō, -āre, -āvi, -ātus, or comitor, comitārī, comitātus sum [comes], *tr.*, go with, accompany, attend, escort, follow. **comitātus, -a, -um**, *pf. part.*, *in pass. sense, as adj.*, accompanied, attended, escorted.

commendō, -āre, -āvi, -ātus [con + *mandō*], *tr.*, put into one's hands, commit to, intrust to, commend to.

commercium, -cī or -cū [con + *merx*, wares, merchandise; *cf. mercor*], *n.*, commercial dealings; trafficking, trading, bargaining.

comminus [con + *manus*], *adv.*, hand to hand, in close conflict, at or to close quarters.

commisceō, -miscēre, -miscuī, -mixtus [con + *misceō*], *tr.*, mix (*together*), mingle, unite.

commisum: see *committō*.

commissus: see *committō*.

committō, -mittere, -misi, -missus [con + *mittō*], *tr.*, send or bring together, join, unite; send into the care of, intrust (to); of contests or battles, join, unite, begin, enter, engage in; of games, hold, celebrate; of misdeeds, commit, perpetrate, practice, be guilty of. **commisum, -si**, *pf. pass. part. as noun, n.*, wrongdoing, misdeed, fault, offense, crime.

commixtus: see *commisceō*.

commoveō, -movēre, -mōvī, -mōtus [con + *moveō*], *tr.*, move violently, shake, agitate. *Fig.*, move with any violent emotion or feeling, disturb, excite, arouse, agitate, frighten.

commūnis, -e, adj., common, joint, general.

commūniter [commūnis], *adv.*, conjointly, unitedly, in common.

cōmō, cōmere, cōmpsi, cōmptus [con + *emō*], *tr.*, (*take =*) put together, esp. the hair, arrange, comb, dress, braid; deck, adorn.

compactus: see *compingō*.

compāgēs, -gis [con + *pangō*], *f.*, a joining together; by metonymy, joining, joint, seam; found in Vergil only in the plural.

1. **compellō, -āre, -āvi, -ātus**, *tr.*, hail, greet, address, accost.

2. **compellō, -pellere, -pulī, -pulsus** [con + *pellō*], *tr.*, drive together; drive, force.

compescō, compescere, compescuī, —, *tr.*, restrain, check.

compingō, -pingere, -pēgī, -pactus [con + pangō], *tr.*, join together, fit (together), unite, fasten.

complector, -plectī, -plexus sum [con + plectō, plait, weave], *tr.*, intertwine; embrace, infold, encircle; grasp, hold.

compleō, -plēre, -plēvī, -plētus [con + pleō, *an old verb*, fill], *tr.*, fill up, pack, cram, crowd, throng; fill, complete, round out, fulfill, finish.

1. **complexus: see complector.**

2. **complexus, -xūs** [complector], *m.*, encircling, embrace, caress.

compōnō, -pōnere, -posuī, -positus (*and, in poetry, -postus*) [con + pōnō], *tr.*, put together; build, make, construct, raise; devise, contrive, design; (*put together, i.e.*) arrange, set in order, compose, settle, adjust; quiet, calm, appease, allay, soothe; *arrange for rest or sleep*, lay down, lay, dispose; *arrange for burial*, lay away, lay to rest, bury. **compositus or compostus, -a, -um, pf. pass. part. as adj.**, arrayed, ordered, fixed, settled. *As noun, compositum, -ti, n.*, that which is fixed, arrangement, compact, agreement; **compositō, abl. sing. as adv.**, by agreement, according to compact, designedly.

comportō, -āre, -āvī, -ātus [con + portō], *tr.*, carry together, heap up, pile up, amass.

compositō: see compōnō (at the end).

compositum: see compōnō.

compositus or compostus: see compōnō.

comprecor, -precārī, -precātus sum [con, *with intensive force* + precor], *intr. and tr.*, pray, implore; pray to, beseech, entreat.

comprehendō, comprehendere, comprehendī, comprehēnsus, or comprēndō, comprēndere, comprēndī, comprēnsus [con +prehendō, prēndō], *tr.*, lay hold on, seize, grasp, catch. *Fig.*, grasp or embrace in (with) words, describe, recount.

comprēndō: see comprehendō.

comprehēnsus: see comprehendō.

comprēnsus: see comprehendō.

compressus: see comprimō.

comprimō, -primere, -pressī, -pressus [con + premō], *tr.*, press or squeeze together; hold in check, hold back. *Fig.*, check, curb, stay, restrain.

cōmptus: see cōmō.

compulsus: see 2. compellō.

con, cō, co, com, cor, forms of a prep. prefix, akin to 1. cum, together with, together, with; *sometimes with intensive force.*

cōnāmen, -minis [cōnor], *n.*, attempt, effort, essay.

1. **cōnātus: see cōnor.**

2. **cōnātus, -tūs** [cōnor], *m.*, attempt, essay, effort.

concavō, -āre, -āvī, -ātus [concavus], *tr.*, make hollow, hollow (out); round, curve.

concavus, -a, -um [con, *with intensive force* + cavus], *adj.*, hollow, concave; of rocks, cavernous, crannied.

concēdō, -cēdere, -cessī, -cessus [con + cēdō], *intr.*, go away, depart, retire, withdraw; give way to, yield (to), surrender; *tr.*, surrender, deliver; concede, grant, permit, suffer, allow; *with inf.*, grant, suffer, permit.

conceptus: see concipiō.

concessus: see concēdō.

concha, conchae, f., properly, a bivalve shellfish; by metonymy (§ 203), shell, conch, shell-shaped trumpet.

concidō, -cidere, -cidī, — [con + cadō], *intr.*, fall together, collapse, fall down, fall, sink; perish, be slain.

concieō, -ciēre, -civī, -citus [con + cieō], *tr.*, properly, force or drive together; *freely*, drive, move violently or forcefully, rouse, stir up; fling, hurl (a stone or a weapon). *Fig.*, stir, arouse, excite, provoke; produce, cause. **concitus, -a, -um, pf. pass. part. as adj.**, in *fig. sense*, stirred up, aroused, excited; *at times = an adv. phrase*, with all speed, violently, furiously.

conciliō, -āre, -āvī, -ātus, tr., bring together, unite. *Fig.*, unite in feel-

- ing, unite as a friend, make friendly, win over, gain, secure, win.*
- concilium**, -li or -lii, *n.*, assembly, gathering, company, throng; *esp., a gathering for deliberative purposes, council, council-board.*
- concipiō**, -cipere, -cēpi, -ceptus [con + capiō], *tr.*, lay firm hold on, take in, receive, draw in; *receive fertilizing seed, conceive, give birth to. Fig., take in by the intellectual faculties, grasp, comprehend, understand, conceive (of), imagine; formulate, draw up (a treaty, etc.); take in (i.e. welcome) some thought, design, etc., admit, harbor, cherish, foster.*
- concitō**, -āre, -āvi, -ātus [*freq. of* concieō], *tr.*, set in violent motion, spur on (*a horse*).
- concitus**: *see* concieō.
- conclāmō**, -āre, -āvi, -ātum [con + clāmō], *intr.*, with *pl. subject*, cry out (*together*), shout (*in unison*); with *sing. subject*, cry out, shout, exclaim; *tr.* (§ 142), cry out, raise a cry.
- concludō**, -clūdere, -clūsi, -clūsus [con + claudō], *tr.*, shut up, inclose, surround.
- concorō**, -cordis [con + cor], *adj.*, of one heart and mind, friendly, harmonious.
- concrēscō**, -crēscere, -crēvi, -crētus [con + crēscō], *intr.*, grow together (*with*), become part of, become ingrained (*in*); harden, stiffen, curdle, congeal, become clotted. **concrētus**, -a, -um, *pf. pass. part. in dep. sense, as adj.*, (*grown together* =) hardened, stiffened, matted (*hair*).
- concrētus**: *see* concrēscō.
- concurrō**, -currere, -curri, -cursum [con + currō], *intr.*, run together or with, dash together; rush, speed, hasten; *rush together in hostile spirit, meet in battle shock, fight, contend (with).*
- concursum**, -sūs [concurrō], *m.*, a rushing or dashing together; *by metonymy, throng, crowd, assembly, concourse.*

concussus: *see* concutiō.

concutiō, -cutere, -cussi, -cussus [con + quatiō], *tr.*, shake violently, shatter; agitate, jar, sway. *Fig.*, shake, agitate, jar, alarm, startle, grieve; shake out, *as one shakes a robe to search it, search, examine, probe.*

condēsum, -a, -um [con, with *intensive force* + dēsum], *adj.*, very dense, close; crowded or huddled together.

condiciō, -ōnis, *f.*, condition, contract, stipulation, proposal, agreement.

conditus: *see* condō.

condō, -dere, -didi, -ditus [con + dō], *tr.*, put together; fashion, build, erect; found, establish; *put up or away for safe-keeping, store up, stow away; lay away in the grave, lay to rest, bury; put away, hide, conceal; with ēnsem, bury, hide, sheathe in a foe. Fig., put together songs, verses, etc., compose, write; arrange, order, ordain; establish, bring about.*

cōnectō, -nectere, -nexui, -nexus [con + nectō], *tr.*, bind together, fasten; *wreath together, entwine.*

cōnexus: *see* cōnectō.

cōnfectus: *see* cōnficiō.

cōnferciō, -ferciere, -fersi, -fertus [con + farciō, stuff], *tr.*, stuff or cram together. **cōnfertus**, -a, -um, *pf. pass. part. as adj.*, pressed together, crowded, dense, serried; = *an adv. phrase, in close array, in serried ranks.*

cōnferō, -ferre, -tulī, collātus [con + ferō], *tr.*, bear or bring together; **cōnferre gradum**, *bring one's step together with another's, keep pace with, walk with; bring together, unite in hostility; cōnferre signa, cōnferre manum, meet in close combat, fight at close quarters, fight, contend; with certāmina, begin, launch, engage in.*

cōnfertus: *see* cōnferciō.

cōnfessus: *see* cōnfiteor.

cōnficiō, -ficere, -fēci, -fectus [con + faciō], *tr.*, do thoroughly, do fully; finish, complete, accomplish, execute; use up, waste, exhaust, spend, overcome, destroy; *freely*, weaken. **cōnfectus, -a, -um, pf. pass. part. as adj.**, worn out, wasted, exhausted; wearied, enfeebled.

cōnfidō, -fidere, -fisis sum [con + fidō], *intr.*, trust to, rely on, put faith in.

cōnfigō, -figere, -fixi, -fixus [con + figō], *tr.*, join, fasten together; pierce through and through, transfix, perforate.

cōnfisus: see **cōnfidō**.

cōnfiteor, -fitēri, -fessus sum [con + fateor], *intr.*, confess, acknowledge; *freely*, confess, reveal.

cōnfixus: see **cōnfigō**.

cōnfligō, -fligere, -flixi, -flictum [con + fligō, strike down, dash down], *intr.*, dash or strike together, *esp. in conflict*, fight, struggle, contend, war.

cōnfodiō, -fodere, -fōdi, -fossus [con + fodiō], *tr.*, *properly*, dig thoroughly, dig; pierce through and through, transfix, stab.

cōnfossus: see **cōnfodiō**.

cōnfugiō, -fugere, -fūgi, — [con + fugiō], *intr.*, flee for refuge or aid; resort (to), have recourse (to).

cōnfundō, -fundere, -fūdī, -fūsus [con + 2. fundō], *tr.*, pour together, mingle, mix. *Fig.*, mix (up), throw into disorder, disturb, confuse, confound; bewilder (the mind), disturb, confuse; violate, outrage a treaty, etc. **cōnfūsus, -a, -um, pf. pass. part. as adj.**, bewildered, perplexed.

cōnfūsus: see **cōnfundō**.

congelō, -āre, -āvī, -ātum [con + gelū], *intr.*, freeze (together); *freely*, grow hard, stiffen.

congemīnō, -āre, -āvī, -ātus [con + geminus], *tr.*, double, redouble, deal repeatedly (blows); *freely*, wield repeatedly (a sword or battle-ax), ply.

congemō, -gemere, -gemuī, — [con + gemō], *intr.*, groan heavily or loudly, sigh deeply.

congerō, -gerere, -gessī, -gestus [con + gerō], *tr.*, bear together, collect, heap or pile up; build, rear, erect. **congestus**: see **congerō**.

concredior, -gredi, -gressus sum [con + gradior], *intr.*, *properly*, step or walk together (with), meet, *esp. in hostile spirit*, fight with, contend (with), encounter, engage.

1. **congressus**: see **concredior**.

2. **congressus, -sūs** [concredior], *m.*, meeting; encounter, *whether in friendly or in hostile spirit*; conference, interview; fight, contest.

coniciō, conicere, coniciēci, coniectus [con + iaciō], *tr.*, *properly*, throw together; heap up, pile up; *freely*, throw on, pile on, fling at; hurl, cast, throw, drive (*esp. a weapon*); with **sē** (throw or) drive one's self to a place, hasten. *Note: for the scansion see note on disice, i. 70.*

coniectus: see **coniciō**.

cōnifer, cōnifera, cōniferum [cōnus + ferō], *adj.*, cone-bearing.

cōnitor, -niti, -nixus or -nisus sum [con + nitor], *intr.*, push (*strongly*) against; strive with might and main, struggle, exert one's self.

coniugium, -gī or -gīi [*cf.* **coniungō, coniūnx**], *n.*, union, *esp. the marriage union*, marriage, wedlock; by *metonymy*, husband, wife.

coniunctus: see **coniungō**.

coniungō, -iungere, -iūnxī, -iūnctus [con + iungō], *tr.*, join, unite; with **nāvem**, join to a pier, etc., bind fast, moor.

coniūnx or coniux, coniugis [coniungō], *c.*, *properly*, one united to another, *esp. in marriage*; married person, husband, wife; *freely*, suitor, lover.

cōnixus: see **cōnitor**.

conlābor, -lābi, -lāpsus sum [con + lābor], *intr.*, fall or sink together, sink, collapse, fall in ruins; fall, faint, sink, swoon, fall dead; be slain, perish. **conlāpsus, -a, -um, pf. part. as adj.**, that has fallen, fainting, swooning, lifeless.

conlāpsus: see **conlābor**.

conloquium, -quī or -quīl [conloquor, talk together], *n.*, talk (*with*), conversation (*with*), converse, intercourse (*with*).

conlūceō, -lūcēre, —, — [con + lūceō], *intr.*, give light on every side, glare far and wide, be lighted up; shine brightly, gleam, glitter.

conlūstrō, -āre, -āvī, -ātus [con + lūstrō], *tr.*, light up on all sides. *Fig.*, examine, survey, inspect.

cōnor, cōnārī, cōnātus sum, *intr.*, try, essay, attempt, undertake.

cōnsanguineus, -a, -um [con + sanguis], *adj.*, of like blood, kindred, akin, related. *As noun*, cōnsanguineus, -ī, *m.*, blood relation, kinsman.

cōnsanguinitās, -tātis [con + sanguis], *f.*, relationship by blood, kinship.

cōnscelerō, -āre, -āvī, -ātus [con, with intensive force + scelerō], *tr.*, defile by crime, stain, pollute.

cōnscendō, -scendere, -scendī, -scēnsus [con + scandō], *tr.*, mount, climb, ascend, surmount; with *nāvem*, *classem*, or *aequor*, mount, ascend, climb, board, embark on.

cōnscius, -a, -um [con + sciō], *adj.*, properly, knowing in company with another or with one's own self (thought of as another person); conscious (*of*), aware of, privy to; allied, confederate; having knowledge of, witnessing, all-knowing, all-seeing (*of stars, etc.*); self-conscious, conscious; conscious of wrong-doing, guilty, self-condemned. *As noun*, cōnscius, cōnsci or cōnscii, *m.*, confidant.

cōnsenēscō, -senēscere, -senuī, — [con + senēscō, grow old], *intr.*, grow old together, become old together.

cōnsequor, -sequī, -secūtus sum [con + sequor], *tr.*, follow vigorously, pursue; follow, come (*or go*) after, succeed; follow successfully, overtake, catch.

cōnserō, -serere, -seruī, -sertus [con + l. serō], *tr.*, bind together, join, fasten (*together*); clasp, buckle; entwine, weave; fashion, make *with*

manum or *dextram* (*sc. manum*), join in close combat; *with proelium*, wage at close quarters, wage hotly, join, engage in.

cōnsertus: see cōnserō.

cōnsessus, -sūs [cōnsidō], *m.*, properly, a sitting together; *by metonymy*, assemblage, concourse, company; throng of spectators, spectators.

cōnsiderō, -āre, -āvī, -ātus, *tr.*, survey, inspect.

cōnsidō, -sidere, -sēdī, -sessum [con + sidō], *intr.*, take a seat, sit down (*together*); *of birds, bees, etc.*, alight, perch, settle, swarm; take up a lasting abode, settle (*permanently*). *Fig.*, of inanimate subjects, settle (*down*), fall, perish; be overwhelmed, be plunged in.

cōnsilium, -lī or -liī [*cf.* cōnsulō], *n.*, deliberation, consultation, planning; shrewdness, good or bad, sagacity, policy, trickery; *by metonymy*, the result of deliberation, decision, resolution, resolve, determination; plan, purpose, design, scheme; counsel, advice.

cōnsistō, -sistere, -stitī, -stitum [con + sistō], *intr.* (§ 151), take one's stand, set foot on; halt, stop, come to rest; be at rest, stand still, remain standing; settle, tarry, rest. *Fig.*, rest, be at ease.

cōnsōlor, -sōlārī, -sōlātus sum [con, with intensive force + sōlor], *tr.*, comfort, soothe, console.

cōnsonō, -sonāre, -sonuī, -sonitum [con + sonō], *intr.*, sound together; sound loudly or clearly, ring, echo, resound.

cōnsors, cōnsortis [con + sors], *adj.*, of like lot, having an equal share, sharing with. *As noun*, cōnsors, cōnsortis, *c.*, comrade, partner, sharer (*in*), colleague.

1. cōnspectus: see cōnspiciō.

2. cōnspectus, -tūs [cōnspiciō], *m.*, a seeing, viewing; sight, view; *by metonymy*, the sight or view of others, presence; onlookers, spectators.

cōspiciō, -spicere, -spexī, -spectus [con + speciō, *old verb*, look, look at], *tr.*, look at earnestly, view carefully, gaze on; see, observe, behold; catch sight of, espy, descry, perceive.

1. **cōsternō, -āre, -āvi, -ātus** [akin to 2. **cōsternō**], *tr.*, stretch out, lay low; lay low in terror, frighten terribly.

2. **cōsternō, -sternere, -strāvī, -strātus** [con + sternō], *tr.*, strew over, bestrew, cover.

cōstituō, -stituire, -stitui, -stitutus [con + statuō], *tr.*, set up, put, place; set up, erect, build; found, establish, fix. *Fig.*, determine, resolve.

cōnstō, -stāre, -stiti, -stātum [con + stō], *intr.*, stand together, stand; stand firmly fixed, be unchangeable, be settled, be in orderly array.

cōnstruō, -struere, -struī, -strūctus [con + struō], *tr.*, heap up, pile up; erect, build, fashion, construct.

cōnsuēscō, -suēscere, -suēvi, -suētus [con + suēscō], *tr.*, accustom to, make familiar with; *intr.* (§ 151), accustom one's self to, become accustomed to. **cōnsuētus, -a, -um, pf. pass. part. as adj.**, used of things with which one is familiar, accustomed, wonted, usual, familiar.

cōnsuētus: see **cōnsuēscō**.

cōnsul, cōsulis, m., consul, one of the two highest executive officers of the Roman State, elected annually.

cōnsulō, -sulere, -sului, -sultus, intr., take counsel, reflect, consider, consult, plan; take heed, be thoughtful, be careful; *tr.*, consult (*esp. a deity or an oracle*), ask advice of; examine, inspect. **cōnsultum, -ti, pf. pass. part. as noun, n., properly**, something resolved; plan, resolve, decree; decree of an oracle, (*authoritative*) answer, response.

cōnsultum: see **cōnsulō**.

cōnsūmō, -sūmere, -sūmpsī, -sūmp-tus [con + sūmō], *tr.*, take up completely, use up; waste, destroy; of fire, use up, consume; use, employ; spend, pass.

cōnsurgō, -surgere, -surrēxi, -sur-

rēctum [con + surgō], *intr.*, of several persons, rise together; of one person, rise, arise; raise one's self, throw one's self into (*a sword, spear, etc., i.e. into the stroke of the sword, etc.*). *Fig.*, of things, rise, arise, spring up, come about.

1. **contāctus**: see **contingō**.

2. **contāctus, -tūs** [contingō], *m.*, touching; touch, contact.

contegō, -tegere, -tēxi, -tēctus [con + tegō], *tr.*, cover fully.

contemnō, -temnere, -tempsi, -temp-tus [con + temnō], *tr.*, make light of, esteem lightly, disregard, despise, disdain, scorn, defy.

contemptor, -tōris [contemnō], *m.*, scorner, despiser, scoffer, mocker.

contendō, -tendere, -tendi, -tentus [con + tendō], *tr.*, stretch out, strain, draw taut; (*strain, i.e.*) hurl, cast, whirl, shoot a missile, a weapon; with **cursum, etc.**, press on, pursue quickly; *intr.* (§ 151), *fig.*, strain, struggle, strive earnestly; struggle with others, try one's strength with others (= try conclusions with), vie (*with*), struggle, contend; with *inf.*, strive, endeavor, make haste, try.

1. **contentus**: see **contendō**.

2. **contentus**: see **contineō**.

conterminus, -a, -um [con + terminus], *adj.*, having common boundaries with something, adjoining, near (*to*).

conterreō, -terrere, -terruī, -territus [con + terreō], *tr.*, frighten greatly, alarm grievously. **conterritus, -a, -um, pf. pass. part. as adj.**, frightened, alarmed, terror-stricken.

contexō, -texere, -texui, -textus [con + texō], *tr.*, weave together; join together, build, fashion, erect, construct.

conticēscō, -ticēscere, -ticui, — [con + tacēscō, *freq. of taceō*], *intr.*, become silent, grow still.

contiguus, -a, -um [contingō], *adj.*, in active sense, touching, near, close (*to*); adjoining, adjacent; in pass. sense, that may be touched, within reach of, near.

contineō, -tinēre, -tinuī, -tentus [con + teneō], *tr.*, hold together; hold back, restrain, repress, stay, check.
contentus, -a, -um, pf. pass. part. as adj., properly, restrained, repressed. *Fig.*, curbed, controlled; contented, satisfied (*with abl.*).

contingō, -tingere, -tigī, -tactus [con + tangō], *tr.*, touch, take hold of, handle; strike, smite, pierce; reach, come to, attain, arrive at, gain; *intr. and impers.*, (*touch, i.e.*) fall to the lot of, befall, happen, be one's fate (*usually of good fortune*).

continuō [*abl. of continuus*], holding together; *sc.*, perhaps, **modō**, *adv.*, straightway, forthwith, immediately.

contorqueō, -torquēre, -torsī, -tortus [con + torquēō], *tr.*, turn violently, turn quickly, whirl (*round*); hurl, fling, discharge (*a weapon with rotary motion, and so with greater force and accuracy*); *see ammentum*).

contortus: *see contorqueō*.

contrā, adv., properly, of space, on the other side, on the opposite side, opposite, facing. *Fig.*, of ideas, utterances, etc., on the other hand, on the contrary, in opposition, in turn, in reply. *As prep., with acc.*, properly, of space, over against, against, opposite to, facing, fronting; of hostile opposition, against, contrary to, in opposition to. *Fig.*, in reply to, answering.

contractus: *see contrahō*.

contrahō, -trahere, -trāxī, -tractus [con + trahō], *tr.*, draw together, bring together, gather, collect, assemble.

contrārius, -a, -um [contrā], *adj.*, properly, of space, lying over against, opposite, fronting; unfavorable, adverse; hostile, unfriendly. *Fig.*, opposite, opposed, confronting.

contremiscō, -tremiscere, -tremuī, — [con + tremēscō], *intr.*, tremble all over, shake (*violently*), quiver, quake, shudder.

contundō, -tundere, -tudi, -tūsus or -tūsus [con + tundō], *tr.*, beat,

bruise, grind, crush. *Fig.*, crush, quell, subdue, destroy.

contus, conti, m., pole, *esp. for pushing a boat*, punt-pole, pike, boat-hook.

cōnūbium, -bī or -bīi [con + nūbō], *n.*, marriage, wedlock; right of intermarriage (*between persons of different States*).

cōnus, cōnī, m., properly, a cone, *esp. of a pine-tree or a cypress-tree*; by metonymy, of things cone-shaped, *esp. the apex or peak of a helmet, a metal ridge in which the crest was set*; by metonymy (§ 206), plume (*of a helmet*).

convallis, -lis [con + vallis], *f.*, an inclosed valley.

convectō, -āre, -āvī, -ātus [*freq. of convehō*], carry (*together*), convey, *tr.*, carry (*together*), carry, convey.

convellō, -vellere, -velli, -vulsus [con + vellō], *tr.*, tear up, wrench away, pull up, separate; tear to pieces, rend asunder, shatter, batter, convulse, destroy.

conveniō, -venīre, -vênī, -ventum [con + veniō], *intr.*, come together, assemble, gather, meet. *Fig. and impers.*, (*it comes together, i.e.*) it is agreed, is decided, is arranged.

conventus, -tūs [conveniō], *m.*, a coming together; by metonymy, gathering, meeting, assembly, conclave.

conversus: *see convertō*.

convertō, -vertere, -vertī, -versus [con + vertō], *tr.*, turn around, turn, whirl, cause to revolve; turn to or toward, direct, guide. *Fig. (turn, i.e.)* change, alter, transform, reverse.

convexum: *see convexus*.

convexus, -a, -um [convehō, carry (*together*)], *adj.*, properly, brought or carried together, rounded, curved, vaulted, arched; freely, sloping, winding. *As noun, convexum, -xi, n.*, arch, vault, concavity, hollow, recess; *esp., in pl.*, the vault or canopy of heaven.

convicium, -cī or -cīi, n., loud noise, quarreling; reproach, abuse, insult.

convivium, -vī or -vīi [con + vīvō], *n.*, a living together; *esp.*, a meal taken by many persons in company, feast, banquet.

convolvō, -volvere, -volvī, -volūtus [con + volvō], *tr.*, roll together, roll up, coil (*up*).

convulsus: *see* convellō.

coorior, -oriri, -ortus sum [con + orior], *intr.*, arise, rise. *Fig.*, spring up, break or burst forth, break out.

coortus: *see* coorior.

cōpia, -ae [con + ops], *f.*, plenty, abundance, (*rich*) store, supply; of persons, *esp. in military sense*, multitude, throng, force. *Fig.*, chance to do something, opportunity; ability, power.

cor, cordis, *n.*, the heart, *either in the physical sense, or as the seat of the emotions*: heart, soul, spirit, feeling, emotion; disposition, temper; cordi esse, *with dat.*, be dear to, please, delight.

Cora, Corae, *f.*, Cora, a town of the Volscians, in Latium.

cōralium, -lī or -līi, *n.*, coral; in particular, red coral.

cōram [con + ōs], *adv.*, properly, face to face (*with another*), in the presence of (*another*), before the eyes of (*another*); freely, in person, with one's own eyes.

Corinthus, -thī, *f.*, Corinth, a very famous city of Greece, on the isthmus between the Peloponnesus and the upper, or northern, part of Greece.

1. **corneus**, -a, -um [cornus], *adj.*, of the cornel-tree, of cornel wood.

2. **corneus**, -a, -um [cornū], *adj.*, of horn, horn (*as adj.*), horny.

cornipēs, -pedis [cornū + pēs], *adj.*, horn-footed, hard-hoofed.

cornū, cornūs, *n.*, horn of animals; horn (*as a substance*); by metonymy, of things made of horn or shaped like a horn, horn, end, tip of the crescent moon, the end or tip of the yard of a ship, which curved downward; bow (*with ends of horn*).

cornum, cornī, *n.*, cornel cherry, an oblong red berry.

cornus, cornī, *f.*, the cornel (*cherry*) tree, with very hard wood, cornel-wood; by metonymy, a spear of cornel-wood, dart, javelin.

Coroebus, -bī, *m.*, Coroebus, a Phrygian, an ally of Priam, and suitor of Cassandra.

corōna, -nae, *f.*, garland, chaplet, wreath, crown, diadem; by metonymy, of things shaped like a wreath or crown. *Fig.*, ring, circle of men, etc., throng, crowd.

corōnō, -āre, -āvi, -ātus [corōna], *tr.*, crown, wreath; encircle, encompass, surround.

corporeus, -a, -um [corpus], *adj.*, of the body, bodily, corporeal.

corpus, corporis, *n.*, material body, substance; body of men or animals, alive or dead, frame; corpse, lifeless body; ghost, spirit, shade; creature, being; person, figure, form, beauty; bodily strength, power, force.

correptus: *see* corripō.

corrīgō, -rigere, -rēxi, -rēctus [con + regō], *tr.*, straighten (*out*); correct, improve.

corripō, -ripere, -ripui, -reptus [con + rapiō], *tr.*, catch up quickly, lay (*quick or violent*) hold on, seize, grasp, carry away, hurry away; seize, attack, assail; seize or attack a road, etc., dart into, start quickly on, press quickly over, press on, hasten on.

corrumpō, -rumpere, -rūpi, -ruptus [con + rumpō], *tr.*, break to pieces, destroy, injure; taint, infect, corrupt.

corruō, -ruere, -rui, — [con + ruō], *intr.*, fall (*together*), sink, fall down, collapse.

corruptus: *see* corrumpō.

cortex, corticis, *m.*, the bark, rind, shell, of trees and plants.

cortina, -nae, *f.*, a round vessel, caldron; seat of the Delphic priestess (*see note on iii. 92*).

coruscō, -āre, —, — [coruscus], *tr.*, move quickly, shake, brandish, wave; *intr.*, of fire, lightning, etc., (*move quickly, and so*) flash, gleam, glitter.

coruscus, -a, -um, *adj.*, moving quickly, waving, tremulous; of light, etc., waving, dancing, flashing, glittering, gleaming.

Corybantius, -a, -um, *adj.*, of the Corybantes, priests of Cybele who conducted her worship with loud, wild music and orgiastic dances, Corybantian.

Cōrycis, -cidis, *adj.*, *f.*, Corycian, having to do with the Antrum Cōrycium, the Corycian Grot, on Mt. Parnassus.

Corynaeus, -ī, *m.*, Corynaeus. (1) A Trojan name, denoting, perhaps, two different persons, of whom nothing is known. (2) A Rutulian.

Corythus, -thi, *m.*, Corythus. (1) Son of Jupiter, husband of Electra, who was by Jupiter the mother of Iāsius and Dardanus. Corythus was thus an ancestor of the Trojans. (2) A town in Etruria, said to have been founded by Corythus; freely, by metonymy (§ 204), Italy.

Cossus, Cossī, *m.*, Cossus, *i.e.* Aulus Cornelius Cossus, consul in 428, when he won the Spolia Opima by slaying the King of Veii.

costa, costae, *f.*, a rib; freely, the part adhering to the ribs, side.

cothurnus, -nī, *m.*, a high, closed boot, laced in front, covering the whole foot and the lower leg, worn esp. by women and by hunters; hunting-boot, buskin.

crassus, -a, -um, *adj.*, thick, dense, coarse; of blood, clotted.

crāstinus, -a, -um [crās, *adv.*, tomorrow], *adj.*, of tomorrow, tomorrow's.

crātēr, crātēris, *m.*, and crātēra, -rae, *f.*, mixing-bowl, in which wine and water were mixed, bowl, pitcher, jar, urn, usually of large size.

crātēra: see crātēr.

creātrix, -tricis [creō], *f.*, a woman who creates or produces, mother.

crēber, crēbra, crēbrum, *adj.*, properly, of things that exist in an unbroken series, or that are repeated at frequent intervals, thick, close; frequent, numerous, repeated, constant, incessant; quick, hurried;

crowded with, abounding in, full of; = *an adv.*, frequently, constantly, incessantly.

crēbrēscō, crēbrēscere, crēbrui, — [crēber], *intr.*, become frequent, increase; of winds, grow strong, grow fresh, freshen; of talk or rumors, increase, spread.

crēditus: see crēdō.

crēdō, crēdere, crēdidī, crēditus, *tr.*, give as a loan, lend (a thing); believe, credit (a thing, story, etc.); commit to one's care, intrust, commit; *intr.*, with *dat.*, denoting a person, put faith in, confide in, trust; with *dat.*, denoting a thing, put faith in some hazard or danger, or some situation, trust, venture on, hazard, risk; with *inf.*, believe, suppose, think, fancy.

cremō, -āre, -āvī, -ātus, *tr.*, consume by fire, burn.

creō, -āre, -āvī, -ātus, *tr.*, bring forth, produce, create; of a father, beget; of a mother, bear, give birth to.

crepīdō, -dinis, *f.*, base, foundation of a statue, building, etc.; freely, anything raised, sidewalk; pier, quay, dock.

crepitō, -āre, -āvī, — [freq. of crepō], *intr.*, rattle, crack, creak, rustle; of winds, whisper.

crepitus, -tūs [crepō], *m.*, rattling, creaking, crashing, rolling; used esp. of thunder.

crepō, crepāre, crepuī, crepitum, *intr.*, rattle, rustle, creak, crash; by metonymy, like English 'crack,' break with a crash or crack, crack, snap.

Crēs, Crētis, *m.*, a Cretan.

crēscō, crēscere, crēvī, crētus, *intr.*, spring into being, come forth, be born, spring (up); grow, increase, rise. crētus, -a, -um, *pf. pass. part.*, in dep. sense, as *adj.*, having grown from, sprung from, descended from, born of.

Crēsīus, -a, -um, *adj.*, Cretan.

Cressa, Cressae, *f.*, a Cretan woman.

Crēta, Crētae, *f.*, Crete, an island in the Mediterranean.

Crētaeus, -a, -um [Crēta], *adj.*, of Crete, Cretan.

Crētheus, Crēthei, m., Cretheus, a Trojan bard and poet.

crētus: *see* crēscō.

Creūsa, -sae, f., Creūsa, a daughter of Priam, and wife of Aeneas.

crimen, criminis [cernō], *n.*, properly, a judicial decision, verdict; by metonymy, of something to be decided, charge (the usual meaning), accusation, reproach; unfounded charge, slander, calumny; **crimina belli**, charges that will lead to war, grounds of war, causes of war; the act which gives rise to a charge, misdeed, offense, fault, wickedness, crime, sin, guilt.

crinis, crinis, m., hair of the head, locks, tresses. *Fig.*, hair of a comet, i.e. the trail of light it leaves behind it, train.

Crinisus, -sī, m., Crinisus. (1) A river in the southwestern part of Sicily. (2) The god of this river.

crinitus, -a, -um [crinis], *adj.*, hairy, long-haired; of a helmet, crested.

crispō, -āre, -āvi, -ātus, tr., wave, brandish, swing.

crista, cristae, f., properly, tuft or crest on the head of animals, e.g. a cock or a snake; crest, plume of a helmet.

cristatus, -a, -um [crista], *adj.*, crested, plumed.

croceus, -a, -um [crocus], *adj.*, of saffron, saffron (as *adj.*); saffron-hued (i.e. yellow tinged with red), yellow, ruddy, orange.

crocus, croci, m., saffron; saffron-color.

crūdēlis, -e [crūdus], *adj.*, harsh, cruel, fierce, pitiless, merciless, relentless, ruthless.

crūdēliter [crūdēlis], *adv.*, cruelly, ruthlessly.

crūdēscō, crūdēscere, —, — [crūdus], *intr.*, grow harsh, grow violent, grow fierce.

crūdus, -a, -um, adj., bleeding, bloody; of food or meat, raw, uncooked, undressed; of leather, etc., undressed, unworked, raw, hard, tough; of

plants which still retain their natural juices, fresh, green. *Fig.*, fresh, green, vigorous, sturdy, robust; raw, unfeeling, ruthless.

cruentō, -āre, -āvi, -ātus [cruentus], *tr.*, make bloody. **cruentātus, -a, -um, pf. pass. part. as adj.**, blood-stained, bloody.

cruentus, -a, -um [cf. cruor], *adj.*, bloody, bloodstained, gory: delighting in blood, bloodthirsty, ruthless, cruel.

cruor, cruōris, m., blood (properly, blood freshly flowing from a wound), gore; by metonymy (§ 201), death.

crūs, crūris, n., shank, shin, leg.

cubile, -lis [cubō, old verb, lie], *n.*, bed, couch; resting-place.

cubitum, -ti [cubō, old verb, lie], *n.*, elbow (so called because on it one lies or rests), arm.

culmen, culminis, n., top, summit; top of a building, roof, roof-tree, house-top; by metonymy, lofty structure, stately buildings.

culmus, culmī, m., stalk, stem, esp. of grain; straw, thatch.

culpa, culpae, f., guilt, sin, crime, fault, blameworthy conduct; blame, criticism, reproof dealt out to such conduct.

culpō, -āre, -āvi, -ātus [culpa], *tr.*, blame, reprove, censure, revile.

culter, cultri, m., knife.

cultor, cultōris [colō], *m.*, properly, tiller; inhabitant (of), dweller (in); worshiper.

cultrix, cultricis [colō], *f.*, a woman who dwells (on), dweller (on), inhabitant (of).

1. **cultus**: *see* colō.

2. **cultus, cultūs** [colō], *m.*, properly, tillage. *Fig.*, culture; care or regard for the person, (fine) mode of life, (good) style of living; dress, clothing, garb.

1. **cum, prep. with abl.**, with (always with the idea of accompaniment, never with that of means). As *prep.* prefix it appears as **col, com, con, co, cō, cor**. *See* **con**.

2. **cum**, *conj.*, of time, when, while, after, since; of cause, since, seeing that, because; of opposition, although, though.

Cūmae, **Cūmārum**, *pl. f.*, Cumae, a city on the Campanian coast, in Italy, founded by colonists from Chalcis in Euboea; it was the home of a Sibyl.

Cūmaeus, **-a**, **-um** [**Cūmae**], *adj.*, of Cumae, Cumaean.

cumba, **cumbae**, *f.*, small boat, skiff, bark; *esp.*, Charon's boat.

cumulō, **-āre**, **-āvi**, **-ātus** [**cumulus**], *tr.*, heap up, pile high; increase, augment; heap up with, load, burden.

cumulus, **-lī**, *m.*, heap, pile, mass.

cūnābula, **-lōrum**, *pl. n.*, cradle. *Fig.*, cradle, birthplace, first home of a race or people.

cūnctor, **cūnctārī**, **cūnctātus sum**, *intr.*, delay, tarry, linger, loiter, hesitate.

cūnctus, **-a**, **-um**, *adj.*, in *sing.*, a rare use, whole, entire; in *pl.*, all together, all in a body, all.

cuneus, **-ī**, *m.*, wedge; by metonymy, of things wedge-shaped, a battle line; a wedge-shaped block of seats or spectators, in the circus or in the theater, rows of spectators; seats, benches.

cupidō, **-dinis** [**cupiō**], *f.*, desire (*for*), eagerness (*for*), craving, longing, passion, *esp.* that of love. *Personified*, **Cupidō**, **-dinis**, *m.*, Cupid, the god of love.

cupidus, **-a**, **-um** [**cupiō**], *adj.*, eager (*for*), desirous (*of*).

cupiō, **cupere**, **cupivī** or **cupiī**, **cupitus**, *tr.*, long for greatly, crave, desire; with *inf.*, be eager (*to*), long (*to*).

cupressus, **-sī**, *f.*, the cypress, an evergreen sacred to Pluto, used at funerals.

cūr, *interrog. adv.*, for what reason?, why?, wherefore?

cūra, **cūrae**, *f.*, care, concern, regard; solicitude, anxiety, grief, sorrow, pain; *esp.*, the pains and pangs of love, passion, love; anxious hope, longing; by metonymy, of the object of care, concern, treasure; concern, task, duty, province. *Personified*, **Cūra**, **Cūrae**, *f.*, Care, Sorrow.

Curēs, **Curium**, *pl. m.*, Cures, the capital town of the Sabines, from which Numa Pompilius came.

Cūrētes, **-tum**, *pl. m.*, the Curetes, the earliest inhabitants of Crete; they worshiped Jupiter and Cybele with noisy music and wild dances.

cūrō, **-āre**, **-āvi**, **-ātus** [**cūra**], *tr.*, care for, give heed to, regard; with *corpōra*, care for, refresh; with *inf.*, take the trouble (*to*), care (*to*), desire (*to*).

currō, **currere**, **cucurri**, **cursum**, *intr.*, move quickly (in any manner whatever; it is used, too, with subjects of all kinds), speed, run; fly, shoot, glide; of rivers, run, flow, glide; with *acc.* (§ 144, and Note), speed over, traverse, skim.

currus, **currūs** [*cf.* **currō**], *m.*, chariot, car; by metonymy, steeds, team, span of horses or steeds.

cursū: see **cursum**.

cursus, **cursūs** [**currō**], *m.*, properly, a running; swift motion, speed; course, way, journey, passage, voyage; by metonymy, of the way traced by one's motion, course, track, way, direction, maneuvers, evolutions; of the mode of one's motion, gait, motion, course.

cursū, *abl. sing. as adv.*, swiftly.

curvāmen, **-minis** [**curvō**], *n.*, bend, curve, curving sweep; coil, spiral.

curvātūra, **-rae** [**curvō**], *f.*, a bending; a bend; curved rim of a wheel.

curvātus: see **curvō**.

curvō, **-āre**, **-āvi**, **-ātus** [**curvus**], *tr.*, curve, bend in bow shape, arch.

curvātus, **-a**, **-um**, *pf. pass. part. as adj.*, arched, hollowed; overhanging (*of waves*).

curvus, **-a**, **-um**, *adj.*, bent, crooked, curved, arched, winding.

cuspis, **cupidis**, *f.*, point, pointed end of anything, *esp.* of a spear; by metonymy, spear, dart, lance, javelin.

custōdia, **-ae** [**custōs**], *f.*, watching, guarding, care; by metonymy, guardian, keeper, watchman.

custōdiō, **-ire**, **-ivī** or **-iī**, **-itus** [**custōs**], *tr.*, guard, watch, keep watch over; *intr.*, watch, take heed.

custōs, custōdis, c., guard, guardian, watchman, keeper, overseer.

cutis, cutis, f., skin.

Cybelē, -lē̄s or -lae, f., Cybele. (1) A goddess, worshiped by the Phrygians as the Great Mother of all things. She was identified by the Greeks with Rhea, by the Romans with Ops or the Magna Mater (§§ 309, 311); she was an embodiment of the fructifying powers of nature. (2) A mountain in Phrygia, sacred to Cybele.

Cyclades, -dum [from a Greek word meaning circle], *pl. f.*, the Cyclades, a group of islands in the Aegean Sea, lying in a circle round Delos.

Cyclōpius, -a, -um [Cyclōps], *adj.*, of the Cyclops, Cyclopean.

Cyclōps, Cyclōpis, m., a Cyclops. The name was given (1) to certain giants, with cannibalistic tendencies, who dwelt in Sicily, near Aetna: they each had a single large, round eye in the middle of the forehead, (2) to the workmen of Vulcan (§ 320). Note: in English one plural of Cyclops is Cyclops.

cycnus, cycnī, m., swan.

Cydon, Cydōnis, m., a Cydonian, a man from Cydon, a town in Crete.

Cyḍōn, Cyḍōnis, m., Cydon, an Italian.

Cyllēnius, -a, -um, adj., of Cyllene, a high mountain in Arcadia, Greece, birthplace of Mercury, Cyllenean. As noun, **Cyllēnius, -nī or -nīi, m.,** the Cyllenean, *i.e.* Mercury, who was born on Mount Cyllene.

cymbium, cymbī or cymbīi [*cf.* **cumba**], *n.*, a small drinking vessel, long and narrow, like a boat; cup, bowl.

Cymodocē, -cēs, f., Cymodoce, one of the Nereids, or sea-nymphs.

Cymothoē, -ēs, f., Cymothoē, one of the Nereids, or sea-nymphs.

Cynthus, Cynthi, m., Cynthus, a mountain of Delos, on which Apollo and Diana were born.

cyparissus, -si [*by-form of cupressus*], *f.*, cypress.

Cyprius, -a, -um [Cyprus], *adj.*, of Cyprus, Cyprian.

Cyprus, Cypri, f., Cyprus, a large island in the Mediterranean.

Cythēra, -rōrum, pl. n., Cythera, an island south of Laconia, near which Venus rose from the foam of the sea.

Cytherēus, -a, -um [Cythēra], *adj.*, of Cythera, Cytherean. As noun, **Cytherēa, -ae, f.,** Cytherea, the goddess of Cythera, *i.e.* Venus.

D

Daedalus, -lī, m., Daedalus, described by Greek tradition as an Athenian of consummate skill in all forms of handiwork; he dwelt for a long time at the court of King Minos at Gnosus, in Crete, and built for him the Labyrinth. Later, he helped Theseus to thread the mysteries of the Labyrinth; for this Minos imprisoned him, but, with the aid of artificial wings, fastened on by wax, Daedalus escaped from Crete to Cumae.

Dahae, Dahārum, pl. m., the Dahae, a tribe of Scythians east of the Caspian Sea.

Damasichthōn, -thonis, m., Damasichthōn, a son of Niobe.

damnō, -āre, -āvī, -ātus [damnum], *tr.*, subjéct to loss; *esp. in legal sense*, condemn, sentence, declare guilty; *in general*, condemn, doom, devote.

damnōsus, -a, -um [damnum], *adj.*, hurtful, injurious, ruinous.

damnum, damnī, n., hurt, injury, damage; destruction, ruin, curse.

Danaë, -ēs, f., Danaë, daughter of Acrisius. An oracle had warned Acrisius that he would die by the hand of a son to be borne by Danaë. To prevent this Acrisius shut Danaë up in a brazen tower, or, as some say, in a subterranean chamber, but Jupiter, who had seen and loved her, gained access to her, and begat by her a son, named Perseus. When this was discovered, Danaë and Perseus were set adrift on the sea in a chest. Vergil makes Danaë come to Italy and found Ardea.

Danaüs, -a, -um [Danaüs, *an ancient king of Argos*], *adj.*, of Danaüs, Danaän; *freely*, Greek, Grecian. *As noun*, Danaï, -ōrum or -ūm, *pl. m.*, the Danaäns, the Danaï, the Greeks.

daps, dapis, f., *usually in the pl.*, a solemn, sacrificial feast; *since such feasts were usually very sumptuous*, a rich, sumptuous banquet, feast, rich food, dainty viands, meats; offerings to the dead, of wine, honey, oil, or milk.

Dardania: *see* Dardanius.

Dardanidēs, -dae [1. Dardanus], *m.*, a descendant of Dardanus; *in sing.*, used *esp.* of Aeneas; *in pl.*, the Trojans. *As adj.*, *in pl.*, Trojan.

Dardanis, -nidis [1. Dardanus], *f.*, a (descendant or) daughter of Dardanus; a Trojan woman.

Dardanius, -a, -um [1. Dardanus], *adj.*, of Dardanus, Dardanian, Trojan. **Dardania, -ae** (*sc. terra*), *f.*, the Trojan land, the Troad, Troy. The name was applied also to a city on the Hellespont, founded by Dardanus.

1. **Dardanus, -ni, m.**, Dardanus, son of Jupiter by Electra; he was son-in-law of the Trojan Teucer, and founded the city of Dardania. From him the house of Priam was descended. Vergil represents Dardanus as coming to the Troad from Corythus, in Etruria. *As adj.*, **Dardanus, -a, -um**, of Dardanus, Dardanian, Trojan.

2. **Dardanus, -a, -um**: *see* 1. Dardanus.

Darēs, Darētis, m., Dares, a Trojan boxer, defeated by the Sicilian Entellus.

dator, datōris [dō], *m.*, giver, bestower. **datus**: *see* dō.

Daucius, -a, -um, adj., of Daucus, an unknown Italian or Rutulian, Daucus's.

Daunius, -a, -um [Daunus], *adj.*, of or belonging to Daunus, descended from Daunus, Daunus's, Daunian; *freely*, Rutulian.

Daunus, Daunī, m., Daunus, a myth-

ical king of Apulia, son of Pilumnus and Danaë, and father of Turnus.

dē, prep. with *abl.*, properly denoting motion from a fixed point, used (1) of space, from, down from, away from, off, out of, (2) of source, origin, material, from, out of, of, by, after, (3) in modal relations, according to, in accordance with, by, concerning, in relation to, in regard to, about, in consequence of, because of. *As prep. prefix*, it has also (a) intensive force, i.e. down to the bottom, down to the (very) end, (b) occasionally, negative force, through the thought of progress (down from =) away from, i.e. in the opposite direction from the idea represented by the main part of the word.

dea, deae, f., goddess.

dēbellātor, -tōris [dēbellō], *m.*, warrior, fighter; conqueror, victor, subduer, tamer.

dēbellō, -āre, -āvi, -ātus [dē, with intensive force + bellō], *intr.*, wage war to the very end, fight vigorously; *tr.*, conquer, subdue, overcome.

dēbeō, dēbere, dēbui, dēbitus [dē + habeō], *tr.*, properly, keep back money, etc., owe; *in general*, owe; *in pass.*, be owed to, be due to, be set apart or destined, be appointed or fixed; *with inf.*, be under obligation, be bound, ought. **dēbitus, -a, -um, pf. pass. part. as adj.**, owed, due, destined, appointed, assigned; due, fitting, proper.

dēbilis, -e, adj., maimed, disabled, crippled.

dēbilitō, -āre, -āvi, -ātus [dēbilis], *tr.*, weaken, enfeeble; exhaust, drain. **dēbitus**: *see* dēbeō.

dēcēdō, -cēdere, -cessi, -cessum [dē + cēdō], *intr.*, go away from, withdraw from, depart; leave, quit.

decem, num. adj., indecl., *in pl.*, ten. **dēceptus**: *see* dēcipiō.

dēcernō, -cernere, -crēvi, -crētus [dē + cernō], *intr. and tr.*, decide, determine; *with inf.*, resolve, decide.

dēcerpō, -cerpere, -cerpsi, -cerptus [dē + carpō], *tr.*, pluck off, pluck.

decet, decēre, decuit, —, *impers. verb.*, used esp. with *inf.* clause as subject, *intr.*, (it) is becoming, is fitting, is seemly; *tr.*, becomes; **decet mē, tē**, etc., with *inf.*, I, you, etc., ought.

dēcidō, -cidere, -cidī, — [**dē + cadō**], *intr.*, fall down, fall.

dēcidō, -cidere, -cidī, -cīsus [**dē + caedō**], *tr.*, cut off, lop off, hew off.

dēcipiō, -cipere, -cēpī, -ceptus [**dē + capiō**], *tr.*, catch, ensnare. *Fig.*, catch, beguile, deceive, betray, trick.

dēcīsus: see **dēcidō**.

Decius, Decī or Decii, *m.*, Decius, a name borne by members of the *Gēns Decia*. (1) **Publius Decius Mus**, consul in 340, who, in the battle fought at Vesperis against the Latins and the Campanians, devoted himself, it was said, to death that the Romans might gain the victory. (2) **Publius Decius Mus**, who, in 295, in a battle with the Gauls and the Samnites, at Sentinum, similarly devoted himself.

dēclārō, -āre, -āvī, -ātus [**dē + clārus**], *tr.*, declare, proclaim, announce, pronounce.

dēclīnō, -āre, -āvī, -ātus [**dē + clinō**], an old verb, cause to lean, lean], *tr.*, cause to lean away from, bend away (from), turn away (from); bend aside, bend down; of the eyes, turn away, lower, close, shut.

dēclivis, -e [**dē + clivus**], *adj.*, down-sloping. As noun, **dēclive, -vis**, *n.*, downward slope.

decor, decōris [*cf.* **decet**], *m.*, loveliness, beauty, grace, charm.

decorō, -āre, -āvī, -ātus [**decus**], *tr.*, beautify, adorn, decorate, embellish, grace, honor.

decōrus, -a, -um [*cf.* **decet, decus**], *adj.*, becoming, comely, graceful, beauteous, lovely, fair, beautiful; decorated (with), adorned, graced; resplendent, brilliant.

dēcrēscō, -crēscere, -crēvī, -crētum [**dē + crēscō**], *intr.*, grow down, grow less, diminish, subside.

dēcurrō, -currere, -currī, -cursum [**dē + currō**], *intr.*, run down, hasten

down; speed (down), speed, dart, shoot.

decus, decoris [*cf.* **decet**], *n.*, comeliness, loveliness, beauty, grace; by metonymy, of that which beautifies, ornament, decoration; of a person, pride, glory, honor of a race, etc. *Fig.*, glory, honor, dignity.

dēdecus, -coris [**dē**, in *neg. sense* + **decus**], *n.*, unloveliness; by metonymy, of that which disfigures, disgrace, dishonor, infamy, shame.

dēdignor, -dignārī, -dignātus sum [**dē**, in *neg. sense* + **dignor**], *tr.*, not to deem worthy, deem unworthy, disdain, scoff.

dēducō, -ducere, -dūxī, -ductus [**dē + dūcō**], *tr.*, lead or draw down or away, drag off, carry away; with **nāvem**, haul down (to the sea), launch; lead, guide, conduct, escort (in this sense esp. of guiding colonists to their new home). *Fig.*, draw (one's lineage), derive.

dēfendō, -fendere, -fendī, -fēnsus [**dē + fendō**, an old verb, strike], *tr.*, strike away, fend off, avert; freely, protect by striking one away from danger; protect, guard, champion.

dēfēnsor, -sōris [**dēfendō**], *m.*, defender, protector, guardian, champion.

dēfēnsus: see **dēfendō**.

dēferō, -ferre, -tulī, -lātus [**dē + ferō**], *tr.*, bring down or from, carry, convey; in *pass.*, of voyagers, be carried, be conveyed, make one's way, come. *Fig.*, of carrying news, bring word, report, relate, announce, declare.

dēfessus, -a, -um [**dē**, with *intensive force* + **fessus**], *adj.*, thoroughly tired, worn out, wearied, exhausted.

dēficiō, -ficere, -fēcī, -fectum [**dē + faciō**], *intr.* (§ 151), properly, make (= put, set) one's self down, grow downward, i.e. grow smaller; give out, fail, flag, cease, disappear, vanish; be wanting, be lacking or missing; with *dat.*, be wanting to, fail, be false to; of persons, fail, faint, sink (down), lose one's strength, be exhausted; of a fire, fail, die out; of a ship, (fail, i.e.) sink, founder.

dēfigō, -figere, -fixī, -fixus [dē + figō], *tr.*, fasten down, fasten in; fasten, fix, set.

dēfixus: *see* dēfigō.

dēflectō, -flectere, -flexī, -flexus [dē + flectō], *tr.*, bend away, turn (*aside*).

dēfleō, -flēre, -flēvī, -flētus [dē, *with intensive force* + fleō], *intr.*, weep bitterly; *tr.*, weep over, lament, bemoan, mourn.

dēfluō, -fluere, -flūxī, -fluxum [dē + fluō], *intr.*, flow down. *Fig.*, flow down, glide (*down*), descend, slip, fall; *of garments*, flow down, stream, descend.

dēfodiō, -fodere, -fōdī, -fossus [dē + fodiō], *tr.*, dig (*down, or down into*); bury or hide in the earth; *in general*, hide, conceal, store up.

dēformō, -āre, -āvī, -ātus [dē, *in neg. sense* + fōrma], *tr.*, disfigure, defile.

dēfossus: *see* dēfodiō.

dēfringō, -fringere, -frēgī, -fractus [dē + frangō], *tr.*, break off.

dēfūctus: *see* dēfungor.

dēfungor, -fungī, -fūctus sum [dē + fungor], *intr.*, *with abl.*, have done with, go through with, get through with; finish, complete, accomplish; *with vitā, expressed or implied*, get through with life, perish, die.

dēgener, dēgeneris [dē + genus], *adj.*, properly, departing from (*i.e. coming short of*) one's race or kind, degenerate. *Fig.*, base-born, low-born, ignoble, degenerate.

dēgō, dēgere, dēgī, — [dē + agō], *tr.*, lead, spend, pass.

dehinc, adv., thence, *used* (1) properly but rarely of space, more often (2) of order in time, thereupon, then, thereafter, here, hereupon, hereafter, in after days, (3) of order or succession in general, then, afterwards, next. *Note*: the word is often scanned as of one syllable.

dehiscō, dehiscere, dehivī, — [dē + hiscō], *intr.*, open deep downward, gape open, split open, yawn.

dēiciō, dēicere, dēiēcī, dēiectus [dē + iaciō], *tr.*, throw down, cast down, hurl down, strike down, cast; throw

down in death, lay low, bring down (*game*); kill, slay; drive down or out (*said of game, enemies, etc.*), dislodge. *Fig.*, turn down (*face, eyes, etc.*), cast down; degrade. **dēiectus, -a, -um, pf. pass. part. as adj.**, *in fig. sense*, cast down, dismayed.

dēiectus: *see* dēiciō.

deinde, adv., *used* (1) properly but very rarely of space, thence, (2) of time, then, thereupon, thereafter, here, hereupon, hereafter, (3) of order and succession in general, then, next. *Note*: the word is often scanned as of two syllables.

Dēiopēā, -ae, f., Deiopea, a nymph in Juno's train.

Dēiphobē, -bēs, f., Deiphobe, daughter of Glaucus. She was the Sibyl at Cumae.

Dēiphobus, -bī, m., Deiphobus, a son of Priam, who after the death of Paris married Helen; at the capture of Troy Helen treacherously caused his death.

dēlābor, -lābī, -lāpsus sum [dē + lābor], *intr.*, glide or slip down, swoop down, fall, sink, descend.

dēlāpsus: *see* dēlābor.

dēlātus: *see* dēferō.

dēlēctus: *see* dēligō.

dēligō, -ligere, -lēgī, -lēctus [dē + legō], *tr.*, pick out, choose, select.

dēlēctus, -a, -um, pf. pass. part. as adj., picked, chosen, choice.

dēlinquō, -linquere, -liquī, -lictus [dē + linquō], *tr.*, properly, leave (*something undone*); *intr.*, do wrong (*by shortcomings*). **dēlictum, -tī, pf. pass. part. as noun, n.**, something left undone, shortcoming, crime.

dēlitēscō, dēlitēscere, dēlitui, — [dē + latēscō, *inceptive of lateō*], *intr.*, hide, lie hid, skulk.

Dēlius, -a, -um [Dēlos], *adj.*, of Delos, Delian; an epithet esp. of Apollo, who was born on Delos.

Dēlos, Dēlī, f., Delos, a small island lying in the Aegean Sea, one of the Cyclades, famous esp. as the birthplace of Apollo and Diana.

delphīn, delphīnis, m., a dolphin.

dēlūbrum, -brī, *n.*, temple, shrine, sanctuary.

dēlūdō, -lūdere, -lūsī, -lūsus [dē + lūdō], *tr.*, play false to, make sport of, mock, deceive, cheat, delude.

dēmēns, dēmentis [dē, *in neg. sense + mēns*], *adj.*, out of one's mind, mad, frantic, foolish, insane, infatuated, misguided.

dēmentia, -ae [dēmēns], *f.*, madness, insane frenzy, folly, infatuation.

dēmērgō, -mergere, -mersī, -mersus [dē + mergō], *tr.*, plunge down into (water), sink, submerge. dēmersus, -a, -um, *pf. pass. part. as adj.*, sunken, submerged, sinking.

dēmersus: *see* dēmērgō.

dēmīssus: *see* dēmīttō.

dēmīttō, -mittere, -mīsī, -missus [dē + mittō], *tr.*, send down, send, dispatch; let down, let fall, lower, allow to hang; with *nāvem* or *nāvis*, bring to land, land (*cf.* 2. appellō). *Fig.*, cast down, lower (*eyes, face, etc.*); (*send words, i.e. admit words, into one's ear*), hear, receive, welcome; of lineage, derive, draw. dēmīssus, -a, -um, *pf. pass. part. as adj.*, descended from, sprung from, derived; lowered (*of a rope*); lowered, low; hanging, drooping (*of a cloak*); lowered, loosened, streaming (*of hair*). *Fig.*, of the voice, lowered, sinking, low, subdued.

dēmō, dēmere, dēmīpī, dēmptus [dē + emō], *tr.*, take away, remove, dispel.

Dēmōdocus, -cī, *m.*, Demodocus, an Arcadian, an ally of the Trojans.

Dēmōleos, -ī, *m.*, Demoleos, a Greek chieftain slain by Aeneas.

Dēmophōn, -ontis, *m.*, Demophōn, a Trojan slain by Camilla.

dēmōror, -morārī, -morātus sum [dē + moror], *intr.*, delay, loiter; *tr.*, keep waiting, cause to linger, delay, detain.

dēmum [sup. of dē], *adv.*, properly, at the bottom; at last, at length, finally; tum dēmum, then, at last, then only, not till then, thus and thus only.

dēnī, dēnae, dēna, *distrib. num. adj.*, in *pl.*, ten each, ten apiece, ten at a time; freely, ten.

dēnique, *adv.*, used (1) properly of time, at last, at length, finally, but (2) much more frequently in enumerations, in summing up, finally, at last, in a word; sic dēnique (= tum dēmum), only thus, thus and thus only.

dēns, dentis, *m.*, tooth; by metonymy, of things shaped like a tooth, e.g. the fluke of an anchor.

dēnsēō, dēnsēre, dēnsui, — [dēnsus], *tr.*, make thick or close, press together, crowd together, mass (close-ly); of weapons, scatter or fling in quick succession, fling clouds of; in *pass.*, with middle force (§§ 166-167), stand thick or close together.

dēnsus, -a, -um, *adj.*, properly, of things whose parts stand close together (contrast rārus), thick, dense, close, compact, then of these parts themselves, close-set; set close together, crowded, crowding; of soldiers, massed, in close array, in serried ranks; of one person, closely surrounded (by others), thronged, crowded, hard pressed. *Fig.*, of winds, thick, murky; of things that follow one another in quick succession, frequent, repeated, continuous, incessant.

dēnūtiō, -āre, -āvī, -ātus [dē + nūtiō], *tr.*, announce, proclaim (often with the accessory idea of threatening), threaten; foreshadow, predict.

dēpāscō, -pāscere, -pāvi, -pāstus, or dēpāscor, -pāsci, -pāstus sum [dē + pāscō], *tr.*, properly, of cattle (as subjects), feed on, browse on; freely, of creatures other than cattle, feed on, eat up, devour, consume.

dēpāstus: *see* dēpāscō.

dēpellō, -pellere, -pulī, -pulsus [dē + pellō], *tr.*, drive away, expel. *Fig.*, remove, ward off, avert.

dēpendeō, dēpendēre, —, — [dē + pendeō], *intr.*, hang down, hang from, hang on, hang.

dēpōnō, -pōnere, -posuī, -positus [dē + pōnō], *tr.*, set down, put off, lay aside, set aside, lay down, deposit; (*put down, i.e.*) leave behind. *Fig.*, throw off (*cares, etc.*), lay aside, forget.

dēprecōr, -precārī, -precātus sum [dē + precor], *intr.*, pray one's self off, beg off, ask for mercy; *tr.*, pray (*something*) away from one's self, ward off by prayer, deprecate.

dēprehendō, dēprehendere, dēprehendī, dēprehēnsus, or dēprēndō, dēprēndere, dēprēndī, dēprēnsus [dē +prehendō], *tr.*, seize, catch, overtake. *Fig.*, of a storm or of the passage of time, overtake, overwhelm, surprise; grasp, detect (*a crime, a secret*).

dēprēnsus: *see* dēprehendō.

dēprōmō, -prōmere, -prōmpsi, -prōmp-tus [dē + prōmō], *tr.*, take out, bring forth, draw forth, produce.

dēpulsus: *see* dēpellō.

dērigēscō, -rigēscere, -riguī, — [dē + rigēscō, *inceptive* of rigeō], *intr.*, become stiff, grow rigid, become set, grow fixed, set; of blood, stiffen, harden, thicken, freeze.

dērigō, -rigere, -rēxī, -rēctus [dē + regō], *tr.*, properly, guide along one straight line, guide, direct; aim. dē-rēctus, -a, -um, *pf. pass. part. as adj.*, guided, directed, aimed; straight.

dēripiō, -riperē, -ripiū, -reptus [dē + rapiō], *tr.*, hurry (*down, or away*) quickly; tear off, tear away, pull away, pull out, strip off.

dēsaeviō, -saevire, -saevii, — [dē + saeviō], *intr.*, rage one's self out, spend one's rage, rage furiously.

dēscendō, -scendere, -scendī, -scēnsum [dē + scandō], *intr.*, climb down, come down, go down, fall down, descend; make one's way into, sink into, penetrate. *Fig.*, go down to, lower one's self to, stoop to, descend to.

dēscēnsus, -sūs [dēscendō], *m.*, a going down, descent.

dēscribō, -scribere, -scripsi, -scriptus

[dē + scribō, write], *tr.*, write down, write out; trace, sketch, draw, delineate.

dēsecō, -secāre, -secuī, -sectus [dē + secō], *tr.*, cut off, lop off, sever.

dēserō, -serere, -seruī, -sertus [dē, *in neg. sense* + 1. serō], *tr.*, properly, disjoin, unjoin; leave, quit, abandon, forsake, desert. dēsertus, -a, -um, *pf. pass. part. as adj.*, deserted, abandoned, lonely, waste, desolate. *As noun*, dēserta, -tōrum, *pl. n.*, wastes, deserts, wilderness, solitude.

dēsertor, -tōris [dēserō], *m.*, one who leaves or quits, deserter.

dēsertus: *see* dēserō.

dēsidiā, -ae [dēsideo, sit down, be idle], *f.*, a sitting down, inactivity, idleness, sloth.

dēsido, -sidere, -sēdī, — [dē + sidō], *intr.*, settle down, sink down, sink.

dēsignō, -āre, -āvī, -ātus [dē + signō], *tr.*, mark out, mark off, trace.

dēsiliō, -silire, -siluī, -sultum [dē + saliō], *intr.*, leap or jump down, spring.

dēsino, -sinere, -sivī, -situm [dē + sino], *intr.*, leave off, give up; cease, desist, forbear; end.

dēsisto, -sistere, -stiti, -stitum [dē + sistō], *intr.* (§ 151), properly, set one's self away from; leave off, give up; cease, desist, forbear.

dēsolō, -āre, -āvī, -ātus [dē + solus], *tr.*, make lonely, forsake, desert, abandon. dēsolātus, -a, -um, *pf. pass. part. as adj.*, lonely, deserted, abandoned.

dēspectō, -āre, -āvī, -ātus [*freq. of* dēspiciō], *tr.*, look down on, view, survey, watch.

dēspectus: *see* dēspiciō.

dēspiciō, -spicere, -spexī, -spectus [dē + specio, *old verb*, look, look at], *tr.*, look down on, view, survey. *Fig.*, look down on, make light of, slight, disdain, scorn, despise.

dēstinō, -āre, -āvī, -ātus, *tr.*, make fast, make firm, bind. *Fig.*, fix, set apart, determine, appoint, assign, doom, destine.

dēstruō, -struere, -strūxī, -strūctus [dē + struō], *tr.*, properly, pile down, i.e. pull down, unbuilt; demolish, destroy.

dēsuetus, -a, -um [dē, in neg. sense + suēscō], *adj.*, in act. sense, unused to, unaccustomed to, not familiar with; in pass. sense, unused, disused.

dēsum, dēesse, dēfui, — [dē + sum], *intr.*, be away, be wanting, be lacking, be missing; with *dat.*, be wanting to, be false to, fail. *Note: when the long e and the short e come together, in such forms as dēest, dēesse, dēerit, the short e is neglected in scanning. See § 282.*

dēsuper [dē + super], *adv.*, from above; above.

dēterior, dēterior, dēterius [a comp., derived ultimately from dē, down], *adj.*, lower; inferior, worse.

dēterreō, -terrēre, -terrui, -territus [dē + terreō], *tr.*, frighten away, deter.

dētineō, -tinēre, -tinui, -tentus [dē + teneō], *tr.*, hold off, keep back, detain, keep.

dētonō, -tonāre, -tonui, — [dē + tonō], *intr.*, thunder down, thunder; thunder out (= dēsaeviō), spend one's fury.

dētorqueō, -torquēre, -torsī, -tortus [dē + torqueō], *tr.*, turn away, turn aside, shift, turn back. *Fig.*, turn, divert, alter, change.

dētrahō, -trahere, -trāxī, -tractus [dē + trahō], *tr.*, draw off, take off, strip off, remove.

dētrūdō, -trūdere, -trūsī, -trūsus [dē + trūdō], *tr.*, thrust down, shove away; push off, drive away, force away. *Fig.*, thrust out, dislodge, expel, put to flight.

dēturbō, -āre, -āvi, -ātus [dē + 1. turbō], *tr.*, thrust down, shove down, cast down, hurl down, fling; drive away, dislodge.

Deucaliōn, -ōnis, m., Deucalion, son of Prometheus. He was King of Phthia, in Thessaly, Greece. With Pyrrha, his wife, he was saved from the Flood.

deus, dei, m., god, deity (used of both gods and goddesses).

dēveniō, -venire, -vēnī, -ventum [dē + veniō], *intr.*, properly, come down (to), descend; freely, come to, go to, arrive at.

dēvictus: see dēvincō.

dēvinciō, -vincire, -vīnxi, -vīctus [dē + vinciō], *tr.*, bind, fetter. *Fig.*, bind, fetter, snare.

dēvincō, -vincere, -vīcī, -victus [dē + vincō], *tr.*, conquer thoroughly, subdue, overcome; with *bella*, win, wage successfully.

dēvinctus: see dēvinciō.

dēvolō, -āre, -āvi, -ātum [dē + 1. volō], *intr.*, fly down.

dēvolvō, -volvere, -volvi, -volūtus [dē + volvō], *tr.*, roll down, hurl down, fling.

dēvōtus: see dēvoveō.

dēvoveō, -vovēre, -vōvī, -vōtus [dē + voveō], *tr.*, vow, devote, set apart, consecrate; esp., devote to the powers of death, doom, curse.

dexter, dextera or dextra, dexterum or dextrum, adj., right; often = an *adv.*, on the right hand or side, to the right. *Fig.*, since the right hand is commonly the more skillful, skillful, handy, suitable, fitting; as a term of augury (see note on ii. 693), favorable, auspicious, propitious. As noun, **dextera or dextra** (sc. manus), *f.*, right hand, right arm; by metonymy, pledge (as given by the right hand), assurance, surety, good faith, confidence, trust.

dextera or dextra, as noun: see dexter. **Dīāna, -nae, f.**, Diana, daughter of Jupiter and Latona. See § 318.

diciō, -ōnis [dicō], *f.*, properly, 'say so'; utterance as evidence of authority, sovereignty, dominion, authority, power, sway.

dicō, -āre, -āvi, -ātus, tr., make known, proclaim; proclaim as sacred, dedicate, consecrate, assign, set apart.

dicō, dicere, dixī, dictus, tr., say, speak, relate, recount; intend to say, mean, intend; speak of espe-

cially, appoint (a day, etc.); speak of beforehand, predict, foretell, prophesy; call, name; speak with authority, bid, charge, command; speak of in song, sing of, describe, laud, extol. *dictum, dicti, pf. pass. part. as noun, n., a thing said, utterance, word, speech; prophecy, prediction; promise, agreement: order, command.*

Dictaeus, -a, -um, adj., of Dictē, a mountain in the eastern part of Crete, Dictaeon, Cretan.

dictum: see *dicō*.

Didō, Didūs (Greek form) or Didōnis, f., Dido, daughter of Belus, King of Tyre, and wife of Sychaeus. Vergil makes her founder of Carthage.

didūcō, -dūcere, -dūxī, -ductus [dis- + dūcō], tr., draw apart, draw asunder, part, separate, divide.

Didymāon, -onis, m., Didymaon, a skilled workman in metals.

diēs, diēi, c., a day; freely, period of time, time, lapse of time; by metonymy, daytime, daylight, light. Personified, *Diēs, Diēi, f.,* Day, conceived of as a goddess.

differō, differē, distulī, dilātus [dis- + ferō], tr., bear apart, carry apart, scatter, tear asunder. *Fig., of time,* put off, defer, postpone.

difficilis, -e [dis-, in neg. sense + facilis], adj., not easy, hard, difficult; troublesome, painful; trying, dangerous.

diffidō, -fidere, -fisis sum [dis-, in neg. sense + fidō], intr., put no faith in, distrust.

diffugiō, -fugere, -fūgī, — [dis- + fugiō], intr., fly or flee in different directions, scatter, disperse.

diffundō, -fundere, -fūdī, -fusus [dis- + 2. fundō], tr., properly, scatter by pouring. *Fig.,* pour out, spread out, scatter, spread abroad.

diffusus: see *diffundō*.

digerō, -gerere, -gessi, -gestus [dis- + gerō], tr., carry apart, bear apart, separate; arrange, set in order, dispose. *Fig., of arranging by means of speech,* expound, explain, interpret.

digestus: see *digerō*.

digitus, -tī, m., finger; toe.

dignor, dignāri, dignātus sum [dignus], tr., with acc. and abl., deem worthy (of); with *inf.,* think fit, see fit, think (it) right, deign, condescend.

dignus, -a, -um, adj., of a person, worthy, deserving, deserving of; of things, worthy, becoming, meet, fitting, proper, suitable.

digredior, -gredi, -gressus sum [dis- + gradior], intr., go or walk apart, part, separate; go off, depart, quit.

digressus, -sūs [digredior], m., going off, departure.

dilābor, -lābī, -lāpsus sum [dis- + lābor], intr., glide apart, fall asunder; glide away, vanish, disappear.

dilēctus: see *diligō*.

diligō, -ligere, -lēxī, -lēctus [dis- + legō], tr., pick out, choose; esteem, love, hold dear. **dilēctus, -a, -um, pf. pass. part. as adj.,** beloved, loved, dear, precious.

diluvium, -vī or -vii [diluō, wash away], n., a washing away; by metonymy, that which washes away, water-flood, flood, deluge.

dimittō, -mittere, -misi, -missus [dis- + mittō], tr., send in different directions; apply, direct; send off, send away, allow to go, dismiss; set aside, discard, give up, forego, abandon.

dīmoveō, -movēre, -mōvī, -mōtus [dis- + moveō], tr., move apart, move asunder, part, cleave, separate, divide; scatter, disperse, dispel, dissipate.

Dindyma, -mōrum, pl. n., Dindyma or Dindymus, a mountain in Phrygia, sacred to Cybele.

dīnumerō, -āre, -āvi, -ātus [dis- + numerō], tr., count out, count over, tell over, reckon, calculate.

Diomēdēs, -dis, m., Diomedes, son of Tydeus (King of Aetolia), one of the bravest champions of the Greeks before Troy. He wounded Aeneas and Venus herself, and carried off the horses of Rhesus. Later, he came to Italy and founded Arpi.

Diōnaeus, -a, -um [Diōnē, Dione, *mother of Venus*], *adj.*, of Dione, Dionean; *freely*, daughter of Dione.

Diōrēs, -ris, m., Diores, a Trojan, kinsman of Priam.

Dirae: see **dirus**.

Dircē, Dircēs, f., Dirce, a spring in Boeōtia, near Thebes.

direptus: see **diripiō**.

dirigō, -rigere, -rēxī, -rēctus [dis- + **regō**], *tr.*, properly, guide along a given line or lines, guide, direct, turn; of a weapon, guide, aim, hurl, shoot, cast.

dirimō, -imere, -ēmī, -ēemptus [dis- + **emō**], *tr.*, take apart, separate, part. *Fig.*, of parting combatants and so ending strife, break off, interrupt, put an end to, decide.

diripiō, -ripere, -ripiū, -reptus [dis- + **rapiō**], *tr.*, hurry apart, tear asunder, pull to pieces; *less exactly*, catch up quickly; tear off, strip off; lay waste, ravage, plunder.

diruō, -ruere, -ruī, -rutus [dis- + **ruō**], *tr.*, tear asunder, overthrow; of trees, uproot.

dirus, -a, -um, adj., accursed; fearful, awful, dreadful, fell, monstrous; horrible, frightful, fierce, terrible; ominous, fateful, portentous. *As noun*, **Dirae, Dirarum** (*sc. deae*), *pl. f.*, the Awful Goddesses, the Furies.

dirutus: see **diruō**.

dis, dītis, adj., *comp.* **dītior**, *sup.* **dītissimus** [*by-form of dives*], rich, abounding in, rich in, possessed of.

Dis, Ditis, m., Dis, Pluto, god of the underworld. See § 336.

dis-, di-, dir-, inseparable prefix, apart, asunder, in pieces, in different directions; sometimes, with *neg. force*, not, through the thought of progress entirely away from the idea represented by the main part of the compound word.

discēdō, -cēdere, -cessī, -cessum [dis- + **cēdō**], *intr.*, of several persons, go in different directions, separate, or, *freely*, depart; of one person, go one's own way, depart, withdraw.

discernō, -cernere, -crēvī, -crētus [dis- + **cernō**], *tr.*, separate, divide; of embroidery, (*divide, i.e.*) vary, work in varied patterns. *Fig.*, separate, distinguish; separate, end (a quarrel or contest).

discessus, -sūs [discēdō], *m.*, a going apart, separation; going away, departure.

discinctus: see **discingō**.

discingō, -cingere, -cīnxī, -cīctus [dis-, in *neg. sense* + **cingō**], *tr.*, ungirdle. **discīntus, -a, -um, pf. pass. part. as adj.**, ungirdled, unbelted, wearing loose robes, loosely clad.

disclūdō, -clūdere, -clūsī, -clūsus [dis-, in *neg. sense* + **claudō**], *tr.*, unclose, open, release.

discō, discere, didicī, —, tr., learn, come to know, become acquainted with; examine into, investigate, scan closely; *in pf.*, have learned, know.

discolor, discolorīs [dis- + **color**], *adj.*, of a different color or hue.

discordia, -ae [discors], *f.*, disagreement, dissension, strife, discord. *Personified*, **Discordia, -ae, f.**, Discord, the goddess (or demon) of strife.

discors, -cordis [dis- + **cor**], *adj.*, of different hearts or minds, unharmonious, contending, hostile; *freely*, unlike, different, discordant.

discrepō, -crepāre, -crepuī, — [dis- + **crepō**], *intr.*, properly, sound differently; *freely*, differ.

discrimen, -minis [discernō], *n.*, that which separates two things, dividing line; *freely*, distance, interval. *Fig.* (separation, *i.e.*) distinction, difference; a decisive moment, crisis.

discumbō, -cumbere, -cubui, -cubitum [dis- + **cumbō**, old verb, lay], *intr.*, of several persons, (*lay themselves down* [§ 151]=) lie down in different (*i.e. their proper*) places, take their places; *freely*, recline.

discurrō, -currere, -curri, -cursum [dis- + **currō**], *intr.*, run or speed in different directions, rush or gallop apart; scatter, separate.

discussus: *see* discutiō.

discutiō, -cutere, -cussī, -cussus [dis- + quatiō], *tr.*, shake asunder; *freely*, strike off. *Fig.*, strike asunder (*shadows*, *darkness*, etc.), dispel, dissipate.

disiciō, disicere, disiēcī, disiectus [dis- + iaciō], *tr.*, throw apart, scatter, disperse; overthrow, demolish; cleave, split, shatter. *Fig.*, of *peace*, (*scatter*, *i.e.*) destroy, ruin. *Note:* for the *scansion* see note on *disice*, i. 70.

disiectus: *see* disiciō.

disiungō, -iungere, -iūnxi, -iūnctus [dis- + iungō], *tr.*, disjoin, separate; keep away from, drive away from.

dispār, disparis [dis-, *in neg. sense* + pār], *adj.*, unequal, different.

dispellō, -pellere, -pulī, -pulsus [dis- + pellō], *tr.*, drive apart, scatter, disperse. *Fig.*, of *shadows*, etc., cleave, scatter, dispel, dissipate.

dispendium, -dī or -dii [dis- + pendō, *weigh*, *i.e.* pay out, *money*], *n.*, expenditure, expense, outlay, cost, loss.

dispēnsō, -āre, -āvi, -ātus [dis- + pēnsō, *freq. of* pendō, *weigh*], *tr.*, properly, weigh out (= *pay*) *money* to different persons, distribute.

dispergō, -speregere, -spersi, -spersus [dis- + spargō], *tr.*, scatter (*about*), disperse.

dispersus: *see* dispergō.

dispicō, -spicere, -spexī, -spectus [dis- + speciō, *old verb*, look, look at], *intr.*, look all about; see with an effort, see through an intervening medium; *tr.*, catch sight of, discern, descry, perceive.

dispōnō, -pōnere, -posuī, -positus [dis- + pōnō], *tr.*, put apart, place apart, set in different places, arrange, dispose.

disiliō, -silire, -siluī, -sultum [dis- + saliō], *intr.*, leap or fly apart, spring apart, burst asunder, separate.

dissimulō, -āre, -āvi, -ātus [dis-, *in neg. sense* + simulō], *tr. and intr.*, properly, pretend that what is true is not true, cover up the truth; dissemble, cloak, disguise, hide, conceal.

dissuādēō, -suādēre, -suāsī, -suāsum [dis-, *in neg. sense* + suādēō], *intr.*, dissuade (*a person*); advise against (*a proposal or plan*), oppose by argument.

distendō, -tendere, -tendi, -tentus [dis- + tendō], *tr.*, stretch asunder, stretch out, distend; fill up, pack closely.

distō, distāre, —, — [dis- + stō], *intr.*, stand off, stand apart, be distant, be away; stand apart from (*something else*), differ (*from*).

districtus: *see* distringō.

distringō, -stringere, -strinxi, -strictus [dis- + stringō], *tr.*, draw apart, stretch asunder, stretch out, spread out.

ditiōr: *see* dis.

dītissimus: *see* dis.

diū, *adv.*, for a long time, long.

dīus, dīva: *see* divus.

divellō, -vellere, -velli, -vulsus [dis- + vellō], *tr.*, tear in pieces, tear asunder, separate; tear away by violence, separate, remove.

dīverberō, -āre, -āvi, -ātus [dis- + verberō], *tr.*, lash apart, strike apart, cleave, divide, part, separate.

dīversus, -a, -um [dis- + vertō], *adj.* (*properly*, *pf. pass. part. of* dīvertō, *a rare verb*, turn apart, separate), turned in opposite or different ways, diametrically opposed, opposite, contrary, apart; widely sundered, asunder, separate, remote, distant; different, unlike, various; *at times* = *an adv.*, hither and thither, in divers directions; *ex* dīversō, from different directions.

dīves, dīvitis, *adj.*, of persons, rich, abounding in, possessed of; of things, rich, precious, sumptuous, splendid, magnificent; of land, rich, fertile.

dīvidō, -videre, -visī, -visus, *tr.*, separate, part, divide; break through, lay open, cleave; part, distribute, divide.

dīvinus, -a, -um [dīvus], *adj.*, pertaining to the gods, divine, deified, heavenly; holy, sacred; godlike, superhuman; inspired, prophetic.

divitiae, -ārum [dīves], *pl. f.*, riches, treasures, wealth.

divortium, -tī or **-tīi** [dis- + **vertō**], *n.*, properly, a parting; by metonymy, fork of roads; freely, path.

dīvus, -a, -um, or **dius, -a, -um**, *adj.*, divine, heavenly; deified (an epithet applied to Julius Caesar and to many of the Roman Emperors who, after their death, were deified by vote of the Senate); godlike. As nouns, **dīvus, dīvi, m.**, god, deity; **diva, divae, f.**, goddess.

dō, dare, dedī, datus [this verb corresponds to two roots, one meaning give, the other meaning put, place; the latter meaning is esp. conspicuous in the compounds of **dō**], *tr.*, give, bestow, vouchsafe, furnish, yield, supply, present, offer, grant, allow, permit; surrender, consign; very freely used in periphrases with nouns (see § 223); **sē dare**, take one's self, go, move, proceed, hasten; **terga dare**, turn in flight, flee; **vēla** or **lin-tea dare**, spread one's sails, set sail, sail; with **verba, dicta, etc.**, (give, i.e.) utter, say, deliver; with **iūra**, give, lay down, deliver, administer; with **poenās**, pay, suffer; (give, offer, i.e.) make, cause, bring about, produce; put, place, set.

doceō, docēre, docuī, doctus, tr., teach, train, instruct, inform; tell, recount, explain, describe; show, indicate, point out, prove. **doctus, -a, -um, pf. pass. part. as adj.**, taught, trained, skilled, versed in. **doctus**: see **doceō**.

Dōdōnaeus, -a, -um, adj., of Dodona, a city in Epirus, Greece, famous for its oak grove and its oracle, both sacred to Jupiter, Dodonean.

doleō, dolēre, doluī, dolitum, intr., feel (physical) pain, suffer; feel (mental) pain, grieve, be sorrowful, lament, mourn.

Dolopes, -pum, pl. m., the Dolopes, the Dolopians, a people of Thessaly who fought with the Greeks against Troy.

dolor, dolōris [doleō], *m.*, pain, physical or mental, suffering, anguish, agony, sorrow, grief, anxiety; esp., of resentment, anger, wrath, grudge, and, by metonymy, of the cause of grief or anger, affront, grievance, wrong.

dolus, dolī, m., device, artifice; usually in bad sense, scheme, guile, trick, wiles, deceit, treachery.

domina, -nae [feminine of **dominus**], *f.*, mistress of a household; freely, mistress, ruler, queen; of Juno, queen, goddess.

dominor, dominārī, dominātus sum [**dominus**], *intr.*, be lord and master, hold (absolute) sway, rule.

dominus, -nī, m., master, esp. of slaves; lord, ruler, governor; in bad sense, tyrant, despot.

domitor, -tōris [domō], *m.*, tamer, breaker (of steeds). *Fig.*, conqueror, subduer, victor (over).

domō, domāre, domuī, domitus, tr., tame, break (horses). *Fig.*, subdue, conquer, vanquish, overcome.

domus, domūs, f., house, home, habitation, abode, mansion; by metonymy, of the occupants of a house, house, family, line, race.

dōnec, conj., while, as long as; until, till.

dōnō, -āre, -āvī, -ātus [dōnum], *tr.*, give, present, bestow; reward or honor with a present. The verb is construed with *acc. of thing given* and *dat. of person*, or with *acc. of person* and *abl. of thing given*.

dōnum, dōnī [dō], *n.*, gift, present; esp., present to gods, (votive) offering, sacrifice.

Donýsa, -sae, f., Donysa, an island in the Aegean Sea, one of the Cyclades.

Dōricus, -a, -um [Dōres, the Dorians, one of the three main divisions of the Hellenic or Greek race], *adj.*, of the Dorians, Doric; by metonymy (§ 204), Greek, Grecian.

Dōris, Dōridis, f., Doris, daughter of Oceanus and Tethys. As wife of Nereus, she was mother of the Nereids.

dorsum, dorsī, n., back of an animal, including man; by metonymy, of things similar in shape, reef, ridge in the sea.

Doryclus, -clī, m., Doryclus, a man from Epirus, husband of Beroë.

dōs, dōtis [dō], f., marriage gift or portion, dowry; freely, endowment, possession, portion, merit, excellence.

dōtālis, -e [dōs], adj., pertaining to a dowry; freely, obtained with a dowry.

dōtō, -āre, -āvi, -ātus [dōs], tr., provide with a marriage portion, dower, portion.

Dōtō, Dōtūs (a Greek form), f., Doto, a Nereid or sea-nymph.

dracō, dracōnis, m., serpent, dragon.

Drancēs, Drancīs, m., Drances, a Latin, chief opponent of Turnus.

Drepanum, -nī, n., Drepanum, a town on the northwestern coast of Sicily.

Drūsus, Drūsī, m., Drusus, a cognomen borne by members of the Gēns Livia, esp. by Claudius Nero Drusus, son of Livia Drusilla (wife of Augustus), and stepson of Augustus; he was a distinguished soldier. He died in the year 9.

Dryopē, -pēs, f., Dryope, a nymph, mother, by Faunus, of Tarquītus.

Dryopes, -pum, pl. m., the Dryopes, the Dryopians, a Pelasgic people who dwell first in Thessaly, later in Doris, a district south of Thessaly, in Greece; they fought with the Greeks against Troy.

Dryops, Dryopīs, m., Dryops, a Trojan, slain by Clausus.

dubitandus: see dubitō.

dubitō, -āre, -āvi, -ātum, intr., be in doubt, doubt, be undecided, waver, hesitate; with *inf.*, hesitate (to), be unwilling (to) or reluctant (to); *tr.*, doubt, disbelieve, mistrust; call in doubt, question, challenge. **dubitandus, -a, -um, gerundive as adj.,** to be questioned, to be doubted, doubtful.

dubius, -a, -um, adj., fluctuating,

wavering; of persons, in *act. sense*, wavering, uncertain, doubtful, in *suspense*; of things, in *pass. sense*, doubtful, uncertain, perplexing, dubious; critical, dangerous, difficult. **As noun, dubium, dubī or dubiī, n.,** doubt, uncertainty.

dūcō, dūcere, dūxī, ductus, tr., lead, draw, bring, guide, conduct, escort; lead off, carry away; lead, command, rule, govern; draw, drag; (*draw* =) develop (*a crack*); lead in, usher in (*the day*); of origin, draw, derive, deduce; of lots, honors, etc., draw, select, win, gain; of time, spend, pass; of sleep, sounds, etc., prolong, protract. **Fig.,** reckon, compute, consider, think, believe; draw forth, fashion (*said of work in plastic materials*).

ductor, ductōris [dūcō], m., leader, captain.

dūdum, adv., a while ago; esp. of recent events, not long since, lately, recently; of more remote events, esp. in the phrase **iam dūdum**, long ago, long since.

dulcis, -e, adj., sweet to the taste or to the smell; of water, fresh. **Fig.,** pleasant, delightful, charming; dear, precious, loved, beloved.

Dulīchium, -chī or -chiī, n., Dulichium, an island in the Ionian Sea, not far from Ithaca.

dum, conj., while, as long as, during the time that; until, till; in *provisos*, provided (*that*), if only, only. **As enclitic adv.,** with words directly expressing or indirectly implying a neg. meaning, yet (*cf. nōdum*, not yet, *vixdum*, hardly yet).

dūmus, dūmī, m., thorn-bush, bramble, brier; thicket, brake.

duo, duae, duo, num. adj., in pl., two. **duplex, duplicis, adj.,** twofold, doubled, double; freely, in *pl.*, two, both.

uplicō, -āre, -āvi, -ātus [duplex], tr., double, redouble; double (*up*); bend.

dūritia, -ae [dūrus], f., hardness, toughness.

dūritiēs, -ēi [dūrus], *f.*, hardness, toughness, stiffness.

dūrō, -āre, -āvi, -ātus, tr., make hard or rugged, harden; *intr.* (§ 151), harden one's self, be hard, remain hard. *Fig.*, endure, hold out, persevere.

dūrus, -a, -um, adj., hard to the touch, rough, rugged; stubborn, unyielding. *Fig.*, rough, rude, uncultivated; as opposed to the overdeveloped and effeminate, rough, hardy, rugged, vigorous, sturdy; rough, savage, unfeeling, cruel, obdurate, ruthless; trying, grievous, irksome, dangerous.

dux, ducis [dūcō], *m.*, leader, guide, conductor; chieftain, lord, king.

Dymās, Dymantis, m., Dymas, a Trojan, slain at the fall of Troy.

E

ē: see **ex**.

ebur, eboris, n., ivory.

eburneus, -a, -um, and, esp. in poetry, eburnus, -a, -um [ebur], *adj.*, of ivory, ivory (as *adj.*).

eburnus: see **eburneus**.

Ebysus, -sī, m., Ebysus, an Italian slain by Corynaeus.

ecce, interj., used to call attention sharply to some scene or to some utterance, lo!, behold!, see!, look!; **ecce autem**, but lo!, when lo! (see note on ii. 203), of sudden, unexpected occurrences.

Echiōn, -onis, m., Echion, one of the five survivors of the men born of the dragon's teeth sown by Cadmus.

ecquis, equi, ecqua, ecquid, ecquod, interrog. pron. and adj., used in excited questions implying a neg. answer, (whether) any one, any one at all?; often best rendered by a periphrasis, Is there any one who . . . ?; as *adj.*, any?, any at all?, Is there any . . . ? **ecquid, interrogative adv.** (§ 146), whether at all?, whether?

ecus, equi (for the spelling see note on *secuntur*, i. 185), *m.*, steed, courser.

edāx, edācis [edō], *adj.*, fond of (*i.e.* given to) eating. *Fig.*, devouring, consuming, destructive.

ēdicō, ēdicere, ēdixi, ēdictus [ē + dicō], *tr.*, speak out, say publicly, make public, proclaim (*esp.*, a decree, etc.); command, order, ordain; charge, bid.

ēdiscō, ēdiscere, ēdidici, — [ē, with intensive force + discō], *tr.*, learn thoroughly.

ēdisserō, -serere, -serui, -sertus [ē + disserō, discuss, speak], *tr.*, set forth in words, unfold, explain, tell, relate.

ēditus: see **ēdō**.

edō, edere, ēdī, ēsus, tr., eat. *Fig.*, with things as subjects, eat (up), devour, prey on, consume, destroy.

ēdō, ēdere, ēdidi, ēditus [ē + dō], *tr.*, give forth, give out; bring forth, bear, beget; give forth by (*in*) speech, utter, announce, say; (*give forth, i.e.*) produce, cause, bring about.

ēdoceō, ēdocēre, ēdocui, ēdoctus [ē, with intensive force + doceō], *tr.*, teach thoroughly, inform (*of*), acquaint with; set forth, decree.

ēducō, -āre, -āvi, -ātus, tr., bring up, rear, nurture.

ēdūcō, ēdūcere, ēdūxi, ēductus [ē + dūcō], *tr.*, lead forth, lead out, draw forth; (*lead, i.e.*) build up, rear, erect; lift up, draw up; bring forth, bear, bring up, rear. *Fig.*, (*draw out, i.e.*) fashion, forge (*metals*).

effātus: see **effor**.

effectus: see **efficiō**.

efferō, efferre, extuli, ēlātus [ex + ferō], *tr.*, bring out, carry out, produce; put out, thrust forth; carry out (*for burial*), bury; bear up, lift up, raise, rear, elevate; with **diem, ortūs, etc.**, lift up, usher in, display; with **ēnsem**, draw, unsheathe; with **pedem or gressum**, go forth, come forth. *Fig.*, in *pass.*, be puffed up, be proud or boastful. **ēlātus, -a, -um, pf. pass. part. as adj.**, uplifted, towering, rising. *Fig.*, (*lifted up, i.e.*) puffed up, proud.

efferus, -a, -um [ex, with intensive force+ferus], *adj.*, very wild or savage; maddened, frenzied, crazed.
effētus, -a, -um, *adj.*, properly, of creatures that have borne young; then of creatures exhausted by continued bearing of young, then, in general, worn out; exhausted, feeble.

efficiō, -ficere, -fēci, -fectus [ex + faciō], *tr.*, work out, make, effect, form, produce.

effigiēs, -ēi [effingō], *f.*, that which (makes, i.e.) counterfeits something, image, effigy, likeness, statue.

effingō, -ingere, -finxi, -fictus [ex + fingō], *tr.*, make, counterfeit, mimic, portray, represent.

efflagitō, -āre, -āvi, -ātus [ex + flāgitō], *tr.*, ask (for) or demand earnestly.

efflō, -āre, -āvi, -ātus [ex + flō, blow], *tr.*, blow forth, breathe out.

effluō, -fluere, -fluxi, -fluxum [ex + fluō], *intr.*, flow forth, stream from, stream away (from).

effodiō, -fodere, -fōdi, -fossus [ex + fodiō], *tr.*, dig up, dig out; make by digging, dig, construct, build.

effor, -fārī, -fātus sum [ex + for], *tr.* and *intr.*, speak out, relate, utter; speak, say.

effractus: see **effringō**.

effringō, -fringere, -frēgi, -fractus [ex + frangō], *tr.*, break out, break upon, break to pieces; dash out.

effugiō, -fugere, -fūgi, — [ex + fugiō], *intr.*, flee away, make off, escape; *tr.*, flee from, escape, seek to escape, shun, avoid.

effugium, -gi or -giī [effugiō], *n.*, flight; escape.

effulgeō or **effulgō**, **effulgēre** or **effulgere**, **effulsi**, — [ex + fulgeō], *intr.*, shine forth, gleam, glitter, be resplendent.

effultus, -a, -um [ex + fulciō], *adj.*, propped up, supported by, resting on, lying on.

effundō, -fundere, -fūdī, -fusus [ex + 2. fundō], *tr.*, pour out, pour forth, shed (tears), breathe out (life); let loose, let something hang free; **crinēs**

effundere, let one's hair fly free; **habēnās effundere**, with *dat.*, give free rein to, spur on, drive with all speed; with *reflex. pron.*, or in *pass.*, in middle sense (§§ 166-167), pour out, hasten (forth), spring forward, rush headlong, speed. *Fig.*, stretch out, lay low in death; throw off, throw out, fling off (e.g. a rider or pilot); pour out freely, waste, exhaust; pour out words, utter, say. **effusus**, -a, -um, *pf. pass. part. as adj.*, poured out, flowing, drenching; loosened, distended, streaming; hurrying, rushing (in this sense often with *adv. force*, hastily, lavishly). *Fig.*, wasted; profuse, lavish, extravagant.

effusus: see **effundō**.

egēns: see **egeō**.

egēnus, -a, -um [egeō], *adj.*, lacking, wanting; in want, poor, needy; distressing, trying; humbled, straitened.

egeō, **egēre**, **egui**, —, *intr.*, lack, be in want of, have need of, need, require, be in need, be needy. **egēns**, **egentis**, *pres. part. act. as adj.*, wanting, in want (of), lacking; needy, poor.

egestās, -tātis [egeō], *f.*, want, poverty, penury. *Personified*, **Egestās**, -tātis, *f.*, Want, Poverty.

ego, **mei**, *pers. pron.*, I, I myself; **egomet**, **mēmet**, etc., strengthened forms of **ego**, **mē**, I myself, me myself.

egomet: see **ego**.

ēgredior, **ēgredi**, **ēgressus sum** [ē + gradior], *intr.*, go (or come) out, go forth, esp. from a ship, disembark.

ēgregius, -a, -um [ē + grex], *adj.*, properly, out of (i.e. above) the common herd, choice. *Fig.*, matchless, peerless, brilliant, distinguished, illustrious.

ēgressus: see **ēgredior**.

ei, *interj.*, alas!, ah!, woe!, with a *dat.*, mihi, ah me!, woe is me!

eia, or **heia**, *interj.*, with exhortations and commands, come!, on, on!, quick!, all haste!

ēiaculor, ēiaculārī, ēiaculātus sum [ē + iaculor], *tr.*, throw out, shoot out.

ēiciō, ēicere, ēiēcī, ēiectus [ē + iaciō], *tr.*, throw out, cast forth; cast upon shore, shipwreck, wreck; exile, banish; throw out of joint, dislocate. **ēiectus, -a, -um, pf. pass. part. as adj.**, cast out on the shore, shipwrecked, stranded; cast out from home, outcast, exiled.

ēiectō, -āre, -āvi, -ātus [freq. of ēiciō], *tr.*, cast out.

ēiectus: see ēiciō.

ēlābor, ēlābī, ēlāpsus sum [ē + lābor], *intr.*, glide out, slip away, make off, escape. *Fig.*, slip off, escape.

ēlāpsus: see ēlābor.

ēlātus: see efferō.

ēlectrum, -trī, n., properly, amber; by metonymy, electrum, a metal, amber-colored, a mixture of gold and silver.

elephantus, -tī, m., elephant. By metonymy, = ebur, ivory.

ēlīdō, ēlīdere, ēlīsī, ēlīsus [ē + laedō], *tr.*, strike out, dash out, force out, crush out; force upward.

Ēlis, Ēlīdis, f., Elis, a province in the northwestern part of the Peloponnese, Greece; its capital was also called Elis. In Elis, too, lay the district of Olympia where the famous Olympian Games were held.

Elissa, -sae, f., Elissa, another name of Dido.

ēlīsus: see ēlīdō.

ēloquor, ēloquī, ēlocūtus sum [ē + loquor], *tr. and intr.*, speak out, speak.

ēlūdō, ēlūdere, ēlūsī, ēlūsus [ē + lūdō], *tr.*, parry or escape a blow; foil, baffle; mock, cheat, frustrate.

ēluō, ēluere, ēluī, ēlūtus [ē + 1. luō], *tr.*, wash out, wash away, wash off, remove.

Ēlysium, -sī or -siī, n., Elysium, Land of Bliss, the part of the underworld to which the souls of the good were assigned.

ēmēnsus: see ēmētior.

ēmētior, ēmētīrī, ēmēnsus sum [ē + mētior], *tr.*, measure off, measure

out. *Fig.*, pass over, traverse, cover.

ēmīcō, ēmicāre, ēmicuī, ēmicātum [ē + micō], *intr.*, spring out, dart forth, dash forth, leap up or out.

ēminus [ē + manus], *adv.*, from a distance, from afar, at long range; *esp.*, at the distance of a spear cast; contrast **commīnus**.

ēmīssus: see ēmittō.

ēmittō, ēmittere, ēmīsī, ēmissus [ē + mittō], *tr.*, send forth, send away, dismiss; let loose; of weapons, send forth, hurl, cast, discharge.

emō, emere, ēmī, ēmptus, tr., take, *esp. by purchase*; buy, purchase.

ēmōtus: see ēmoveō.

ēmoveō, ēmovēre, ēmōvī, ēmōtus [ē + moveō], *tr.*, move out, move from, force from, remove. *Fig.*, remove, dispel, banish.

ēn, interj., lo!, behold!, see!, mark you!, used sometimes merely to attract attention (*cf. ecce*), more often to indicate various emotions, *e.g. wonder, passionate excitement, anger, irony*; it is usually, as *ecce* is, without influence upon the construction.

ēnārrābilis, -e [ē + nārrō], *adj.*, that may or can be explained or described, describable.

Enceladus, -dī, m., Enceladus, a giant who fought against Jupiter. See § 310.

enim, adv., with affirmative or asseverative force, indeed, verily, of a truth; *esp. in the expressions sed enim*, but indeed, but of a truth, however, **neque enim**, nor indeed, nor yet, and in questions, as in **quid enim**, why, indeed?, why, pray? *As conj.*, in explanatory and causal clauses, for.

ēniteō, ēnitēre, ēnitui, — [ē + niteō], *intr.*, shine forth, gleam, glitter.

ēnītor, ēnītī, ēnīxus sum [ē + nītor], *intr.*, strive earnestly, struggle; *intr. and tr.*, labor (be) with child, bring forth with pain and sorrow, bear.

ēnīxus: see ēnītor.

ēnō, ēnāre, ēnāvī, — [ē + nō], *intr.*, properly, swim out, swim away; *fig.*, fly forth, make one's way out, escape.

ēnsis, ēnsis, *m.*, falchion, blade, sword.

Entellus, -li, *m.*, Entellus, a Sicilian boxer who vanquished Trojan Dares.

ēnumerō, -āre, -āvi, -ātus [ē + numerō], *tr.*, count up, count over, reckon up, recount, enumerate.

eō, ire, ivi or ii, itum, *intr.*, go, come; go or rush forth, move, proceed, sail. ī, ite (*cf.* age, agite), come!, up!, quick!

eōdem [idem], *adv.*, to the same place.

Ēōūs, -a, -um [Ēōs, Dawn], *adj.*, of the morning; of the East, eastern, orient. *As noun*, Eōūs, Eōī [sc. aster, star], *m.* (1) The Morning-Star, Dawn, Morning. (2) Eōūs, Dawn, one of the steeds of the sun-god.

Epēōs, -ī, *m.*, Epeūs, designer and builder of the Wooden Horse by means of which Troy was captured.

Ephyre, -rēs, *f.*, Ephyre, *i.e.* Corinth. Ephyre was the earlier name, Corinthus the later name of the town.

Epimēthis, -thidis [Epimētheus, Epimetheus, Afterthought, brother of Prometheus], *f.*, daughter of Epimetheus, *i.e.* Pyrrha.

Ēpīrus, -rī, *f.*, Epirus, a district in Northern Greece, along the Adriatic Sea.

epulor, epulārī, epulātus sum [epulum], *intr.*, feast, banquet; *tr.*, eat.

epulum, -li, *n.*, a solemn public banquet, religious in character; *in pl.*, epulae, -lārū, *f.*, feast, banquet; dainty or rich food, viands.

Ēpytidēs, -dae, *m.*, son of Epytus.

Ēpytus, -tī, *m.*, Epytus, a Trojan, comrade of Aeneas.

equa, equae [feminine of ecus, equi], *f.*, a mare.

eques, equitis [ecus, equi], *m.*, horseman, rider; horse-soldier, trooper, cavalryman.

equester, equestris, equestre [eques], *adj.*, of a horseman, equestrian.

equidem [strengthened form of quidem],

adv., indeed, verily, truly, of a truth; surely, certainly, at least.

equinus, -a, -um [ecus], *adj.*, of a horse, of horses; with crista or nervus, made of horsehair.

equitō, -āre, -āvi, -ātum [ecus, eques], *intr.*, ride on horseback.

equis, more correctly spelled ecus: see ecus.

Erebus, -bī, *m.*, Erebus, god of darkness, son of Chaos and brother of Night; darkness, esp. that of the underworld, underworld.

ērēctus: see ērigō.

ēreptus: see ēripīō.

ergō, *adv.*, therefore, consequently, as a result, then, so then; to resume an interrupted narrative, to come back to my story, to resume, as I was saying; in a question, do you say?, do you mean?, is it true that, etc.? As a virtual preposition, with gen., an archaic use, = causā, for the sake of, on account of.

Ēridanus, -nī, *m.*, Eridanus, the name of a river, which, issuing from the underworld, made its way to the world above; variously identified by ancient writers with the Po, the Rhine, and the Rhone, usually with the Po.

ērigō, ērigere, ērēxi, ērēctus [ē + regō], *tr.*, raise up, set up, uplift, upheave; erect, build, rear.

Erīnys, -yos, *f.*, a Fury; freely, curse, scourge, plague, bane.

Erīphylē, -lēs, *f.*, Eriphyle, wife of Amphiaraüs, who was slain by her son because she had induced her husband to join the expedition of the seven famous chieftains who assailed Thebes, though he knew it would cause his death.

ēripīō, ēripere, ēripui, ēreptus [ē + rapiō], *tr.*, take away, steal; hurry out of danger, rescue, save; catch quickly; lay hold on, seize; whirl away, take away, wrest away.

errō, -āre, -āvi, -ātum, *intr.*, stray about, wander, rove, roam, go astray; *tr.*, wander over, through, *or past. *Fig.*, of breath, flicker.

error, errōris [errō], *m.*, wandering, straying, roving; *by metonymy, of that which makes one wander, maze, labyrinth. Fig., straying from truth, error, mistake, delusion, deception; by metonymy, artifice, trick.*

ērubbescō, ērubescere, ērubui, — [ē + rubescō], *intr.*, grow red, *esp. with shame, blush with shame; tr. (§ 142), blush before or at, respect, give heed to.*

ēructō, -āre, -āvi, -ātus [ē + ructō, belch], *tr.*, belch forth, vomit forth; throw or spout up.

ērudīō, -ire, -ivī or -iī, -ītus [ē + rudis], *tr.*, properly, free from roughness, polish; train, teach.

ērumpō, ērumpere, ērūpi, ēruptus [ē + rumpō], *tr.*, cause to break or burst forth; *intr. (§ 151), break through, rush forth, break one's way out of.*

ēruō, ēruere, ēruī, ērutus [ē + ruō], *tr.*, tear out, tear up, pluck out; destroy, overthrow, root out, uproot, upheave.

erus, eri, m., master of a household, *esp. of the slaves; freely, master, lord.*

Erycinus, -a, -um [Eryx], *adj.*, of Eryx, Erycinian, Eryx's.

Erymanthus, -thī, m., Erymanthus. (1) *A range of mountains in Arcadia, Greece.* (2) *A river which rises on Mt. Erymanthus.*

Erymās, -mantis, m., Erymas, *a Trojan, slain by Turnus.*

Eryx, Erycis, m., Eryx. (1) *A Sicilian king, son of Venus, famous as a boxer, but killed by Hercules in a boxing contest.* (2) *A mountain in the western part of Sicily.*

et, conj., and, connecting not only words and phrases alike in function, but also clauses; it usually marks the connected words, etc., as alike in importance (contrast *atque* and *-que*); *et . . . et, et . . . -que*, both . . . and, not only . . . but also; *with emphasis on the added word (cf. atque)*, and indeed, and moreover; *neque . . . et*, and not . . . and, not . . . and, not . . . but; *after negative expressions or clauses, but; introducing a detail il-*

lustrating a general statement, and in particular; with a clause that gives the result of what precedes, and as a result; with temporal or quasi-temporal force, and forthwith, and at once, and lo!; = etiam, even, also, likewise. et in poetry frequently follows the word it adds, i.e. it is post-positive.

etiam, conj., yet, still; also, besides, furthermore, moreover, likewise; even; *in a question, really, actually.*
etiamnum, adv., even to this day, still (= *etiam nunc*).

Etrūria, -ae, f., Etruria, *a district in Italy, north of Latium.*

Etruscus, -a, -um, adj., of Etruria, Etruscan. *As noun, Etrusci, -cōrum, pl. m.*, the Etruscans.

etsi [et + si], conj., even if; granting or assuming that, although.

Euadnē, -nēs, f., Evadne, *wife of Capaneus, one of the seven famous chieftains who assailed Thebes; for love of her husband she threw herself on the funeral pile whereon his body was burning.*

Euander or Euandrus, -dri, m., Evander, *son of Mercury and the nymph Carmentis, an Arcadian chieftain who, about sixty years before the Trojan War, came to Italy and founded a city called Pallanteum on the site later occupied by Rome.*

Euandrius, -a, -um [Euander], *adj.*, of Evander, Evander's.

Euboicus, -a, -um [Euboea, Euboea], *a large island in the Aegean Sea, opposite Boeōtia*, *adj.*, of Euboea, Euboean.

euhāns, euhantis, adj., crying euhan or euhoe; *in act. sense, celebrating with the cry euhan or euhoe, celebrating noisily (i.e. joyously, wildly).*

Eumēlus, -li, m., Eumelus, *a Trojan.*
Eumenides, -dum [*a Greek name, meaning, properly, the Kindly Mind-ed Women, a euphemistic name given to the Furies to propitiate them*], *pl. f.*, the Eumenides, the Furies.

Eumolpus, -pī, *m.*, Eumolpus, a singer of Thrace, pupil of Orpheus.
Eunēus, -ī, *m.*, Euneus, a Trojan slain by Camilla.
Euphrātēs, -tis, *m.*, the Euphrates, a large river of Asia.
Eurōpa, -pae, *f.*, Europe, the continent.
Eurōtās, -tae, *m.*, the Eurotas, a large river of Laconia, in the Peloponnesus.
Eurōūs, -a, -um [**Eurus**], *adj.*, properly, of the East Wind; freely, eastern.
Eurus, **Eurī**, *m.*, Eurus, the Southeast (or East) Wind.
Euryalus, -li, *m.*, Euryalus, a Trojan, a warm friend of Nisus.
Eurydicē, -cēs, *f.*, Eurydice, wife of Orpheus.
Eurypylus, -li, *m.*, Eurypylus, one of the Greeks before Troy.
Eurytidēs, -dae, *m.*, Eurytides, son of Eurytus.
Eurytion, -ōnis, *m.*, Eurytion, a Lycian ally of Troy, brother of Pandarus; he was famous as an archer.
ēvādō, **ēvādere**, **ēvāsī**, **ēvāsus** [ē + vādō], *intr.*, go forth or out, come out, make one's way; make off, escape; move upward; *tr.*, ascend, climb; make one's way over, traverse; pass beyond, escape.
ēvānēscō, **ēvānēscere**, **ēvānuī**, — [ē + vānus], *intr.*, vanish, disappear.
ēvehō, **ēvehere**, **ēvēxī**, **ēvectus** [ē + vehō], *tr.*, carry forth, carry out; carry up, uplift, exalt.
ēveniō, **ēvenire**, **ēvēnī**, **ēventum** [ē + veniō], *intr.*, come forth, come out. *Fig.*, come ('turn') out, come to pass, happen.
ēventus, -tūs [**ēveniō**], *m.*, in *fig. sense*, outcome, issue, sequel; happening, occurrence, event.
ēverberō, -āre, -āvī, -ātus [ē + verberō], *tr.*, beat vigorously.
ēvertō, **ēvertere**, **ēvertī**, **ēversus** [ē + vertō], *tr.*, turn out; turn up, upturn, upheave; overturn, overthrow, throw down, upset, destroy.
ēvictus: see **ēvincō**.
ēvinciō, **ēvincire**, **ēvinxī**, **ēvinctus** [ē + vinciō], *tr.*, bind up, bind; wind around, wreath, encircle.

ēvincō, **ēvincere**, **ēvici**, **ēvictus** [ē + vincō], *tr.*, overcome completely, vanquish, subdue, master.

ēvincitus: see **ēvinciō**.

ēviscerō, -āre, -āvi, -ātus [ē + viscus], *tr.*, disembowel; rend apart, mangle.

ēvitābilis, -e [ē + vitō], *adj.*, avoidable, escapable.

ēvocō, -āre, -āvi, -ātus [ē + vocō], *tr.*, call out or forth, summon; speak to, address.

ēvolvō, **ēvolvere**, **ēvolvī**, **ēvolūtus** [ē + volvō], *tr.*, roll out or forth; with **sē**, roll forth, glide.

ex or **ē** (**ē** is used only before consonants, **ex** before either vowels or consonants), *prep. with abl.*, used (1) of motion out of a place, out of, forth from, from, away from, (2) of time, from, since: **ex quō** (*sc. tempore*), from the time that, ever since, (3) of origin, source, material, cause, from, out of, of, because of, by reason of, (4) in modal relations, according to, in accordance with, after the measure or manner of: **ex ordine**, in order, in sequence, duly, (5) with numerals, instead of a partitive genitive, of, out of. As a *prep. prefix*, **ex** often means up, upward; it also, at times, has intensive force, through the idea of out to the end, thoroughly.

exāctus: see **exigō**.

exaestuō, -āre, -āvi, -ātum [**ex** + aestuō], *intr.*, boil up, seethe. *Fig.*, seethe, boil, burn, glow, rage.

exāmen, -minis [**exigō**], *n.*, group led out, troops; *esp.*, a swarm of bees; tongue or pointer of a balance, balance, scales (*properly*, a tester).

exanimātus: see **exanimō**.

exanimis, -e, and **exanimus**, -a, -um [**ex** + anima], *adj.*, breathless, lifeless, dead; *freely*, half dead, *esp. with fear*, terrified, frightened, unnerved, unmanned.

exanimō, -āre, -āvi, -ātus [**exanimis**], *tr.*, rob of breath, kill; frighten, alarm; *in pass.*, be out of breath. **exanimātus**, -a, -um, *pf. pass. part. as adj.*, breathless, gasping, fainting.

exanimus: *see* **exanimis.**

exārdescō, -ārdescere, -ārsī, -ārsum [**ex + ārdescō**], *intr.*, be kindled, kindle, begin to blaze out. *Fig.*, blaze up with wrath, etc., kindle, be inflamed.

exaudiō, -īre, -īvī or īi, -itus [**ex + audiō**], *tr.*, hear from afar (and so with difficulty), overhear; freely, hear, hearken to, heed.

excēdō, -cēdere, -cessī, -cessum [**ex + cēdō**], *intr.*, go out, forth, or away; depart, retire; *fig.*, retire, withdraw, disappear, vanish.

excellēns: *see* **excellō.**

excellō, -cellere, -cellui, -celsum [**ex + 1. cellō**, rise high, tower], *intr.*, rise high, tower. *Fig.*, rise high, be eminent or conspicuous; surpass, excel. **excellēns, excellentis**, *pres. part. act. as adj.*, towering, high. *Fig.*, surpassing, excellent, fine, splendid, stately, beautiful.

exceptus: *see* **excipiō.**

excidium, -dī or -dii [**ex + cadō**], *n.*, a falling, collapse; overthrow, destruction, ruin.

excidō, -cidere, -cidī, — [**ex + cadō**], *intr.*, fall out, fall from, fall down. *Fig.*, fall from (one's lips), escape, be uttered; fall (from memory), pass away, fade away, perish.

excidō, -cidere, -cidī, -cīsus [**ex + caedō**], *tr.*, cut out, hew (out), quarry; cut down, cut away, demolish, destroy.

excīō, -cīre, -cīvī or -cīi, -cītus or -cītus [**ex + cīeō, cīō**], *tr.*, call out, call forth, summon, bring out. *Fig.*, call out, produce, cause; rouse, excite, throw into frenzy. **excītus, or excītus, -a, -um, pf. pass. part. as adj.**, stirred up, aroused, frenzied, excited, routed forth (iii. 676).

excipiō, -cipere, -cēpī, -ceptus [**ex + capiō**], *tr.*, take out, take away; take out as an exception, except, make an exception of; catch, seize, lay hold on, overtake; catch, capture (a wild beast, enemy, etc.), lie in wait for, surprise, lay low; receive, greet,

welcome. *Fig.*, overtake, overwhelm, befall, attend; catch up a speaker, make reply to, answer; catch with the ear, hear, learn; catch with the mind, understand, detect.

excīsus: *see* **excidō.**

excitō, -āre, -āvī, -ātus [*freq. of* **excīō**], *tr.*, call or summon forth. *Fig.*, arouse, excite, awaken, spur; stimulate, intensify.

excītus or excītus: *see* **excīō.**

exclāmō, -āre, -āvī, -ātum [**ex + clāmō**], *intr.*, cry out, cry aloud, exclaim.

exclūdō, -clūdere, -clūsī, -clūsus [**ex + claudō**], *tr.*, shut out, bar out.

excolō, -colere, -colui, -cultus [**ex + colō**], *tr.*, till carefully. *Fig.*, cultivate, improve, grace, adorn, refine.

excubiae, -arum [**ex + cubō**, old verb, lie], *pl. f.*, properly, a lying out on guard (picket); by metonymy, picket, watchman, sentry, guard.

excūdō, -cūdere, -cūdī, -cūsus [**ex + cūdō**, strike], *tr.*, strike out, beat out, drive out; make by striking, beat out, forge (out), mold.

excussus: *see* **excutiō.**

excutiō, -cutere, -cussī, -cussus [**ex + quatiō**], *tr.*, shake out, shake off, cast out, fling out, drive off, drive away, dislodge; shake out, uncoil. *Fig.*, arouse, awaken; startle, frighten.

exedō, -edere, -ēdī, -ēsus [**ex + edō**], *tr.*, eat up, devour, eat out. *Fig.*, consume utterly, destroy, waste.

exemplum, -plī [**eximō**], *n.*, properly, something selected, sample, specimen, pattern, model, example; fashion, manner.

exēptus: *see* **eximō.**

exeō, -īre, -īvī or -īi, -itum [**ex + eō**], *intr.*, go (or come) out, forth, or away, depart; *tr.*, go out from, escape, avoid, ward off.

exerceō, exercēre, exercui, exercitus, *tr.*, keep busy, exercise; keep moving, ply, drive; train, try, test; with acc. of thing, be busy at, work at, practice, ply diligently, perform;

with *pācem*, practice, pursue, devote one's self to. *Fig.*, try, vex, disquiet; harass, persecute, torment.

exercitus, -tūs [*exerceō*], *m.*, properly, training; by *metonymy*, trained force, army; *freely*, host, multitude, group, troop; flock, herd.

exēsus: see *exedō*.

exhālō, -āre, -āvi, -ātus [*ex + hālō*], *intr.* and *tr.*, breathe out, exhale.

exhauriō, -haurire, -hausi, -haustus [*ex + hauriō*], *tr.*, draw out (*liquids*), drain. *Fig.*, use up, spend, wear out; of trials, punishment, etc., undergo, endure.

exhaustus: see *exhauriō*.

exhibeō, -hibēre, -hibui, -hibitus [*ex + habeō*], *tr.*, hold forth, display, exhibit; employ.

exhorrēscō, -horrēscere, -horrui, — [*ex + horrēscō*], *intr.*, tremble or shudder violently; *tr.* (§ 142), shudder at, be afraid of.

exhortor, -hortāri, -hortātus sum [*ex + hortor*], *tr.*, exhort earnestly, urge.

exigō, -igere, -ēgi, -āctus [*ex + agō*], *tr.*, drive out, drive forth, thrust out; measure, weigh, examine, test, investigate, track out, learn; of a weapon, drive home, thrust; drive (*bring*) to an end, finish, perform; of time (*drive by*, i.e. *make pass*), spend, pass. *Fig.*, weigh in thought, ponder, consider.

exiguus, -a, -um [*exigō*], *adj.*, properly, weighed, measured; hence, limited, scanty; small, tiny, petty, trifling, insignificant.

eximius, -a, -um [*ex + emō*], *adj.*, taken out, selected, select, choice, extraordinary.

eximō, -imere, -ēmī, -ēemptus [*ex + emō*], *tr.*, take out or away, remove. *Fig.*, remove, efface, bring to naught, destroy.

exin: see *exinde*.

exinde, and in abbreviated form, **exin**, *adv.*, used (1) properly, but rarely, of space, thence, (2) of time, then, thereupon, afterwards, (3) of succession in general, then, next.

exitialis, -e [*exitium*], *adj.*, destructive, ruinous, fatal, baneful.

exitium, -tī or -tīi [*exeō*], *n.*, a going out, esp. to destruction, ruin, destruction, death.

exitus, -tūs [*exeō*], *m.*, a going forth, departure, exit; by *metonymy*, of the means of exit, place of egress, exit, outlet; esp. of exit from life, end of life, death. *Fig.*, outcome, sequel, issue, rescue.

exoptātus: see *exoptō*.

exoptō, -āre, -āvi, -ātus [*ex + optō*], *tr.*, pick out; wish or long for greatly, crave. **exoptātus**, -a, -um, *pf. pass. part.* as *adj.*, longed for, dear, beloved.

exōrdium, -dī or -dīi [*ex + ōrdior*], *n.*, properly, beginning of a web; *freely*, beginning; advances (*in speech*).

exorior, -oriri, -ortus sum [*ex + orior*], *intr.*, rise, arise, come forth. *Fig.*, break forth; spring up, appear.

exōrō, -āre, -āvi, -ātus [*ex + ōrō*], *tr.*, entreat earnestly, ask for, beg; entreat successfully, prevail on, persuade; secure.

exōsus, -a, -um [*ex + ōdī*], *pf. part.*, *dep.*, in *act. sense*, as *adj.*, hating beyond measure, detesting.

expallēscō, -pallēscere, -pallui, — [*ex + pallēscō*], *intr.*, grow (*very*) pale, become (*very*) pale; grow frightened.

expediō, -īre, -īvi or -ii, -ītus [*ex + pēs*], *tr.*, properly, free the feet from a snare, then, in general, disentangle, free; make ready, prepare, bring out, produce. *Fig.*, unfold by speech, disclose, describe, relate, recount.

expellō, -pellere, -puli, -pulsus [*ex + pellō*], *tr.*, drive out, expel, banish; drive from one's place, dislodge.

expendō, -pendere, -pendi, -pēnsus [*ex + pendō*], *tr.*, weigh out; esp. of weighing out money, the original method of paying out money, pay out, pay; with *poenās*, pay, suffer, undergo; (*pay for*, i.e.) atone for, expiate.

experiēns: see *experior*.

experior, experiri, expertus sum, tr., try, test, prove; *with inf.*, try, attempt; *in pf.*, have tried or tested, have had experience of, know by experience. **experiens, experientis, pres. part. as adj.,** properly, making trial of, and so experienced in, trained in, tried in, skilled in; hardened to, inured to.

expers, expertis [ex + pars], adj., without part or share in, free from.

expertus: *see experior.*

expleō, -plēre, -plēvi, -plētus [ex + pleō, an old verb, fill], tr., fill out, fill up, fill full, fill; *of time, number, etc.*, fill, complete, round out; fill out, finish, perform (a task). *Fig., of the appetite, passions, etc.*, glut, satisfy.

explicō, -āre, -āvi or -ui, -ātus or -itus [ex + plicō], tr., unfold, uncoil, unroll. *Fig.*, unfold in speech, describe.

explōrātor, -tōris [explōrō], m., scout, spy.

explōrō, -āre, -āvi, -ātus, tr., examine, explore, search out. *Fig.*, examine, test, ponder, consider carefully.

expōnō, -pōnere, -posui, -positus [ex + pōnō], tr., put out, set out or forth, expose; *esp.*, set out from a ship, disembark, land.

exposcō, exposcere, expoposci, —[ex + poscō], tr., ask earnestly, sue for, demand; entreat, implore.

expositus: *see expōnō.*

exprōmō, -prōmere, -prōmpsi, -prōmp-tus [ex + prōmō], tr., take out, bring out, produce. *Fig.*, bring out in speech, utter, express.

expulsus: *see expellō.*

exquirō, -quirere, -quisivi, -quisitus [ex + quaerō], tr., search out diligently, seek carefully, sue for, demand.

exsanguis, -e [ex + sanguis], adj., bloodless; *by metonymy*, pale, wan; frightened, sorely dismayed.

exsaturābilis, -e [exsaturō], adj., capable of being filled or satisfied, satiable, placable.

exsaturō, -āre, -āvi, -ātus [ex +

saturō], tr., fill full. *Fig.*, satisfy, satiate, sate.

exscindō, -scindere, -scidi, -scissus [ex + scindō], tr., tear out, tear up; destroy, overthrow, raze.

exsecō, -secāre, -secui, -sectus [ex + secō], tr., cut out.

exsecror, -secrāri, -secrātus sum [ex + sacer], tr., curse.

exsectus: *see exsecō.*

exsequor, -sequi, -secutus sum [ex + sequor], tr., follow out, follow to the end. *Fig.*, accomplish, perform, fulfill, complete, execute.

exserō, -serere, -serui, -sertus [ex + 1. serō], tr., properly, weave out; stretch out, thrust out. **exsertus, -a, -um, pf. pass. part. as adj.,** thrust out, protruding; bared, exposed.

exsertō, -āre, -āvi, -ātus [freq. of exserō], tr., thrust out, thrust forth.

exsertus: *see exserō.*

exsilium, -li or -lii, n., a going forth, *esp. from home*, exile, banishment; *by metonymy*, place of banishment or exile.

existō, -sistere, -stiti, — [ex + sistō], tr., cause to stand forth; *intr.* (§ 151), stand out; stand forth, rise up.

exsolvo, -solvere, -solvi, -solutus [ex + solvo], tr., loosen, unbind. *Fig.*, set free, release, deliver.

exsomnia, -e [ex + somnus], adj., sleepless, wakeful, watchful.

exsors, exsortis [ex + sors], adj., without part or lot in, not sharing in, deprived of; not sharing in (*i.e.* not subject to) general allotment, out of the ordinary course, choice, splendid.

expatior, -spatiāri, -spatiātus sum [ex + spatior], intr., wander out of the proper course, stray aimlessly.

expectātus: *see expectō.*

expectō, -āre, -āvi, -ātus [ex + spectō], tr., look out eagerly for, long for, hope for, expect; await, wait for; *intr.*, wait, linger, loiter, tarry, dally. **expectātus, -a, -um, pf. pass. part. as adj.,** awaited, long-expected, dear, welcome, precious.

exspergō, -speregere, -spersī, -spersus [ex+spargō], *tr.*, strew, scatter, sprinkle; besprinkle, bespatter, spatter.

expersus: *see* exspergō.

expirō, -āre, -āvi, -ātus [ex+spirō], *tr.*, breathe out, exhale; *intr.* (*sc. animam*), breathe one's last, die, perish.

extinctus: *see* extinguō.

extinguō, -stinguere, -stīnxi, -stinctus [ex+stinguō, a very rare verb, quench], *tr.*, properly, of fire, lights, etc., put out, quench, extinguish. *Fig.*, (quench, *i.e.*) blot out, remove, destroy, annihilate; (put out the light of life, *i.e.*) slay, kill.

extō, -stāre, —, — [ex+stō], *intr.*, stand out or forth, project, stand up (or upward), tower.

extructus: *see* exstruō.

exstruō, -struere, -strūxi, -strūctus [ex+struō], *tr.*, heap up, pile up; build up, erect, rear. **extrūctus**, -a, -um, *pf. pass. part. as adj.*, heaped up, elevated, high, lofty. *As noun*, **extrūctum**, -ti, *n.*, something raised, elevation, platform, throne.

exsul, **exsulis**, *m.*, exile, outcast, wanderer.

exsultō, -āre, -āvi, -ātum [ex+sultō], *freq. of saliō*, *intr.*, leap forth, leap up, jump up, leap, dance; of water, leap, dance, boil madly, rage, surge, seethe. *Fig.*, of the heart, dance, beat wildly; dance or leap with joy, rejoice, exult; leap or dance in pride, vaunt, boast.

exsuperō, -āre, -āvi, -ātus [ex+superō], *tr.*, surmount, mount over, overtop, tower above; pass over or by, get beyond. *Fig.*, (surmount, *i.e.*) conquer, overcome.

exurgō, -surgere, -surrēxi, — [ex+surgō], *intr.*, rise up, rise.

exta, **extōrum**, *pl. n.*, inwards, vitals (properly, the nobler internal organs, heart, lungs, liver, from whose appearance omens were drawn), the exta; freely, heart. *See* viscus.

extemplō, *adv.*, on (at) the moment, immediately, forthwith, at once, instantly.

extendō, -tendere, -tendi, -tentus [ex+tendō], *tr.*, stretch out, stretch, extend; stretch out in death, lay low. *Fig.*, (stretch out, *i.e.*) put forth, display.

exter or **exterus**, **extera**, **exterum** [ex], *adj.*, *comp.* **exterior**, -ius, *sup.* **extrēmus**, -a, -um, on the outside, outer, external; foreign, strange, stranger. *In sup.*, **extrēmus**, -a, -um, of space, outermost, utmost, furthestmost, extreme, furthestmost part of, last part of; of time, latest, last, final. *As noun*, **extrēma**, -mōrum, *pl. n.*, the last things (dangers, sufferings, etc.), extremities, hazards, death.

exterior: *see* exter.

externus, -a, -um [exter], *adj.*, outer, on the outside, external; foreign, strange. *As noun*, **externus**, -nī, *m.*, stranger, foreigner.

exterreō, -terrēre, -terruī, -terrītus [ex+terreō], *tr.*, frighten greatly, affright, terrify.

exterrītus: *see* exterreō.

exterus, -a, -um: *see* exter.

extimēscō, -timēscere, -timuī, — [ex+timēscō, inceptive of timeō], *intr.*, become afraid, grow fearful.

extorris, -e [ex+terra], *adj.*, driven from one's land, exiled, banished.

extrā, *prep. with acc.*, outside of, without, beyond.

extrēmus: *see* exter.

extundō, -tundere, -tudi, -tūnsus or -tūsus [ex+tundō], *tr.*, strike or beat out; fashion metal work by beating, emboss; freely, forge, fashion.

exuberō, -āre, -āvi, -ātum [ex+uberō, be fruitful; abound], *intr.*, properly, be fruitful; abound in; of rivers, abound in water, overflow; freely, be full (of).

exuō, **exuere**, **exuī**, **exūtus**, *tr.*, draw off, put off, take off, strip off, lay off or aside; strip, rob; lay bare, free. *Fig.*, put off, throw off, lay aside, remove.

exūrō, -ūrere, -ussī, -ustus [ex + ūrō], *tr.*, burn up completely, consume; freely, bake, parch, dry up, wither.

exustus: see **exūrō**.

exūtus: see **exuō**.

exuviae, -ārum [exuō], *pl. f.*, anything stripped off or put off, skin, slough of a snake; arms stripped from a warrior's body, spoils; clothing laid aside, relics, mementos.

F

Fabius, Fabī or Fabii, m., Fabius, a name borne by members of the *Gēns Fabia*; in *pl.*, the *Fabii*, the many famous members of the *gēns*.

fabricātor, -tōris [fabricō], *m.*, maker, framer, contriver, fashioner.

Fabricius, -cī or -cīi, m., Fabricius, *i.e.* Caius (in Latin, *Gāius*) Fabricius Luscinius, consul in 283, 279, and 274; he fought with success against Pyrrhus and his allies. He was famous esp. for his incorruptible integrity, and was a model of plain and simple living.

fabricō: see **fabricor**.

fabricor, fabricārī, fabricātus sum, and, esp. in poetry, **fabricō, -āre, -āvī, -ātus** [faber, a workman in hard materials, artisan], *tr.*, frame, build, fashion.

fābula, -lae [for], *f.*, what is said, talk, a story, tale, esp. a fictitious tale.

facessō, facessere, facessivī or facessī, facessitus [faciō], *tr.*, do eagerly, execute, perform (*hastily*).

faciēs, -ēi [faciō], *f.*, properly, the 'make' of a thing; external form, figure, shape, guise, likeness; the face, countenance; beauty; in general, appearance, aspect; by metonymy, a shape, specter, apparition; form, type, sort, kind.

facile: see **facilis**.

facilis, -e [faciō], *adj.*, of things that may or can be done, easy, ready; of persons, easy, accessible, good-natured, courteous, ready, willing; of fortune, favorable, propitious. **facile, n. sing. as adv.** (§ 146), easily, readily.

faciō, facere, fēcī, factus, tr., make, fashion; do, perform, carry out, accomplish; bring about, cause, produce; of speech or writing, represent, assume, suppose, esp. in the *imp.*, **fac, with inf.**; cause, constrain, compel; **certum (or certiorem) facere**, inform; **vēla facere** (make, *i.e.*) set sail. In *pass.*, **fiō, fieri, factus sum**, be made, become; be caused, arise, spring up. **factum, facti, pf. pass part. as noun, n.**, deed, action, undertaking, exploit.

factum: see **faciō**.

Fādus, Fādī, m., Fadus, a Rutulian.

faex, faecis, f., the sediment or dregs of liquids, esp. the lees of wine.

fāgus, fāgī, f., a beech-tree, beech-wood.

falcātus, -a, -um [falx], *adj.*, sickle-shaped, hooked.

fallāx, fallācis [fallō], *adj.*, full of deceit, treacherous, traitorous, false.

fallō, fallere, fefelli, falsus, tr., dupe, baffle, mock, cheat, deceive; (*cheat, i.e.*) prove false to an oath or promise, violate, outrage, break; trick one by escaping his notice, escape the notice of, pass unobserved by, escape; counterfeit, assume by trickery; in *pass.*, be mistaken, err. **falsus, -a, -um, pf. pass. part. in 'deponent sense, as adj.**, deceiving, lying, false, deceptive, spurious, counterfeit, mock.

falsus: see **fallō**.

falx, falcis, f., sickle, pruning-knife, scythe; knife, shears.

fāma, fāmae [for], *f.*, talk, common talk, report, rumor, public opinion; story, legend, tradition; what is said of one, reputation, either in a good sense, fame, renown, or in a bad sense, notoriety, ill-fame, scandal. *Personified*, **Fāma, Fāmae, f.**, Rumor, Scandal, the goddess of gossip and scandal.

famēs, famis, f., hunger. *Fig.*, hunger or thirst for anything, greed. *Personified*, **Famēs, Famis, f.**, Famine.

famula, -lae, f., woman slave, attendant.

famulus, -li, m., male slave, attendant.

fandum: *see for.*

fandus: *see for.*

far, farris, n., spelt, a kind of grain, much used in sacrifices, meal.

fās [for], n., indecl., something uttered, esp. by religion or by divine law, divine law, the divine will, fate, destiny; right in the sight of heaven, sacred duty, law. *As adj., with est, etc.,* right, proper, fitting; permissible, lawful.

fascis, fascis, m., properly, a bundle; esp., in pl., the fasces, the bundles of rods from which an ax head projected, carried by the lictors before certain magistrates whenever they appeared in public (the rods symbolized the magisterial right to flog offenders, the ax head the right to inflict the death penalty); by metonymy, government, authority, sovereignty.

fastigium, -gī or -gii, n., a gable end of a building; sloping roof, rooftop; battlement, turret; top, summit in general. *Fig., (tops, i.e.)* main points of a story.

fastus, fastūs, m., contempt, disdain of others; haughtiness, arrogance, pride; in pl., scornful whims, caprices.

fātālis, -e [fātum], adj., ordained by fate, destined, fated, allotted; fatal, pregnant with fate; fatal, deadly, destructive.

fateor, fatēri, fassus sum, tr., confess, acknowledge, own; with *inf.,* consent, agree, be willing.

fātīdicus, -a, -um [fātum + dīcō], adj., fate-speaking, soothsaying, prophetic, inspired.

fātīfer, fātīfera, fātīferum [fātum + ferō], adj., fate-bringing, deadly, fatal.

fatigō, -āre, -āvi, -ātus, tr., weary, tire (out), exhaust. *Fig.,* exhaust, vex, torment, disturb, harass.

fatiscō, fatiscere, —, —, intr., gape open, yawn open, open in chinks or cracks.

fātum, fāti [for], n., properly, some-

thing said, an utterance; prophetic utterance, prophecy; esp., what is said (ordained) by the gods, destiny, fate. *Personified, Fātum, Fāti, n.,* Fate, Destiny. *See §§ 338-342.*

fātus: *see for.*

faucēs, faucium, pl. f., properly, the upper part of the throat, the pharynx; gullet, throat; freely, jaws, mouth, lips. *Fig.,* jaws, opening of a lake; any narrow opening or passage, opening, pass, defile.

Faunus, Fauni, m., Faunus, an ancient Italian king, later worshiped as a deity of forests, of agriculture, of shepherds and their life. *Vergil* makes him son of Picus, grandson of Saturnus, and father of Latinus. He had an oracle in the grove of Albunea. Later he was identified with the Greek god Pan.

fautrix, fautricis [faveō], f., one who favors, supporter, helper, champion.

faveō, favēre, fāvi, fautum, intr., be favorable to, be well-disposed to, be propitious to, favor, befriend.

favēns, faventis, pres. part. act. as adj., friendly, favoring; = *an adv.,* with (*in*) friendly spirit.

favilla, -lae, f., hot, glowing ashes, embers, cinders.

favor, favōris [faveō], m., favor, goodwill, partiality; (*general good-will, i.e.*) popular favor.

favus, favi, m., honeycomb.

fax, facis, f., a pine torch, as carried in weddings or by the Furies; fagots, firebrands, brands. *Fig.,* fiery train, tail of a meteor or a comet; torchlike train.

fēcundus, -a, -um, adj., properly, of plants and animals that bear freely, fruitful, fertile, prolific. *Fig.,* rich in, abounding in.

fel, fellis, n., gall.

fēlix, fēlicis, adj., of trees, etc., fruitful, productive. *Fig., in active sense,* auspicious, favorable, helpful; *in pass. sense,* happy, fortunate, blessed, lucky, rich.

fēmina, -nae, f., a female animal, female; a woman.

fēmineus, -a, -um [fēmina], *adj.*, of a woman, woman's or women's, feminine; womanish.

femur, femoris or feminis, n., the thigh.

fenestra, -trae, f., an opening to admit light, window; freely, opening, hole, aperture, breach.

fera: see **ferus, -a, -um**.

ferālis, -e, adj., pertaining to the dead, funeral; freely, ominous of death, mournful, fateful.

ferāx, ferācis [ferō], *adj.*, bearing (crops), fruitful, fertile.

ferē, adv., nearly, almost; in expressions of time, about.

feretrum, -tri [ferō], *n.*, properly, a carrier; couch for the dead, bier.

ferina: see **ferinus**.

ferinus, -a, -um [ferus], *adj.*, of or belonging to wild animals. As noun, **ferina, -nae** (sc. **carō**, flesh), *f.*, game, venison.

feriō, ferire, —, —, tr., strike, smite, beat; cut, pierce, sever; slay, kill.

ferō, ferre, tulī, lātus, tr., bear, carry, support, in literal sense, of burdens, and *fig.*, carry, bear (sorrows, trials, etc.), endure, suffer, undergo; bear upward, lift, raise; bear onward, drive, and, *fig.*, prolong, continue, urge on, arouse, excite; carry, bear, wear, hold parts of the body; carry to one, bring, fetch, convey; bring, present, offer, proffer, give, grant; bear away, carry off, overwhelm, overthrow, destroy; carry off, plunder, steal, and, from the idea of carrying off plunder, plunder, rob, sack, ravage; of bearing young or yielding produce, bear, give birth to; with a reflex. pron., esp. **sē**, bear or carry one's self, make one's way, go, move, proceed; in *pass.*, with middle force (§§ 166-167), go, proceed, move, advance; *intr.* (§ 151), of chance or of fate, offer or present (itself), proffer, tend, trend, set. *Fig.*, of bearing news, etc., relate, report, assert; pronounce, utter; represent, portray; with **sē**, etc., (lift, i.e.) exalt one's self, pride one's self, boast.

Ferōnia, -ae, f., Feronia, an old Italian goddess, worshiped near Anxur, consort of Jupiter Anxurus.

ferōx, ferōcis [ferus], *adj.*, wild, untamed; usually in a bad sense, maddened, mad, fierce, haughty, ferocious; in good sense, spirited, high-mettled, mettlesome, warlike.

ferrātus, -a, -um [ferrum], *adj.*, shod or pointed with iron, iron-bound; with calx, armed with a steel spur, spurred.

ferraeus, -a, -um [ferrum], *adj.*, of iron, iron. *Fig.*, iron, enduring, firm; of sleep, unyielding, never-ending, eternal; hard, unyielding, unfeeling, pitiless, cruel.

ferrūgineus, -a, -um [ferrūgō], *adj.*, properly, of the color of iron rust, rust-colored, iron-hued; dusky, dark.

ferrūgō, -ginis [ferrum], *f.*, properly, rust of iron, then, the color of iron rust, but the word is loosely used of various colors, e.g. of a dark, bluish-green color, approaching blackness, dark-blue color, purple.

ferrum, ferri, n., iron, steel; by metonymy (§ 203), of things made of steel, blade of sword, sword, spear, ax, arrow, or of fighting with steel, warfare, war.

fertilitās, -tātis [fertilis, *adj.*, bearing (crops), fertile, from **ferō**, bear], *f.*, fertility.

ferus, -a, -um, adj., wild, untamed. *Fig.*, wild, fierce, cruel, ruthless. As nouns, **ferus, feri, m.**, wild beast, beast, monster; **fera, ferae, f.**, wild beast, beast.

ferveō, fervere, ferbui, —, and fervō, fervere, fervi, —, intr., be boiling hot, glow with heat, be hot, seethe. *Fig.*, of work, activity, glow, seethe, be all aglow, be alive, teem, move briskly.

fervidus, -a, -um [ferveō], *adj.*, boiling hot, glowing, seething. *Fig.*, hot, glowing, seething, aglow; fiery, furious, ardent.

fervō, fervere: see **ferveō**.

fervor, fervōris [ferveō], *m.*, violent heat, glow of heat. *Fig.*, glow, fury, ardor, frenzy.

fessus, -a, -um, adj., wearied, enfeebled, exhausted; tired, feeble.

festinō, -āre, -āvi, -ātum, intr., hasten, hurry; *tr.* (§ 143), speed, hasten, perform with speed.

fēstus, -a, -um, adj., festive, festival, festal, holiday. *As noun*, **fēstum**, **fēsti, n.**, holiday; **fēstum agere**, make holiday, keep holiday.

1. fētus, -a, -um, adj., properly, filled with young, pregnant, then of animals that have just given birth to young, newly-delivered. *Fig.*, filled with, abounding in, teeming with.

2. fētus, fētus, m., a bringing forth, bearing of young; by metonymy, of the young, brood, offspring, young; *in pl.*, a litter; swarm of bees. *Fig.*, growth on a tree, shoot, branch; fruit (berries, mulberries).

fibra, fibrae, f., fiber, filament, whether in a plant or in an animal substance; *esp.*, the fibers of the inwards, inwards, entrails, liver.

fibula, -lae, f., clasp, buckle, brooch.

fictilis, -e [fīgō], *adj.*, made of clay, earthen, earthenware (*as adj.*). *As noun*, **fictile, -lis, n.**, an earthen vessel, a vessel of earthenware.

fictor, fictōris [fīgō], *m.*, fashioner, molder, maker; *in bad sense*, contriver, schemer, trickster.

fictus: see **fīgō**.

fidēlis, -e [1. **fidēs**], *adj.*, faithful, trusty, trustworthy.

Fidēna, -nae, f., or, more often, **Fidēnae, -nārum, pl. f.**, Fidenae, an old town of Latium, not far from Rome.

fidēs: see **fidō**.

1. fidēs, fidei [fidō], *f.*, trust put in some one or in something, faith, belief, reliance, confidence, credit; credibility, reliability; by metonymy, of that which begets or inspires confidence, faithfulness, integrity, honesty, loyalty; pledge, promise, guarantee; truth. *Personified*, **Fidēs, Fidei, f.**, Good Faith, Faith, Honor.

2. fidēs, fidium, pl. f., strings of musical instruments.

fidō, fidere, fisis sum, intr., put faith in, trust; with *inf.*, have faith (to), dare, venture, essay. **fidēs, fidentis, pres. part. act. as adj.**, bold, confident, resolute.

fidūcia, -ae [fidō], *f.*, trust, confidence, faith (*in*); reliance (*on*).

fidus, -a, -um [fidō], *adj.*, of persons or things in which trust may be reposed, faithful, trusty, loyal, trustworthy, reliable, safe.

fīgō, figere, fixi, fixus, tr., fix, fasten; lodge a weapon in its mark; fasten up, nail up, hang up; transfix, pierce. *Fig.*, fix, fasten, set firmly, plant (*footsteps*), establish; with **ōscula** or **dicta**, imprint. **fixus, -a, -um, pf. pass. part. as adj.**, fixed, set, firm, immovable, resolute.

figūra, -rae [fīgō], *f.*, form, shape, figure; beautiful form, beauty; by metonymy, apparition, shade.

filia, -ae, f., daughter.

filius, fili or **filiū, m.**, son.

filum, fili, n., a thread of anything woven, cord, clew. *Fig.*, the thread of life.

finis, finī, m., excrement, dung; dirt, mire, filth.

findō, findere, fidī, fissus, tr., split, cleave, divide, separate.

fīgō, fingere, finxi, fictus, tr., mold plastic materials, shape, fashion, make; set in order, arrange (*e.g.* the hair). *Fig.*, mold, fashion, make; with or without **animō** or **mente**, mold with (or in) the mind, conceive, imagine, think, devise, conjure up. **fictus, -a, -um, pf. pass. part. as adj.**, made up, feigned, false.

finiō, finire, finivi or **finii, finitus** [finis], *tr.*, put an end to, finish, end.

finis, finis, m. (but sometimes *f.*, an archaic use), boundary, limit, border; end, goal of a race, and, occasionally, starting-point of a race; end, finish, conclusion in general; by metonymy, the land between certain limits, territory, country, domain.

finitimus, -a, -um [finis], *adj.*, bordering on, near, neighboring. *As noun*, finitimī, -mōrum, *pl. m.*, neighbors, neighboring peoples or races.

fiō, fierī, factus sum: *see* faciō.

firmō, -āre, -āvi, -ātus [firmus], *tr.*, make firm, strengthen, make steady or secure. *Fig.*, confirm, strengthen; corroborate, ratify.

firmus, -a, -um, *adj.*, firm, strong, steady, stable, solid. *Fig.*, steady, stout, sturdy, resolute.

fissilis, -e [findō], *adj.*, that may or can be split, fissile, split, cleft.

fistula, -lae, *f.*, pipe; leaden water-pipe; reed-pipe, shepherd's pipe.

fixus: *see* figō.

flagellō, -āre, -āvi, -ātus [flagellum], *tr.*, lash, scourge, smite.

flagellum, -li [*dim. of* flagrum, whip], *n.*, scourge, lash.

flāgitō, -āre, -āvi, -ātus, *tr.*, ask (for) urgently, demand.

flagrāns, flagrantis: *see* flagrō.

flagrō, -āre, -āvi, -ātum, *intr.*, burn, blaze, flame. *Fig.*, burn, glow. **flagrāns**, flagrantis, *pres. part. act. as adj.*, burning, blazing. *Fig.*, glowing, shining, gleaming, beaming; warm, ardent, passionate.

flāmen, flāminis [flō, blow], *n.*, blast, breeze, gale, wind.

flamma, flammae [*akin to* flagrō], *f.*, blazing fire, fire, flame, blaze; *by metonymy* (§ 202), a blazing torch, brand, brightness, brilliancy, radiance. *Fig.*, fire, in various senses, *e.g. of* love, passion, hate, vengeance: love, passion, fury, hatred.

flammāns: *see* flammō.

flammātus: *see* flammō.

flammeus, -a, -um [flamma], *adj.*, flaming, fiery, blazing, flashing.

flammifer, flammifera, flammiferum [flamma + ferō], *adj.*, flame-bearing; fiery.

flammō, -āre, -āvi, -ātus, *tr.*, set on fire. *Fig.*, set ablaze, inflame, incense, arouse, anger; *intr.*, be on fire, blaze, burn. **flammāns**, flam-

mantis, *pres. part. act. as adj.*, fiery, blazing. **flammātus**, -a, -um, *pf. pass. part. as adj.*, set afire, ablaze; inflamed, furious, frenzied.

flātus, flātūs [flō, blow], *m.*, breeze, blast, gust, gale.

flāvēns: *see* flāveō.

flāveō, flāvēre, —, — [flāvus], *intr.*, be yellow or golden-hued. **flāvēns**, flāventis, *pres. part. act. as adj.*, yellow, golden, auburn.

flāvēcō, flāvēcere, —, — [flāvus], *intr.*, grow yellow, turn yellow.

flāvus, -a, -um, *adj.*, flame-colored, reddish yellow, yellow, golden, flaxen-hued.

flectō, flectere, flexi, flexus, *tr. and intr.*, bend, curve; turn, guide, direct. *Fig.*, turn, bend, move, influence, persuade.

fleō, flēre, flēvi, flētum, *intr.*, weep, cry, lament, mourn; *tr.* (§ 142), weep for, lament, bewail, mourn.

flētus, flētūs [fleō], *m.*, weeping, lamentation, wailing; *by metonymy*, wail, tears, sobs.

flexilis, -e [flectō], *adj.*, that can be turned or bent, flexible, pliant.

flexus: *see* flectō.

flictus, -tūs [figō, strike down, dash down], *m.*, a striking or dashing together, *esp. of* weapons, clash, collision.

flōrēns: *see* flōreō.

flōreō, flōrēre, flōrui, — [flōs], *intr.*, flower, bloom, blossom. *Fig.*, flourish, be prosperous or successful. **flōrēns**, flōrentis, *pres. part. act. as adj.*, flowering, blooming. *Fig.*, shining, glittering, bright, resplendent.

flōreus, -a, -um [flōs], *adj.*, flowery, blooming.

flōs, flōris, *m.*, flower, blossom. *Fig.*, bloom, freshness, flower (*of* youth, strength, etc.).

flūctūō, -āre, -āvi, -ātum [flūctus], *intr.*, rise in waves, surge, heave, ebb and flow, toss. *Fig.*, surge, seethe, heave, waver, vacillate.

flūctus, flūctūs [fluō], *m.*, properly, a flowing, a waving motion; by metonymy, wave, billow, surge, swell, tide, flood. *Fig.*, tide, flood, surges, of passion, anger, etc.

fluēns: see fluō.

fluentum, -ti [fluō], *n.*, found usually in *pl.*, running water, stream, flood, river, torrent.

fluidus, -a, -um [fluō], *adj.*, flowing, fluid; trickling, streaming.

fluitō, -āre, -āvī, -ātum [freq. of fluō], *intr.*, flow or float about; move unsteadily, like the waves, drift.

flūmen, flūminis [fluō], *n.*, flowing or running water, stream, river. *Fig.*, stream, flood (e.g. of tears).

flūmineus, -a, -um [flūmen], *adj.*, of a (the) river, river (as *adj.*).

fluō, fluere, flūxi, flūxum, intr., flow, stream, flow or trickle (with), drip. *Fig.*, stream, flow, fly or fall free (said of garments); flow away, disappear, vanish; fail, faint, droop. **fluēns, fluentis**, *pres. part. act.* as *adj.*, in *fig. sense*, flowing, streaming, loosened.

fluvialis, -e [fluvius], *adj.*, of a river, river (as *adj.*).

fluvius, fluvī or fluvīi [fluō], *m.*, running water, a stream, river.

focus, focī, m., fireplace, hearth, usually a fixture built of brick or stone; sometimes a portable fireplace of bronze, fire-pan, brazier; the fireplace or fire-pan on top of an altar; freely, altar.

fodiō, fodere, fōdī, fossus, tr., dig, dig out, dig up; dig through and through, pierce, tear, prick, stab.

foedē [1. foedus], *adv.*, foully, shamefully, basely.

foedō, -āre, -āvī, -ātus [1. foedus], *tr.*, make foul or hideous, disfigure, mar; mutilate, cut to pieces; lay waste, spoil. *Fig.*, defile, pollute.

1. **foedus, -a, -um, adj.**, foul, filthy, hideous, loathsome.

2. **foedus, foederis, n.**, league, treaty, alliance; covenant, agreement;

terms or conditions of a compact law.

folium, foli or foliī, n., leaf; in *pl.*, leaves, foliage.

follis, follis, m., bellows.

fōmes, fōmitis [foveō], *m.*, properly, chips made in cutting down trees or hewing wood, tinder, kindling-wood, fuel.

fōns, fontis, m., spring, fountain; source of a river; lake, pool; by metonymy (§ 201), spring-water, water.

for, fārī, fātus sum, tr. and intr., speak, say, utter; foretell, prophesy, predict. **fandus, -a, -um, gerundive as adj.**, that may be spoken, permissible, right. As noun, **fandum, fandī, n.**, = fās, right.

forāmen, -minis [forō, bore, pierce], *n.*, hole, opening, aperture.

forceps, forcipis, c., a pair of tongs, pincers, forceps.

fore and forem: see sum.

foris, foris, f., door, gate; usually in *pl.*, because doors were made in two or three leaves, leaves of a door; in general, doorway, gateway, entrance.

fōrma, fōrmae, f., form in the widest sense, contour, shape, figure, person; substance, reality; a form, figure; vision, apparition, specter; semblance, likeness; fine figure, beauty; type, species, kind, sort.

formīca, -cae, f., ant.

formidābilis, -e [1. formidō, 2. formidō], *adj.*, to be feared, to be dreaded; dreaded; terrible, formidable.

1. **formidō, -āre, -āvī, -ātus, tr.**, fear, dread, be afraid of; *intr.*, be afraid.

2. **formidō, -dinis, f.**, dread of impending terror or expected woe, foreboding, alarm, panic.

fōrmō, -āre, -āvī, -ātus [fōrma], *tr.*, form, fashion, build.

fōrmōsus, -a, -um [fōrma], *adj.*, of fineshape, shapely; lovely, beautiful.

fornāx, fornācis, f., furnace, oven; forge.

fornix, fornicis, m., arch, vault.

fors, *f.*, *found only in nom. and abl. sing.*, chance, hap, luck. As *adverb*, **fors** (*nom. sing.*; originally *est* was used or understood with it; see note on ii. 139), perhaps, perchance, maybe, possibly; **forte** (*abl. sing.*), by chance, as it chanced, it so chanced that; by accident, accidentally; with **sī**, **nisi**, **nē**, perchance, perhaps, haply.

forsan [*properly*, **fors sit an**: cf. **forsitan**], *adv.*, perhaps, possibly, mayhap. See **fors**.

forsitan [see note on ii. 506], *adv.*, perhaps, possibly, mayhap.

fortasse [**fors**, **forte**], *adv.*, perhaps, possibly, mayhap.

forte: see **fors**.

fortis, *-e*, *adj.*, strong, stout, sturdy *physically*; strong *mentally*, bold, brave, gallant, valiant, steadfast, undaunted.

fortiter [**fortis**], *adv.*, strongly, vigorously, firmly; bravely, manfully.

fortūna, *-nae* [**fors**], *f.*, chance, hap, luck; fortune, fate, destiny, *whether in good sense*, good fortune, glory, success, or *in bad sense*, misfortune, adversity; situation, condition, state, plight. *Personified*, **Fortūna**, *-nae*, *f.*, Fortune, conceived of as a goddess.

fortūnātus, *-a*, *-um* [**fortūna**], *adj.*, fortunate, happy, blessed.

forum, **forī**, *n.*, market-place, market; especially the Forum of a Roman town, originally its market-place, then the place where the citizens assembled for business, political, or religious purposes, in particular, for the transaction of legal business; by metonymy, law courts, court.

forus, **fori**, *m.*, gangway, passageway *in a ship*.

fossa, **fossae** [**fodiō**], *f.*, ditch, trench. **foveō**, **fovēre**, **fōvī**, **fōtus**, *tr.*, keep warm, warm. *Fig.*, cherish, foster, nurse, keep alive, care for; caress, fondle, embrace; cling to, hug.

frāctus: see **frangō**.

frāgmen, **frāgminis** [**frangō**], *n.*, a piece broken off, fragment, piece.

fragor, **fragōris** [**frangō**], *m.*, a breaking; by metonymy, of noise made by breaking, crash, din, uproar, roar.

fragrāns: see **fragrō**.

fragrō, *-āre*, *—*, *intr.*, smell; esp., be fragrant. **fragrāns**, **fragrantis**, *pres. part. act. as adj.*, fragrant, sweet-scented.

frangō, **frangere**, **frēgī**, **frāctus**, *tr.*, break, break or dash to pieces, shatter, crush; overpower, weaken, exhaust; of ships, wreck. **frāctus**, *-a*, *-um*, *pf. pass. part. as adj.*, broken, shattered, shivered.

frāter, **frātris**, *m.*, brother.

frāternus, *-a*, *-um* [**frāter**], *adj.*, brotherly, fraternal, friendly.

fraudō, *-āre*, *-āvi*, *-ātus* [**fraus**], *tr.*, cheat, defraud, rob.

fraus, **fraudis**, *f.*, fraud, deceit, trickery; tricks, wiles; damage, loss, injury, caused by trickery.

fraxineus, *-a*, *-um* [**fraxinus**, ash-tree], *adj.*, of ash-wood, ashen.

fremitus, *-tūs* [**fremō**], *m.*, any confused noise; uproar, din, hubbub; shouting, acclamation, applause.

fremō, **fremere**, **fremui**, **fremitum**, *intr.*, make a dull, confused noise, murmur, roar, howl, shout; of horses, neigh; shout, assent, applaud; of places, ring, resound, echo, thunder. *Fig.*, howl with rage, rage, rave.

frēnātus: see **frēnō**.

frēnō, *-āre*, *-āvi*, *-ātus* [**frēnum**], *tr.*, bridle, curb. *Fig.*, curb, check, restrain. **frēnātus**, *-a*, *-um*, *pf. pass. part. as adj.*, bridled, bitted.

frēnum, **frēnī**, *n.*, bridle, bit, curb, rein, *lit. and figuratively*.

frequēns, **frequentis**, *adj.*, of places, crowded, thronged, much visited, frequented; of persons, thronging, crowding, numerous, in crowds, in throngs; of things, many, numerous.

frequentō, *-āre*, *-āvi*, *-ātus* [**frequēns**], *tr.*, crowd, throng; people, tenant; visit frequently, resort to, frequent.

fretum, **freti**, *n.*, strait; *in pl.*, waters, seas.

frētus, -a, -um, *adj.*, construed with *abl.*, trusting to, relying on.

frigēns, **frigētis**: see **frigeō**.

frigeō, **frigere**, —, — [**frigus**], *intr.*, be cold, freeze, be stiff with cold, be cold in death. **frigēns**, **frigētis**, *pres. part. act. as adj.*, cold, esp. cold in death, lifeless, dead.

frigidus, -a, -um [**frigus**], *adj.*, cold, chilly, frozen.

frigus, **frigoris**, *n.*, cold, coldness, esp. the chill of fear or of death, chilling fear, fear, dread; *in pl.*, frosts, chilling blasts.

frondēns: see **frondeō**.

frondeō, **frondere**, —, — [**1. frōns**], *intr.*, have leaves, bloom. **frondēns**, **frondētis**, *pres. part. act. as adj.*, having leaves, leafy, blooming.

frondescō, **frondescere**, —, — [*inceptive of frondeō*], *intr.*, put forth leaves, shoot (out), bloom, blossom.

frondeus, -a, -um [**1. frōns**], *adj.*, leafy.

frondōsus, -a, -um [**1. frōns**], *adj.*, full of leaves, leafy, blooming.

1. frōns, **frondis**, *f.*, leaf, leaves, foliage; leafy branch or bough; *by metonymy*, chaplet, garland.

2. frōns, **frontis**, *f.*, forehead, brow, face; *by metonymy*, the front of anything, e.g. brow, front, face of a cliff, prow of a ship.

fructus, **fructūs** [**fruo**], *m.*, enjoyment; fruit (of effort, of service), reward, recompense.

frumentum, -tī [*originally frūgmentum*]: cf. **frūx**, *n.*, grain.

fruo, **frui**, **fructus sum** [*akin to frūx*], *intr.*, with *abl.*, enjoy, find pleasure in, derive delight from.

frustrā [*akin to fraus*], *adv.*, erroneously; in vain, to no purpose, fruitlessly, without effect; groundlessly, needlessly, without cause.

frustror, **frustrāri**, **frustrātus sum** [*cf. frustrā*], *tr.*, deceive, cheat, trick, mock, disappoint.

frustum, **frustī**, *n.*, bit, piece, morsel, of food; of strange, improper, or revolting food, gobbet.

frutex, **fruticis**, *m.*, shrub, bush; the trunk (stem) of a shrub or bush.

frūx, **frūgis**, *f.*, usually *in pl.*, fruits of the earth, esp. grain; *by metonymy*, meal (= ground grain).

fūcus, **fūcī**, *m.*, drone-bee, drone.

fuga, **fugae**, *f.*, a fleeing, flight; swift course or progress, speed, haste.

fugāx, **fugācis** [**fugiō**], *adj.*, apt to flee, given to flight, fugitive; fleet, swift.

fugiō, **fugere**, **fūgi**, —, *intr.*, flee, run away; *tr.*, flee from, avoid, shun; escape (from), avoid.

fugō, -āre, -āvi, -ātus [*cf. fugiō*], *tr.*, cause to flee, put to flight, rout, dispel, disperse, scatter.

fulciō, **fulcire**, **fulsi**, **fultus**, *tr.*, prop up, stay, support.

fulcrum, **fulcrī** [**fulciō**], *n.*, prop, stay, support; the headrest of a couch.

fulgēns: see **fulgeō**.

fulgeō, **fulgere**, **fulsi**, —, or **fulgō**, **fulgere**, **fulsi**, —, *intr.*, properly, of lightning, flash, lighten; *in general*, flash, gleam, glitter, shine. **fulgēns**, **fulgentis**, *pres. part. act. as adj.*, gleaming, flashing, glittering.

fulgō, **fulgere**: see **fulgeō**.

fulgor, **fulgōris** [**fulgeō**], *m.*, lightning, lightning-flash; *in general*, gleam, glitter, brightness.

fulica, -cae, *f.*, a coot, a kind of waterfowl.

fulmen, **fulminis** [*originally fulgmen*]: cf. **fulgeō**, *n.*, properly, lightning that strikes or set things afire, lightning-flash, thunderbolt. *Fig.*, of persons, as destroying forces or agencies, thunderbolt.

fulmineus, -a, -um [**fulmen**], *adj.*, of or pertaining to lightning; freely, flashing, gleaming, lightning-like; deadly, murderous.

fulminō, -āre, —, — [**fulmen**], *intr.*, hurl the lightning; lighten. *Fig.*, lighten, thunder; flash, gleam, glitter.

fultus: see **fulciō**.

fulvus, -a, -um, *adj.*, reddish yellow, tawny, yellow, golden, auburn, lurid, ruddy.

fūmeus, -a, -um [fūmus], *adj.*, smoky.
fūmidus, -a, -um [fūmus], *adj.*, smoky,
 smoking, steaming.

fūmificus, -a, -um [fūmus + faciō],
adj., smoke-making, smoke-causing,
 steaming.

fūmō, fūmare, —, — [fūmus], *intr.*,
 smoke, fume, steam, reek.

fūmus, fūmī, m., smoke, vapor.

fūnāle: *see* fūnālis.

fūnālis, -e [fūnis], *adj.*, of or pertain-
 ing to a cord or rope. *As noun*,
fūnāle, -lis, n., a (waxen) torch,
 taper, consisting of a cord dipped in
 tallow or wax.

fūnctus: *see* fungor.

funda, fundae, f., a sling.

fundamentum, -ti [1. fundō], *n.*,
 foundation, groundwork.

funditus [fundus], *adv.*, from the (very)
 bottom; completely, entirely, utter-
 ly.

1. **fundō, -āre, -āvi, -ātus** [fundus],
tr., properly, lay the bottom (founda-
 tion) of anything; make firm or
 secure; found, establish, build.

2. **fundō, fundere, fūdī, fūsus, tr.**,
 pour, pour out or forth, shed (tears).
Fig., scatter, spread, lavish; over-
 throw, lay low, prostrate; overcome,
 vanquish, conquer, rout. *Fig.*, pour
 out words, etc., utter, voice, express;
in pass., with middle force, spread
 out, extend; *in pass.*, with pl. sub-
 ject, pour out, stream forth, hasten.
fūsus, -a, -um, pf. pass. part. as adj.,
 spread out, extended, spreading;
 outstretched, lying at ease, at ease.

fundus, fundī, m., bottom, foundation;
esp., the bottom of the sea, deeps,
 depths; *by metonymy*, gulf, abyss.

fūnereus, -a, -um [fūnus], *adj.*, of a
 funeral, funeral (*as adj.*); deadly,
 fatal.

fūnestus, -a, -um [fūnus], *adj.*, caus-
 ing death or destruction, deadly,
 fatal.

fungor, fungī, fūnctus sum, intr., with
abl., busy one's self with, engage in;
 experience, undergo, have done
 with; perform, execute, discharge.
fūnis, fūnis, m., cord, rope, cable.

fūnus, fūneris, n., funeral procession,
 funeral rites (*esp. cremation*), fu-
 neral; *by metonymy*, dead body,
 corpse; violent death, murder; de-
 struction, ruin, disaster, calamity,
 horror.

furca, furcae, f., anything shaped like
 a fork with two prongs; a forked stick;
 forked support (*of a roof, etc.*).

furēns: *see* furō.

furiae, -arum, pl. f., violent passion,
 rage, frenzy, madness, fury. *Per-
 sonified*, **Furiae, -arum, pl. f.**, the
 Furies, goddesses of vengeance, named
 Allecto, Megaera, and Tisiphone,
 who pursued those guilty of grievous
 crimes; in general, avenging or tor-
 menting spirits.

furiālis, -e [furiae], *adj.*, of or per-
 taining to the Furies or to a Fury;
 the Furies', the Fury's.

furiātus: *see* furīō.

furibundus, -a, -um [furō], *adj.*,
 raging, frantic, frenzied, mad.

furiō, -āre, -āvi, -ātus [furō], *tr.*,
 madden, enrage, make frenzied.
furiātus, -a, -um, pf. pass. part. as
adj., maddened, frenzied, infuriate.

furō, furere, furui, —, intr., rage,
 rave, be mad. *Fig.*, of water, seethe,
 boil; of winds, rage, blow furiously.
furēns, furentis, pres. part. act. as
adj., freely used of any strong feel-
 ing, raging, mad, insane, frenzied,
 frantic; *esp.*, of those in love, frenzied
 with love, infatuate, impassioned;
 inspired, prophetic; full of warlike
 spirit, warlike, gallant, valiant.

furor, furōris [furō], *m.*, fury, rage,
 madness, frenzy; of strong feeling
in general, esp. the passion of love,
 love, passion; hate. *Personified*,
Furor, Furōris, m., the demon of
 fury, Frenzy.

fūrōr, fūrārī, fūrātus sum [fūr, (*sneak*)
 thief], *tr.*, steal. *Fig.*, take away
 stealthily, steal away, withdraw,
fūrtim [fūrtum], *adv.*, stealthily, se-
 cretly.

fūrtīvus, -a, -um [fūrtum], *adj.*, stolen.
Fig., secreted, hidden, secret, clan-
 destine.

fūrtum, fūrī [fūr, (*sneak*) thief], *n.*, (*stealthy*) theft. *Fig.*, secret act, stealth; artifice, trickery, stratagem; **fūrō**, *abl. sing. used as adv.*, = **fūrīm**, stealthily.

fuscus, -a, -um, adj., dark, swarthy, dusky, sable.

fūsilis, -e [2. **fundō**], *adj.*, outpoured; liquid, flowing; streaming, molten.

fūsus: see 2. **fundō**.

futtilis, -e [akin to 2. **fundō**], *adj.*, properly, perhaps, of vessels that easily pour out (yield up) their contents, leaky. *Fig.*, worthless, useless; of glass or ice, worthless, brittle.

futūrus: see **sum**.

G

Gabii, -ōrum, pl. m., Gabii, an ancient town of Latium, near Rome.

gaesum, gaesi, n., a Gallic javelin, long and heavy.

Gaetūlus, -a, -um, adj., of the Gaetuli, a race in Northwestern Africa, south of Mauretania and Numidia, i.e. in the modern Morocco, Gaetulian.

Galatēa, -ae, f., Galatea, a Nereid or sea nymph.

galea, -ae, f., a helmet of leather; contrast **cassida**.

Gallus, Galli, m., a Gaul.

Gangēs, Gangis, m., Ganges, a great river of India.

Ganymēdēs, -dis, m., Ganymedes, a Trojan, son of Laomedon or of Tros; on account of his beauty, Jupiter's eagle carried him off to heaven from Mount Ida, that he might be the cupbearer of the gods in the place of Hebe, the daughter of Juno.

Garamantēs, -tum, pl. m., the Garamantes, the Garamantians, a powerful tribe in the interior of Africa, south of the Gaetuli, in the modern Fezzan.

Garamantis, -tidis, f., adj., of the Garamantes, Garamantian; freely, Libyan.

gaudeō, gaudēre, gāvisus sum, intr., rejoice, be glad, delight; with *abl.*, delight in, be pleased with; with

inf., delight (to), love (to), note with joy (that), see with delight (that).

gaudium, gaudī or gaudiū [gaudeō], *n.*, joy, gladness; delight, pleasure; by metonymy, of that which gives joy, a delight, joy, treasure. *Personified*, **Gaudium, Gaudī or Gaudiū, n.**, Delight, Pleasure.

gaza, gazae, f., royal treasure; freely, treasure, riches, wealth.

Gela or Gelā, Gelae, f., Gela, a city on the southern coast of Sicily, situated on a river also called Gela. *Note*: for the final ā see note on iii. 702.

gelidus, -a, -um [gelū], *adj.*, icy cold, cold, icy, frozen. *Fig.*, of fear and its effects, chilling, cold.

Gelōnī, -nōrum, pl. m., the Geloni, a people of Scythia, on the River Borysthenes.

Gelōūs, -a, -um [Gela], *adj.*, of Gela, Gelan.

gelū, gelūs, n., icy coldness, cold, chilliness, frost. *Fig.*, chill, e.g. of death or of old age.

geminō, -āre, -āvī, -ātus [geminus], *tr.*, make twofold, make double, double.

geminus, -a, -um, adj., born at the same time, twin-born, twin; freely, paired, double, twofold; like, similar. *As noun*, **gemini, -nōrum, pl. m.**, twins, (twin) brothers.

gemitus, -tūs [gemō], *m.*, sighing, groaning, moaning; bellowing, roaring of animals; muttering, rumbling of the earth, etc.; by metonymy, sigh, wail, groan, moan. **gemitum dare or dūcere**, heave a sigh, sigh, groan, moan.

gemma, gemmae, f., a bud or eye on a plant. *Fig.*, gem, esp. one cut or set, precious stone, jewel.

gemō, gemere, gemui, gemitum, intr., sigh, moan, groan; creak, mutter, rumble; of animals, bellow, roar; *tr.* (§ 142), sigh over, lament, bemoan, bewail.

gena, genae, f., usually in *pl.*, cheek, cheeks.

gener, generī, m., son-in-law; freely, son.

generātor, -tōris [generō], *m.*, generator, breeder, producer.

generātus: *see* generō.

generō, -āre, -āvī, -ātus [genus, gignō], *tr.*, beget, engender; produce, breed; *in pass.*, be born of, be descended from. **generātus**, -a, -um, *pf. pass. part. as adj.*, born of, son of.

genetrix, -trīcis [gignō], *f.*, a woman that bears or has borne, mother.

geniālis, -e [genius], *adj.*, pertaining to the *genius*; freely, joyous, festive, festal. *See* genius.

geniāliter [geniālis], *adv.*, joyously, cheerily, merrily.

genitor, genitōris [gignō], *m.*, a begetter; father, sire.

genitus: *see* gignō.

genius, genī or geniī [gignō], *m.*, the genius, guardian spirit, a spirit having special care or protection of a given individual or place. *See* §§ 327-328. Each person was believed to have his *genius*, or protecting spirit, born with him and dying with him; this spirit was the giver of all his joys and pleasures.

gēns, gentis [gignō], *f.*, a company of persons related to one another by descent from the same male ancestor, a clan, consisting of several related families; freely, race, nation, people; *in pl.*, the nations, mankind.

genū, genūs, *n.*, knee; freely, leg.

genuālia, -lium [genū], *pl. n.*, knee-fastenings, knee-ribbons, garters.

genus, generis [gignō], *n.*, birth, descent, origin, lineage; by metonymy, those of like birth, race, stock, tribe, breed; things of like birth, kind, sort, species; scion, offshoot, offspring, descendant; being, creature.

germāna: *see* germānus.

germānus, -a, -um [germen, bud, shoot], *adj.*, properly, from the same shoot or bud, own, full (brother or sister). *As nouns*, **germānus**, -nī, *m.*, full brother, brother; **germāna**, -nae, *f.*, full sister, sister.

gerō, gerere, gessī, gestus, *tr.*, bear about with one, bear, carry, wield,

wear, have; (*carry off, i.e.*) possess, enjoy; of parts of the body, bear, carry; (*bear, carry, i.e.*) display, exhibit; of war, wage, conduct; *in general*, do, execute, perform.

gestāmen, -minis [gestō], *n.*, something borne or worn, esp. by a soldier, equipment, arms, harness, gear.

gestiō, gestire, gestivī or gestīi, gestitum, *intr.*, be joyful; with *inf.*, be eager (to), desire (to).

gestō, -āre, -āvī, -ātus [freq. of gerō], *tr.*, bear about with one, bear, carry; esp., of parts of the body, carry, possess.

gestus: *see* gerō.

Geticus, -a, -um, *adj.*, of the Getae, a Thracian tribe on the Danube; freely, Thracian.

gignō, gignere, genuī, genitus, *tr.*, beget; bear, bring forth; produce.

genitus, -a, -um, *pf. pass. part. as adj.*, born of, descended from, son of.

glaciālis, -e [glaciēs], *adj.*, icy, cold, frozen.

glaciēs, -ēi, *f.*, ice.

gladius, gladi or gladii, *m.*, sword.

glæba, glæbae, *f.*, lump of earth, clod; freely, land, earth, soil, glebe.

glaucus, -a, -um, *adj.*, bright, gleaming; bluish-green, green, bluish-gray, gray.

Glaucus, Glauci, *m.*, Glaucus. (1) A prophetic sea-god, originally a fisherman of Anthedon, a seaport of Boeotia. (2) The father of Deiphobe, the Cumean Sibyl; perhaps identical with (1). (3) A Trojan, son of Antenor.

gliscō, gliscere, —, —, *intr.*, grow, swell up, increase.

globus, globī, *m.*, a round body, globe, orb, sphere. *Fig.*, company, troop.

glomerō, -āre, -āvī, -ātus [glomus, ball, esp. of yarn], *tr.*, properly, wind or form in a ball; gather, mass, muster; *in pass.*, in middle sense, gather, assemble.

glōria, -ae, *f.*, glory, fame, renown; by metonymy, the desire of glory, ambition; of a person, the glory, the pride; boasting, boast, vaunt.

glōrior, glōriārī, glōriātus sum [glōria, boast, vaunt], *intr.*, pride one's self (on), boast (of).

gnātus: see **nātus**.

Gnōsius, -a, -um, adj., of Gnosus, the ancient capital of Crete, situated on its northern coast, Gnosian; by metonymy, Cretan.

Gorgō, Gorgonis, f., a Gorgon, one of three dread sisters, daughters of Phorcus, but esp. Medusa; she had snakes for hair, and all she looked on was turned to stone. Perseus slew her, cut off her head, and gave it to Minerva, who fixed it on her shield (the aegis); freely, a Gorgon, Gorgon-like creature or monster.

Gortȳnius, -a, -um, adj., of Gortyna, a city of Crete, Gortynian; freely, Cretan.

Gracchus, Gracchī, m., Gracchus, a cognōmen in the Gēns Semprōnia.

gradior, gradī, gressus sum [gradus], *intr.*, step, walk, go; go forth or out; proceed, move, advance.

Grādīvus, -vī, m., Gradivus, a name of Mars.

gradus, gradūs, m., step, pace, movement, course; by metonymy, step, round of a ladder.

Grāiugena, -nae [Grāius + gignō], *m.*, properly, one Grecian born; a Greek.

Grāius, -a, -um (of two syllables), *adj.*, Greek, Grecian. As noun, Grāi, Grāōrum, *pl. m.*, the Greeks.

grāmen, grāminis, n., grass; freely, plant, herb; herbage.

grāmineus, -a, -um [grāmen], *adj.*, of grass, grassy.

grandaevus, -a, -um [grandis + aevum], *adj.*, old, aged.

grandis, -e, adj., full-grown; large, big, great, huge.

grandō, grandinis, f., hailstorm, hail, hailstones.

grātēs, pl. f., usually found only in *nom.* and *acc.* (grātis), thanks; reward, requital, return; grātis agere, give thanks (to the gods).

grātia, -ae [grātus], *f.*, anything that pleases, loveliness, charm, beauty, grace; favor, kindness, courtesy; by

metonymy (§ 201), of the results of favor, etc., regard, esteem, affection, love; thanks, gratitude, thankfulness, appreciation.

grātor, grātārī, grātātus sum [grātus], *intr.*, with *dat.*, wish one joy, rejoice with one, congratulate; freely, note or remark thankfully.

grātus, -a, -um, adj., pleasing, charming, delightful, agreeable, dear.

gravidus, -a, -um [gravis], *adj.*, properly, heavy, burdened, weighted; heavy with child or young; pregnant with, *lit. and fig.*, teeming with, full of, abounding in, rich in.

gravis, -e, adj., heavy, weighty; firm, solid, sturdy, massive; = **gravidus**, heavy (with child), pregnant. *Fig.*, burdened, enfeebled, sorely afflicted; heavy, burdensome, trying, severe, grievous; of persons, in complimentary meaning, weighty, venerable, respected.

gravitās, -tātis [gravis], *f.*, heaviness; weight.

graviter [gravis], *adv.*, heavily, violently. *Fig.*, weightily, strongly, deeply, vehemently.

gravō, -āre, -āvī, -ātus [gravis], *tr.*, weigh down, load, burden, oppress, clog, *lit. and fig.*; with *inf.*, count something heavy (to do), be unwilling (to), be reluctant (to).

gremium, gremī or gremii, n., lap, bosom, breast. *Fig.*, lap, bosom, embrace.

1. **gressus**: see **gradior**.

2. **gressus, gressūs** [gradior], *m.*, stepping, walking, gait; by metonymy (§ 201), step, way, course; course, progress; a step, a stride.

grex, gregis, m., flock, herd, drove, litter.

Grȳnēūs, -a, -um, adj., of Grynia (or Grynium), a small town in Aeolis, Asia Minor, with a noted temple of Apollo, Grynean.

gubernāclum or gubernāculum, -lī [gubernō, steer], *n.*, steering-gear, helm, tiller, rudder.

gubernātor, -tōris [gubernō, steer], *m.*, steersman, helmsman, pilot.

gurges, gurgitis, m., a raging abyss, surging gulf, swirling waters; *freely*, gulf, abyss; flood, water, sea.

gustō, -āre, -āvi, -ātus, tr., taste, take a little of. *Fig.*, taste (*joys, etc.*), partake of, enjoy.

gutta, guttae, f., (*liquid*) drop.

guttur, gutturis, n., throat, gullet.

Gyaros, Gyari, f., Gyaros, a small island in the Aegean Sea, one of the Cyclades.

Gyās, Gyaē, m., Gyas. (1) A Trojan, comrade of Aeneas. (2) An Italian.

Gygēs, Gygis, m., Gyges, a Trojan, slain by Turnus.

Gylippus, -pī, m., Gylippus, an Arcadian.

gŷrus, gŷrī, m., circle, *esp. one described by a horse in maneuvers*, circling movement; *freely*, circle, coil, spire (*of a snake*).

H

habēna, -nae [habēō], f., that by which a thing is held; thong, strap; in *pl.*, reins; **habēnās dare or immittere**, give free rein to, drive at full speed, *lit. and figuratively*.

habēō, habēre, habui, habitus, tr., have, in a wide variety of uses, *lit. and fig.*, hold, possess, keep, occupy, inhabit; *fig.*, (*hold, i.e.*) consider, deem, regard.

habilis, -e [habēō], adj., easily handled, handy, light, suitable, convenient.

habitābilis, -e [habitō], adj., habitable.

habitō, -āre, -āvi, -ātus [freq. of habēō], tr., possess permanently, possess; dwell in, inhabit; *intr.*, dwell, live, abide.

habitus, -tūs [habēō], m., the way a thing holds itself, condition, state; appearance, aspect; dress, attire.

hāc [abl. sing. fem. of hic: sc. parte or viā. See illāc], adv., (*by*) this way; on this side, here; **hāc . . . hāc**, this way . . . that way, here . . . there.

hāctenus [hāc + tenus], adv., used (1) *of space*, up to this point, thus far,

(2) *of time*, up to this time, hitherto, till this present (*time*), till now.

Haedi: see haedus.

haedus, haedī, m., a young goat, kid.

Haedī, Haedōrum, pl. m., the Haedi, the Kids, *two stars (or a double star)*, in the constellation Auriga, the Wagoner, or Charioteer, whose rising was attended by rain.

Haemōn, Haemonis, m., Haemon, a Rutulian.

Haemonidēs, -dae, m., Haemonides, son of Haemon, a Latin, priest of Apollo and Diana.

Haemonius, -a, -um [Haemus], adj., Haemonian, Thessalian.

Haemus, Haemī, m., Haemus, a range of high mountains in Greece, now called the Great Balkan Range.

haereō, haerēre, haesi, haesum, intr., stick (*to*), cling (*to*), be fixed, remain fixed, stand immovable, be fastened. *Fig.*, linger, halt, falter, be at a loss, be embarrassed, hesitate.

Halaesus, -si, m., Halaesus, ally of Turnus, leader of the Aurunci; he was slain by Pallas, son of Evander.

hālitus, -tūs [hālō], m., breath; vapor, exhalation.

Halius, Halī or Halii, m., Halius, a Trojan, comrade of Aeneas.

hālō, -āre, -āvi, -ātum, intr., breathe; *of flowers*, breathe, be fragrant.

Halys, Halyos, m., Halys, a Trojan.

Hammōn, Hammōnis, m., Hammon, properly, the name of a god native to Lybia and Upper Egypt, with a famous temple and oracle in an oasis of the Libyan desert; he was identified by the Greeks with Zeus and by the Romans with Jupiter. The name finally became merely a title of Jupiter (*in English usage*, Ammon).

hāmus, hāmī, m., hook; barbed head (*of a spear*), barb; hook-shaped weapon, scimitar; link in chain mail.

harēna, -nae, f., sand; *by metonymy*, seashore, strand, beach.

harēnōsus, -a, -um [harēna], adj., sandy.

Harpalycē, -cēs, *f.*, Harpalyce, a Thracian princess, famous as a warrior and a huntress.

Harpalycus, -cī, *m.*, Harpalycus, a Trojan.

Harpyia, -ae [sometimes scanned as of but three syllables; *yi* then represents a Greek diphthong], *f.*, a Harpy, a winged monster, described by Vergil as having the face of a woman and the body of a bird. See **Phineus**.

harundō, -dinis, *f.*, reed; by metonymy, arrow, shaft, fish-pole.

haruspex, -spicis, *m.*, a soothsayer, who learned the future by examining the exta, diviner, prophet.

hasta, hastae, *f.*, spear, lance, dart.

hastile, -lis [hasta], *n.*, properly, the shaft of a spear; by metonymy, spear, javelin, dart, lance.

haud, *adv.*, used commonly with a single word, esp. with adverbs, occasionally adjectives and verbs, not, not at all, by no means. **haud secus** (= **haud aliter**), not otherwise, just so, precisely so, so.

hauriō, haurire, **hausi**, **haustus**, *tr.*, draw up, draw out, draw (liquids), drain; drain by drinking up, drink up. *Fig.*, drink in speech, etc., listen to, hearken to; drink in air, etc., breathe, inhale; of punishment, suffer, endure; of a weapon, drink one's lifeblood, slay, destroy.

1. **haustus**: see **hauriō**.

2. **haustus**, **haustus** [hauriō], *m.*, properly, a drawing (of a liquid), draft.

hebeō, hebēre, —, — [hebes, dull, blunt], *intr.*, be blunt, be dull. *Fig.*, be dull; be sluggish, be inactive.

hebetō, -āre, -āvi, -ātus [hebes, dull, blunt], *tr.*, blunt, make dull. *Fig.*, blunt, dull, dim, impair, weaken.

Hebrus, **Hebrī**, *m.*, Hebrus, a river of Thrace.

Hecatē, -tēs, *f.*, the goddess Hecate. See § 318.

Hector, **Hectoris**, *m.*, Hector, son of Priam and Hecuba, bravest champion of Troy, slain by Achilles.

Hectoreus, -a, -um [Hector], *adj.*, of Hector, Hector's; freely, Trojan, and, since the Romans were thought of as descended from the Trojans, Roman.

Hecuba, -bae, *f.*, Hecuba, daughter of Cisseus, and wife of Priam.

heia: see **eia**.

Helena, -nae, *f.*, Helen, daughter of Jupiter and Leda, wife of the Spartan king Tyndareus. She was wife of Menelaus of Sparta, but was carried off to Troy by Paris (§ 54). This breach of hospitality by Paris caused the Trojan War.

Helenus, -nī, *m.*, Helenus, a son of Priam, celebrated as a soothsayer. After Troy fell, Pyrrhus carried him to Epirus; there he later became king and married Andromache.

Helicē, -cēs or -cae, *f.*, Helice, the constellation usually known as the Greater Bear (see **Arctos**).

Helicōn, -cōnis, *m.*, Helicon, a mountain in Boeōtia, sacred to Apollo and the Muses.

Helōrus, -rī, *m.*, Helorus, a river of Eastern Sicily, with wide marshes at its mouth.

Helymus, -mī, *m.*, Helymus, a Sicilian in the suite of Acestes.

herba, herbae, *f.*, springing vegetation, green stalk, green blade, grass, herbage, herb, plant.

Herbēsus, -sī, *m.*, Herbesus, a Rutulian.

Herculēs, -lis, *m.*, Hercules, son of Jupiter and Alcmena, famous for many marvelous feats of strength and daring; after his death he was deified and worshiped as a god of strength and prowess.

Herculeus, -a, -um [Herculēs], *adj.*, of Hercules, Herculean.

hērēs, hērēdis, *m.*, heir.

Hermionē, -nēs, *f.*, Hermione, daughter of Menelaus and Helen, married first to Pyrrhus, then to Orestes.

hērōs, hērōis, *m.*, a human being of divine parentage, a demigod, hero.

Hesperia: see **Hesperius**.

Hesperides, -dum, *pl. f.*, properly, the Western Maidens, the Hesperides, keepers of a garden of golden apples vaguely located in the far West, either in Western Africa or on an island off its coast. To aid them in their watch (or, as some say, to replace them) a sleepless dragon was set to guard the apples.

Hesperius, -a, -um, *adj.*, properly, of the evening, or, since the evening seems to come from the West, of the West, western; poetically, since, from the point of view of the ancient world, Italy lay far to the west, Italian. As noun, **Hesperia**, -ae (*sc. terrā*), *f.*, Hesperia, a poetic name of Italy.

hesternus, -a, -um [*cf. heri*, *adv.*, yesterday], *adj.*, of yesterday, yesterday's: freely, of the day before.

heu, *interj.*, alas!, ah!, ah me!

heus, *interj.*, ho!, what ho!, ho there!

hiatus, -tūs [*hiō*], *m.*, yawning mouth, opening, mouth of a grotto, etc.

hibernus, -a, -um [*akin to hiems*], *adj.*, of winter, wintry, winter (as *adj.*): stormy. As noun, **hiberna**, -nōrum (*sc. castra*), *pl. n.*, winter quarters, winter camp; by metonymy, winter spent in camp; freely, year.

hic, **haec**, **hoc**, *dem. adj. and pron.*, this near the speaker, in space or in the speaker's thought, this of mine, my, mine; this; he, she, it; **hic** . . .

hic, this . . . that, the one . . . the other, in *pl.*, these . . . those, some . . . others; **hic** . . . **ille**, the latter . . . the former. When it is used alone, **hic** often = the following or the aforesaid. Note: **hic** and **hoc** often count as heavy syllables (§ 258).

hic, *adv.*, used (1) of space, in this place, here, there, (2) of time and kindred ideas, at this moment, at this point, there, thereupon.

hiems, **hiemis**, *f.*, winter; by metonymy, wintry weather, storm, tempest; storminess, inclemency, severity of the weather or of the sea. Personified, **Hiems**, **Hiemis**, *m.*, the god of winter, Winter; the Storm-God, the Storm.

hinc [*hic*], *adv.*, used (1) of space, from this place, hence, thence; **hinc** . . . **illinc**, **hinc** . . . **hinc**, on this side . . . on that (*side*); **hinc atque hinc**, on this side and on that, all around, everywhere, (2) of time, from this time, thereupon, thereafter, (3) of source, origin, cause, from this source, from (*for*) this cause, hence, therefore.

hinnitus, -tūs [*hinniō*, neigh, whinny], *m.*, neighing, whinnying.

hiō, -āre, -āvī, -ātum, *intr.*, stand open, gape; open the mouth, gape wide, yawn.

Hippocoön, -ontis, *m.*, Hippocoön, a comrade of Aeneas.

Hippolytē, -tēs, *f.*, Hippolyte, daughter of Mars, Queen of the Amazons.

Hippomenēs, -nis, *m.*, Hippomenes, successful suitor of Atalanta. See Ovid, Selection XI.

Hippotadēs, -dis, *m.*, son or descendant of Hippotes. (1) A Trojan, slain by Camilla. (2) A name given to Aeolus (see Aeolus).

hirsūtus, -a, -um, *adj.*, rough, shaggy, bristly, prickly, bushy.

Hisbō, **Hisbōnis**, *m.*, Hisbo, a Rutulian.

hiscō, **hiscere**, —, —, *intr.*, open, gape, yawn; open the mouth in stammering utterance, mutter, speak brokenly.

Hister, **Histri**, *m.*, the River Hister, the Danube (strictly, the part of the Danube near the Black Sea).

hōc: see **hūc**.

hodiē [*hic + diēs*], *adv.*, today, this day.

holus, **holeris**, *n.*, green vegetables, vegetables, greens.

homō, **hominis**, *c.*, a human being, man or woman, a mortal, esp. a man; in *pl.*, mankind, the human race.

honor or **honōs**, **honōris**, *m.*, honor, repute, esteem in which one is held, glory, fame; by metonymy (§ 202), of tokens of esteem, reward, recompense, prize; offering to the gods, sacrifice, worship, reverence; honorary rites, honorary festival; beauty, grace, qualities that win honor.

honōrātus: see honōrō.

honōrō, -āre, -āvi, -ātus [honor], *tr.*, clothe with honor, honor, respect. **honōrātus**, -a, -um, *pf. pass. part.* as *adj.*, honored, respected; worthy of honor, respectable.

honōs: see honor.

hōra, hōrae, *f.*, hour; *freely*, time, season, moment. *Personified*, Hōrae, Hōrārum, *pl. f.*, the Hours, goddess attendants of the Moon, or of the Sun; the Seasons.

horrendus: see horreō.

horrens: see horreō.

horreō, horrere, —, —, *intr.*, stand on end, bristle. *Fig.*, be rough, bristle; be afraid, be frightened; shake, shiver, tremble; *tr.* (§ 142), shudder or shiver at, fear, dread. **horrendus**, -a, -um, *gerundive as adj.*, dreadful, frightful, awful; *in good sense*, awe-inspiring, reverend, venerable. **horrens**, **horrentis**, *pres. part. act. as adj.*, bristly, shaggy, rough.

horrēscō, horrēscere, horruī, — [*inceptive of horreō*], *intr.*, begin to bristle. *Fig.*, shudder with fear, tremble, be startled; *tr.* (§ 142), shudder at, dread.

horridus, -a, -um [horreō], *adj.*, bristly, bristling, rough, shaggy, grisly; rough, unkempt, uncouth; *by metonymy*, fearful, horrid, frightful.

horrifer, horriferā, horriferum [horreō + ferō], *adj.*, terror-bringing, awe-inspiring, fearful, awful.

horrificō, -āre, -āvi, -ātus [horreō + faciō], *tr.*, make rough, cause to bristle, terrify, frighten.

horrificus, -a, -um [horreō + faciō], *adj.*, causing horror or terror, appalling, terrible.

horrisonus, -a, -um [horreō + sonō], *adj.*, of awful sound.

horror, horrōris [horreō], *m.*, properly, a standing on end, roughening, bristling; *by metonymy*, terror, fright, horror; *with armōrum*, dread din or clash.

hortātor, -tōris [hortor], *m.*, one who urges, inciter, exhorter, encourager, counselor.

hortor, hortāri, hortātus sum, *tr.*, urge, incite, spur on, exhort, encourage.

hortus, hortī, *m.*, *in sing.*, kitchen-garden, *in pl.*, pleasure-gardens.

hospes, hospitī, *c.*, host; guest; stranger; friend.

hospita, -tae [hospes], *f.*, a stranger, wanderer, vagrant.

hospitium, -tī or -tīi [hospes], *n.*, hospitality, friendship; friendly welcome or greeting; *by metonymy*, friend.

hospitus, -a, -um [hospes], *adj.*, strange, stranger, foreign; friendly.

hostia, -ae, *f.*, sacrificial animal, victim.

hostilis, -e [hostis], *adj.*, of an enemy, enemy's, hostile.

hostis, hostis, *c.*, enemy (*properly*, foe of a country or of a race); enemy of an individual, foe; stranger (*in early days every stranger was regarded as an enemy*).

hūc and hōc (an archaic form) [hic], *adv.*, to this place, hither; hūc illūc, hūc . . . illūc, hither and thither, hither . . . thither; hūc atque hūc, hither and thither, on all sides.

hūmānus, -a, -um, *adj.*, of or belonging to human beings, human, mortal, man's.

humī: see humus.

humilis, -e [humus], *adj.*, properly, on or near the ground, low, low-lying. *Fig.*, lowly, humble, meek, submissive.

humō, -āre, -āvi, -ātus [humus], *tr.*, cover with earth; bury, inter.

humus, humī, *f.*, earth, ground, soil; humī, *loc. sing. as adv.*, on the ground, in the ground.

Hyades, -dum, *pl. f.*, the Hyades, a group of seven stars in the head of the constellation Taurus. The myth made them daughters of Atlas and sisters of the Pleiades.

hydra, hydrae, *f.*, a hydra, a monster snake, a giant serpent. (1) The famous Lernaean Hydra. See Lerna. (2) A monster with fifty heads, one of the agencies by which the wicked are punished in Tartarus.

hydrus, hydri, m., water serpent, snake.

Hymenaeus, -ī, m., Hymenaeus or Hymen, god of marriage; by metonymy (§ 207), marriage, nuptials, bridal.

Hypanis, -nis, m., Hypanis, a Trojan.

Hyrcañus, -a, -um, adj., of the Hyrcani, a tribe on the Caspian Sea, Hyrcanian.

Hyrtacidēs, -dae, m., son of Hyrtacus. (1) A title of Hippocoön. (2) A title of Nisus.

Hyrtacus, -ci, m., Hyrtacus. (1) A Trojan, father of Nisus. (2) A Trojan, father of Hippocoön.

I

iaceō, iacēre, iacui, iacitum [cf. iaciō], *intr., properly, be thrown, and so lie, lie down, lie quiet, lie at ease; esp., lie in death, be laid low, be slain. Fig., of lands, lie, be situated, lie outspread. iacēns, iacentis, pres. part. act. as adj., in fig. sense, of lands, spreading, outspread, low-lying.*

iaciō, iacere, iēcī, iactus, tr., throw, cast, hurl, fling. *Fig., throw up walls, etc., lay, set, erect.*

iactāns: see iactō.

iactō, -āre, -āvī, -ātus [freq. of iaciō], *tr., throw, cast, hurl, fling often or violently; move violently, toss about, drive about, buffet. Fig., turn over (thoughts, cares, etc.), ponder deeply, harbor, cherish; of speech, throw out wildly, utter wildly; with sē (mē, etc.), vaunt one's self, boast, exult. iactāns, iactantis, pres. part. act. as adj., boasting, boastful, vainglorious.*

iactūra, -rae [iaciō], *f., properly, a throwing away, esp. a throwing of things overboard to lighten ship in a storm; freely, loss.*

iactus, iactūs [iaciō], *m., throwing, hurling; throw, cast.*

iaculor, iaculārī, iaculātus sum [iaculum], *intr. and tr., properly, hurl a javelin; freely, hurl, cast, throw, fling.*

iaculum, -lī [iaciō], *n., dart, javelin, missile.*

Iaera, -rae, f., Iaera, a nymph of Mt. Ida (in Phrygia), mother of Pandarus and Bitias.

iam, adv., used properly of time, to emphasize the last of a series of moments, or the close of a period of time, by this time, at last, already, now at length, now; of the future, like *mox*, soon, ere long; immediately, instantly; in various combinations, *iam tum*, then already, even at that early time, even then; *iam dūdum* and *iam pridem*, this long time (past), for a long time, long since, long ago; *iam nunc*, now; *iam adeō*, by this (very) moment, already, presently; *iam inde*, from that very instant, immediately, forthwith, at once; *iam iam*, with *fut. part.*, at every moment, every instant, constantly, with *pres. part.*, by this time, now, at last; *iam . . . iam*, now . . . now, now . . . then, at one time . . . at another, first . . . then; *iam iamque*, now, now, again and again, every moment, already.

iam dūdum: see iam.

iam pridem: see iam.

iānitor, -tōris [iānuā], *m., doorkeeper, porter; keeper, guardian (of some entrance).*

iānuā, -ae, f., door, esp. a house-door (i.e. the entrance from the street or road); freely, entrance.

Iānus, Iānī, m., the god Janus. See § 330.

Iāpyx, -pygis, adj., of Iāpygia (i.e. Calabria or Apulia, in Southeastern Italy), Iāpygian, Apulian. As noun, *Iāpyx, -pygis* (sc. *ventus*), *m., Iāpyx*, the West (or Southwest) Wind, which blew from Iāpygia toward Greece, a wind favorable for navigation from Italy to Greece.

Iārbās, -bae, m., Iārbās, King of Mauretania, son of Jupiter Hammon; he was a suitor of Dido.

Iāsīdēs, -dae, m., a descendant of Iāsīus, or Iāsus, a name of *Palinurus*.

Iäsus, Iäsi or Iäsii, m., Iäsus, son of Jupiter and Electra, and brother of Dardanus. With Dardanus he came from Italy to Asia Minor; according to some accounts he married a daughter of the Trojan king Teucer.

Iäsôn, -sonis, m., Jason. See Introductory Note to Ovid, Selection VII.

iäspis, -pidis, f., jasper, a precious stone.

ibi [is], adv., used (1) of space, in that place, there, (2) of time, then, thereupon, here, hereupon.

ibidem [ibi +idem], adv., in the same place, in that very place.

Icarus, -ri, m., Icarus, son of Daedalus; he sought to escape with his father from Crete, but flew so near to the sun that the wax by which his wings were fastened on was melted, and he fell into the Icarian Sea and perished there.

icô or iciô, icere, ici, ictus, tr., strike, smite, hit.

1. ictus: see **icô**.

2. ictus, ictûs [icô], m., blow, stroke, thrust; by metonymy, wound.

Īda, Īdae, or Īdê, Īdês, f., Ida. (1) A mountain in Crete, where Jupiter was said to have been brought up; later it was a famous seat of his worship. (2) A mountain in Phrygia, near Troy, also sacred, esp. to Cybele.

1. **Īdaeus, -a, -um [Īda], adj.,** of Ida (Cretan or Trojan), Idaean; by metonymy, Cretan, Phrygian, Trojan.

2. **Īdaeus, -i, m.,** Idæus, a charioteer of Priam.

Īdalia, -ae, f., and Īdaliûm, -li or lii, n., Idalia or Idaliûm, a town and grove in Cyprus, a favorite resort of Venus.

Īdaliûm: see **Īdalia**.

Īdalius, -a, -um [Īdalia], adj., of Idalia, Idalian.

Īdäs, Īdae, m., Idas, a Thracian.

idcircô, conj., for that reason, on that account, with that purpose, therefore.

Īdê: see **Īda**.

idem, eadem, idem [is], dem. adj. and pron., the same, the very (same);

often = an adv., also, likewise, at the same time. For its scansion, at times, see § 281.

ideô, adv., on that account, for that reason, therefore.

Idmôn, Idmonis, m., Idmon, a Rutulian, messenger of Turnus.

Īdomeneus, -nei, m., Idomeneus, a king of Crete, leader of the Cretan contingent in the Greek force before Troy. On his return to Crete, in accordance with a vow, he sacrificed his son to the gods; in consequence of a pestilence that followed this act the Cretans banished Idomeneus.

iecur, iecoris, n., the liver.

igitur, conj., consequently, accordingly; in questions, it constitutes, as do English pray, pray tell me, a strong appeal for an answer.

ignârus, -a, -um [in-, not + gnârus], knowing, akin to (g)nôscô, adj., not knowing, ignorant, unacquainted with, unaware, unsuspecting; with inf., unaware (that).

ignâvia, -ae [ignâvus], f., slothfulness, cowardice.

ignâvus, -a, -um [in-, not + gnâvus], busy, adj., idle, lazy, slothful.

ignêscô, ignêscere, —, — [ignis], intr., take fire, kindle. Fig., be kindled, be inflamed.

igneus, -a, -um [ignis], adj., of fire; fiery, flaming. Fig., fiery, glowing, ardent; gleaming, glittering.

ignifer, ignifera, igniferum [ignis + ferô], adj., fire-bearing; fiery.

ignipotêns, ignipotentis [ignis + potêns], adj., properly, swaying fire; as title of Vulcan, lord of fire.

ignis, ignis, m., fire, flame, flash of fire or flame; firebrand, fagot; esp., heavenly fires (sun, moon, and stars), lightning; in pl., flashes of lightning, lightning-fires. Fig., fire of love, passion.

ignôbilis, -e [in-, not + (g)nôscô], adj., unknown; base-born; ignoble, inglorious, worthless, common.

ignôrantia, -ae [ignôrô], f., lack of knowledge, ignorance.

ignōrō, -āre, -āvī, -ātus [in-, not + (g)nōscō], *tr.*, shut one's eyes to, not know, be unaware of.

ignōscō, ignōscere, ignōvī, ignōtum [in-, not + (g)nōscō], *intr.*, with *dat.*, not to know something, overlook (something); pardon, forgive.

ignōtus, -a, -um [in-, not + (g)nōtus], *adj.*, unknown, unfamiliar, strange.

īlex, ilicis, f., the holm-oak, oak.

ilia, -ium, pl. n., the body from the lower ribs to the hips, groin, flanks, sides.

Īlia, -ae, f., Ilia, a name of Rhea Silvia, daughter of Numitor (the rightful king of Alba Longa, who was dispossessed by his brother Amulius); Ilia was mother, by Mars, of Romulus and Remus.

Īliacus, -a, -um [Īlium], *adj.*, of Ilium, Iliau, Trojan.

Īlias, -adis [Īlium], *f.*, a Trojan woman.

īlicet [Ī, *imp.* of *eō* + *licet*], *adv.*, properly, a formula of dismissal: go, you may, you may go, go at once, all is over; forthwith, immediately, instantly, at once.

Īlionē, -nēs, f., Ilione, the eldest daughter of Priam, wife of Polymestor.

Īlioneus, -nei, m., Ilioneus. (1) An aged Trojan, the spokesman of the Trojans before Dido and before Latinus. (2) A son of Niobe.

Īlium, Īlī or Īlīi, n., Ilium, Troy. See Troia.

Īlius, -a, -um [Īlium], *adj.*, of Ilium, Iliau, Trojan.

illāc [abl. sing. fem. of *ille*: *sc.* *viā, parte*. See *hāc*], *adv.*, by that way, by that route, there.

ille (archaic *olle*), *illa, illud, gen. illius, dem. adj.*, that (at a distance), that, yonder; the following; as opposed to *hic*, (the one more remote in space or in one's thoughts), the former; that, the famous, the well-known, the great (properly, yonder, the one yonder at whom I am pointing); at times almost like the

English definite article, the. Sometimes it is almost pleonastic: cf. i. 3, v. 457. As *pron.*, he, she, it, in *pl.*, they (much more emphatic than *is*).

illic [ille], *adv.*, in that place, there, yonder.

illinc [ille], *adv.*, from that place, thence.

illūc [ille], *adv.*, to that place, thither: *hūc illūc, hūc . . . illūc*, hither and thither, this way and that, around.

Īllyricus, -a, -um, adj., of Illyria, a province on the east coast of the Adriatic, Illyrian.

Īlus, Īlī, m., Ilus. (1) Son of Tros and founder of Ilium. From him Troy derived the name Ilium. (2) The older form of *Īūlus*, Iulus, the cognomen of Ascanius. (3) A Rutulian.

imāgō, -ginis, f., imitation, copy; reproduction; form, shape, appearance, guise, manifestation; semblance, (misleading) appearance; apparition, phantom, ghost, shade.

Imāōn, -āonis, m., Imaon, a Rutulian.

imbellis, -e [in-, not + *bellum*], *adj.*, unwarlike, unfit for war; peaceful, harmless.

imber, imbris, m., heavy (pelting) rain, rainstorm; rain, storm; by metonymy, rain-cloud, storm-cloud; water. *Fig.*, rain, hail (of weapons).

imitābilis, -e [imitor], *adj.*, that may or can be imitated, imitable.

imitor, imitāri, imitātus sum, tr., imitate, counterfeit, copy, mimic.

immānis, -e, adj., properly, of size that frightens or appalls, of monstrous size, immense, enormous, giant, strong. *Fig.*, of character, monstrous, atrocious, savage, fierce, wild, frightful.

immedicābilis, -e [in-, not + *medicō*], *adj.*, incurable.

immemor, -moris [in-, not + *memor*], *adj.*, unmindful (of), forgetful (of), heedless, thoughtless.

immēnsus, -a, -um [in-, not + *mē-tior*], *adj.*, unmeasured; immeasurable, limitless, boundless; vast, huge.

immergō, -mergere, -mersī, -mersus [in + **mergō**], *tr.*, dip into, plunge (into), overwhelm, drown.

immeritus, -a, -um [in-, not + **meritus**], *adj.*, properly, undeserving (of punishment), guiltless, innocent.

immineō, imminere, —, — [in + root of **l. minor**], *intr.*, project over, hang over, overhang. *Fig.*, (overhang, i.e.) command a city, wall, etc., threaten, menace.

immisceō, -miscere, -miscui, -mixtus [in + **misceō**], *tr.*, mix (with), mingle (with), intermingle, blend; *in pass.*, with middle force, mingle with, *esp. in hostile spirit*, mingle with in combat.

immissus: see **immittō**.

immitis, -e [in-, not + **mitis**], *adj.*, not soft or mellow, harsh. *Fig.*, cruel, unfeeling, merciless.

immittō, -mittere, -misi, -missus [in + **mittō**], *tr.*, send in (to), send upon; let in, admit; let go, let loose; urge forward or onward; cast, throw, hurl (into, upon, or against); *in pass.*, with middle force, rush or burst in (to); **immittere habēnās**, let the reins fly loose, and, with *dat.*, drive at top speed, *lit. and fig.*; with **barbam**, allow to grow. *Fig.*, send (cares, etc.) into one, bring upon, inflict upon.

immixtus: see **immisceō**.

immō, adv., whose proper force is to correct or amend what precedes, nay, nay rather, on the contrary, nay more.

immolō, -āre, -āvi, -ātus [in + **mola**], *tr.*, properly, sprinkle a victim with sacrificial meal preparatory to a sacrifice, sacrifice; *freely*, slay, kill.

immorior, -mori, -mortuus sum [in + **morior**], *intr.*, die on (something, expressed by the *dat.*), fall dead on.

immortālis, -e [in-, not + **mortālis**], *adj.*, undying, imperishable, immortal, everlasting, eternal.

immōtus, -a, -um [in-, not + **l. mōtus**], *adj.*, unmoved, unshaken, undisturbed; firmly fixed, settled; immovable, motionless. *Fig.*, un-

moved, unchanged, steadfast, settled, firm.

immūgiō, -mūgire, -mūgivi or -mūgiī, — [in + **mūgiō**], *intr.*, bellow or roar in or within, resound.

immundus, -a, -um [in-, not + **mundus**, clean], *adj.*, unclean, loathsome, filthy, foul.

immūnis, -e [in-, not + **mūnia**, *pl. n.*, services, *esp. to the State*], *adj.*, properly, exempt from service to the State; *freely*, free from (any task or burden).

impār, imparis [in-, not + **pār**], *adj.*, uneven, unequal, ill-matched; unequal to, inferior to, not a match for.

impāstus, -a, -um [in-, not + **pāscō**], *adj.*, properly, unfed, not having eaten; hungry, ravenous.

impavidus, -a, -um [in-, not + **pavidus**], *adj.*, knowing no fear, fearless, undaunted.

impediō, -īre, -īvi or -īi, -itus [in + **pēs**], *tr.*, properly, get the feet into a snare or shackle, entangle, entwine; interweave, interlace. *Fig.*, hinder, hamper.

impellō, -pellere, -pulī, -pulsus [in + **pellō**], *tr.*, strike against, strike upon; strike, smite; drive forward, set in motion, impel; overthrow, overturn, uproot, dislodge. *Fig.*, strike, smite; impel, incite, constrain.

imperditus, -a, -um [in-, not + **perditus**], *adj.*, undestroyed, unslain.

imperfectus, -a, -um [in-, not + **perfectus**], *adj.*, unfinished, unwrought.

imperitō, -āre, -āvi, -ātum [*freq. of imperō*], *intr.*, rule with might, rule, sway, be lord of.

imperium, -rī or -rii [**imperō**], *n.*, command, order, mandate, decree; by metonymy (§ 202), power to issue orders, control, authority, sway, sovereign power; realm, dominion, empire.

imperō, -āre, -āvi, -ātum, intr. and tr., command, order a thing or deed, command, bid a person do something.

imperterritus, -a, -um [in-, not + **perterritus**], *adj.*, unterrified, undismayed, undaunted.

impes, impetis [impetō, assail, = in + petō; *cf.* impetus], *m.*, onset; momentum.

impetus, -tūs [impetō, assail, = in + petō], *m.*, onset, onrush, attack; violence, vehemence; impulse, momentum.

impiger, impigra, impigrum [in-, not + piger], *adj.*, diligent, active, zealous, energetic, quick.

impingō, -pingere, -pēgi, -pāctus [in + pangō], *tr.*, properly, fix on, fasten on; dash against, drive against.

impius, -a, -um [in-, not + pius], *adj.*, properly, failing in one's duty (see pius); *esp.*, impious, irreverent, godless; *freely*, accursed, wicked, nefarious.

implacābilis, -e [in-, not + plācō], *adj.*, inexorable, implacable.

implacātus, -a, -um [in-, not + plācātus, *from* plācō], *adj.*, unsatisfied, insatiate, ever-hungering, remorseless.

impleō, -plēre, -plēvi, -plētus [in + pleō, *old verb*, fill], *tr.*, fill up, fill full (of); satisfy, *lit. and figuratively*.

implicō, -āre, -āvi or -uī, -ātus or -itus [in + plicō], *tr.*, fold into, in-wrap, entangle; bind fast; implant; lodge in, lay in, link with, bind to; twine or wreath about, encircle. *Fig.*, fold in, infold, embrace, clasp closely, hold fast, cling to.

implorō, -āre, -āvi, -ātus [in + plōrō, cry out, lament], *tr.*, invoke with tears; call on, implore, entreat, beseech; ask for earnestly.

impōnō, -pōnere, -posui, -positus [in + pōnō], *tr.*, put or place in, on, or upon, place over, put; *esp.*, set on the table, serve. *Fig.*, put on, lay on, impose, enjoin (on), put, fix, appoint.

importūnus, -a, -um, adj., grievous, distressing, cruel, relentless.

impositus: see impōnō.

imprecor, -precārī, -precātus sum [in + precor], *tr.*, properly, pray down on one's head, call down on, invoke on.

impressus: see imprimō.

imprimō, -primere, -pressi, -pressus [in + premō], *tr.*, press in, press upon, set upon or on, imprint, impress; emboss, engrave, stamp, chase.

improbus, -a, -um [in-, not + probus, proper, good], *adj.*, inferior, bad, poor; *in moral sense*, bad, wicked, base; dishonest, knavish; shameless, worthless; violent, fierce, tyrannous.

improperātus, -a, -um [in-, not + properō], *adj.*, not hastened or hastening, slow, lingering.

imprōvidus, -a, -um [in-, not + prōvideō, see beforehand, foresee], *adj.*, *in act. sense*, unforeseeing, not anticipating; *freely*, blind, heedless, thoughtless.

imprōvisus, -a, -um [in-, not + prōvideō, see beforehand, foresee], *adj.*, unforeseen, unexpected, sudden; = *an adv.*, unexpectedly, suddenly.

imprūdēns, -dentis [in-, not + prūdēns, foreseeing, wise], *adj.*, properly, not looking ahead, not foreseeing; imprudent, thoughtless, heedless, careless.

impūbis, -e [in-, not + pūbēs, *adj.*, full grown], *adj.*, properly, of persons who have not yet attained their majority, not full grown, under age, young, youthful; *by metonymy*, beardless.

1. **impulsus**: see impellō.

2. **impulsus, -sūs** [impellō], *m.*, a striking (against), impact, blow.

impūne: see impūnis.

impūnis, -e [in-, not + poena], *adj.*, unpunished. **impūne**, *n. sing. as adv.*, without punishment, with impunity; safely.

imus: see inferus.

in, prep. I. *With abl.*, used (1) of space, in, within, in the midst of; on, upon, among, (2) of time, in, during, in the course of, (3) in other relations, in relation to, in connection with, in the case of. II. *With acc.*, used (1) of motion toward, *lit. and fig.*, into, in, unto, among, toward,

against, in opposition to, on, upon, (2) of time, up to, into, until, against (*i.e.* in anticipation of a time to come), (3) in modal relations, according to, toward, regarding, (4) in phrases involving the idea of distribution, *e.g.* in *nāvis*, ship by ship. in *primis*, properly, among the first; especially, particularly, first and foremost. *As prep. prefix, also with intensive force, very.*

in-, *prep. prefix, with negative force, not.*

Īnachidēs, -dae [Īnachus], *m., a descendant of Inachus, Inachides, i.e. Perseus.*

Īnachius, -a, -um [Īnachus], *adj., of Inachus, Inachus's, Inachian. See Īnachus.*

Īnachus, -chī, m., Inachus, son of Oceanus. He was founder and first king of Argos, and father of Iō.

inamābilis, -e [in-, not + amō], *adj., unworthy of love, unlovely, hateful, odious.*

inamoenus, -a, -um [in-, not + amoenus], *adj., unlovely, gloomy.*

inānis, -e, adj., empty, void, vacant. *Fig., (empty, i.e.) substanceless, unsubstantial, ghostly, phantom; empty, idle, useless, fruitless, vain. As noun, ināne, -nis, n., void, empty space.*

inārdēscō, -ārdēscere, -ārsī, — [in + ārdēscō], *intr., take fire. Fig., burn, blaze, glow.*

Īnarimē, -mēs, f., Inarime, an island in the Mare Tyrrhēnum, off the Campanian coast, now Ischia.

inausus, -a, -um [in-, not + audeō], *adj., undared, unventured, untried, unattempted.*

incalēscō, -calēscere, -caluī, — [in + calēscō], *intr., grow hot, become warm.*

incānus, -a, -um [in + cānus], *adj., very gray, hoary, white.*

incassum: *see cassus.*

incautus, -a, -um [in-, not + cautus], *adj., not watchful, off one's guard, incautious, heedless, unsuspecting.*

incēdō, -cēdere, -cessī, -cessum [in + cēdō], *intr., go, step, march along, move, advance, esp. in slow, stately fashion, march.*

incendium, -dī or -dii [incendō], *n., fire, conflagration. Fig., ruin, destruction.*

incendō, -cendere, -cendī, -cēnsus [in + candeō], *tr., cause to glow, set fire to, kindle; burn, consume. Fig., set ablaze, light up; inflame, excite, arouse, incense, enrage, harrow, distress.*

incēnsus: *see incendō.*

inceptum: *see incipiō (at the end).*

inceptus: *see incipiō.*

incertus, -a, -um [in-, not + certus], *adj., in act. sense, uncertain, hesitating, wavering; of an az, ill-aimed; of sun or moon, uncertain, dimmed, clouded; not knowing, ignorant; in pass. sense, of things about which one is uncertain, uncertain, doubtful, unreliable.*

incessus, -sūs [incēdō], *m., a walking; gait, pace, esp. a dignified pace.*

incestō, -āre, -āvi, -ātus [incestus, unclean], *tr., pollute, defile.*

incidō, -cidere, -cidī, — [in + cadō], *intr., fall upon, lit. and fig., fall; of a missile, fall in, fall on, lodge. Fig., (fall upon, i. e.) happen on, chance upon, meet.*

incidō, -cidere, -cidī, -cīsus [in + caedō], *tr., cut into, cut off, cut.*

incipiō, -cipere, -cēpī, -ceptus [in + capiō], *tr., lay hold on, take in hand; begin, commence; essay, undertake, attempt; intr., esp. of speech, begin. inceptum, -tī, pf. pass. part. as noun, n., beginning; attempt, undertaking, essay, purpose, resolve.*

inclēmēntia, -ae [in-, not + clēmēns, mild, gentle], *f., unkindness, inclemency; severity, rigor.*

inclūdō, -clūdere, -clūsī, -clūsus [in + claudō], *tr., shut up, shut in, hem in, confine, imprison; shut one thing up with another, include, insert, in-close, envelop, surround.*

inclūsus: *see inclūdō.*

inclutus, -a, -um [in+cluō, clueō, hear; be heard of], *adj.*, properly, heard of, talked of, famous, renowned, celebrated.

incognitus, -a, -um [in-, not + cognitus], *adj.*, unknown, uncertain.

incohō, -āre, -āvi, -ātus, *tr.*, begin, commence (*the verb is commonly used of beginning things which are never finished*); *freely*, build, erect.

incola, -lae [incolō, *m.*, a dweller in a place, an inhabitant.

incolō, -colere, -colui, — [in+colō], *tr.*, dwell in, inhabit.

incolumis, -e, *adj.*, safe, sound, uninjured, unhurt, intact.

incomitātus, -a, -um [in-, not +1. comitātus], *adj.*, unaccompanied, unattended.

inconcessus, -a, -um [in-, not + concēdō], *adj.*, not permitted, forbidden.

incōnsultus, -a, -um [in-, not + cōnsulō], *adj.*, properly, unconsulted; *very rarely*, unadvised, uncounseled.

incrēdibilis, -e [in-, not + crēdibilis, believable], *adj.*, not to be believed, past belief, passing strange, extraordinary.

incrēmentum, -ti [incrēscō], *n.*, growth; *by metonymy* (§ 202), *cause of growth*, germ, source, seed.

increpitō, -āre, -āvi, -ātus [*freq. of* increpō], *tr.*, cry out to, call upon, challenge; cry out against, chide, rebuke, blame, find fault with.

increpō, -crepāre, -crepuī, -crepitu[m] [in+crepō], *intr.*, make a noise (*against*), rattle, clatter, resound; *tr.* (§ 142), sound forth, blare forth; cry out against, chide, rebuke.

incrēscō, -crēscere, -crēvī, — [in+crēscō], *intr.*, grow in, grow on, grow up, grow. *Fig.*, grow, increase.

incubō, -cubāre, -cubui, -cubitum [in+cubō, *old verb*, lie], *intr.*, lie in, lie upon. *Fig.*, lie on, brood over.

incultus, -a, -um [in-, not + colō], *adj.*, untilled, waste, desert, deserted. *Fig.*, uncultivated, unpolished, rude; neglected, dis-

ordered. *As noun*, incultum, -ti, *n.*, waste place, wilderness.

incumbō, -cumbere, -cubui, -cubitum [in+cumbō, *old verb*, lay], *intr.* (§ 151), properly, lay or fling one's self on, fall upon, swoop upon; lean on, lean over, recline on or over, rest upon; apply one's self to, bend one's energies to; with **rēmis**, bend to, ply with might and main; *of hostile exertion*, press on, attack, assail; *fig.*, with **divitiis**, devote one's self to, surrender one's whole being to.

incurrō, -currere, -curri, -cursum [in+currō], *intr.*, run into, run against, rush at, rush on, press to the attack; assail, attack.

incursō, -āre, -āvi, -ātum [in+cursō, *freq. of* currō], *intr.*, run violently against.

incursus, -sūs [incurrō], *m.*, onrush, rush, onset, assault, attack.

incurvō, -āre, -āvi, -ātus [in+curvō], *tr.*, curve, bend, arch.

incūs, incūdis [in+cūdō, strike], *f.*, anvil.

incūsō, -āre, -āvi, -ātus, *tr.*, accuse, censure, blame.

incustōditus, -a, -um [in-, not + custōdiō], *adj.*, unwatched, unguarded.

incutiō, -cutere, -cussi, -cussus [in+quatiō], *tr.*, shake upon, strike upon, strike into, dash into. *Fig.*, (*strike into*, (*i.e.*) bestow on, give to.

indāgō, -ginis, *f.*, an encircling, inclosing, *esp. a mode of hunting*. *The huntsmen inclosed a wide stretch of forest by a circle of nets, dogs, horses, and men, in order that game might be completely surrounded and thus captured or killed; by metonymy*, a circle of nets, dogs, etc.; *freely*, hunting-force.

inde [is], *adv.*, used (1) of space, from that place, thence, therefrom, (2) of time and sequence, after that, thereupon, then.

indēbitus, -a, -um [in-, not + dēbitus], *adj.*, unowed, undue; unallotted, unassigned.

indecoris, -e [in-, not + decus], *adj.*, without glory or honor, inglorious, dishonored, disgraced.

indēfessus, -a, -um [in-, not + dēfessus], *adj.*, unwearied.

indēprēnsus, -a, -um [in-, not + dēprēnsus], *adj.*, properly, uncaught, *i.e.* undiscovered; freely, undiscoverable, unsolvable.

indicium, -cī or -cīi [indicō], *n.*, information, evidence, testimony.

indicō, -āre, -āvi, -ātus [in + dīco], *tr.*, point out, show, declare, reveal.

indīcō, -dīcere, -dīxi, -dictus [in + dicō], *tr.*, declare publicly, announce formally, proclaim; appoint, assign.

indigena, -nae [indu, old form of in, seen in certain compound words + root of gignō], *c.*, one born in a (given) country, native. As *adj.*, native-born, native.

indignor, **indignāri**, **indignātus sum** [indignus], *tr.*, deem unworthy (of one's self); be angry at, chafe at; *intr.*, be angry, be enraged, fret.

indignus, -a, -um [in-, not + dignus], *adj.*, of things, unworthy; improper, undeserved, unseemly; wretched, unfit, shameful, cruel; of persons, undeserving, innocent.

indiscrētus, -a, -um [in-, not + discernō], *adj.*, properly, undistinguished; freely, indistinguishable.

indolēs, -lis, *f.*, properly, that which grows in (*i.e.* is innate in) one, nature, esp. high and noble nature, character, worth.

indolēscō, -dolēscere, -doluī, — [in + dolēscō, inceptive of doleō], *intr.*, begin to feel pain, grieve.

indomitus, -a, -um [in-, not + domō], *adj.*, properly, untamed, wild; unrestrained, uncontrolled; freely, untamable, ungovernable; fierce, violent.

indōtātus, -a, -um [in-, not + dōtō], *adj.*, undowered, without dower.

indubitō, -āre, -āvi, -ātum [in + dubitō], *intr.*, feel doubts (over, *i.e.*) concerning, doubt, mistrust.

indūcō, -dūcere, -dūxi, -ductus [in + dūcō], *tr.*, lead to, bring to; (*lead, i.e.*) draw on clothing, etc., put on, don. *Fig.*, (*lead into, i.e.*) spur on, force into, incite, induce, persuade.

inductus: see **indūcō**.

indulgeō, -dulgēre, -dulsī, -dultum, *intr.*, be kind to, yield to, yield, give scope to (for), gratify, indulge; indulge in, give one's self up to, give way to.

induō, **induere**, **induī**, **indūtus**, *tr.*, put on (clothing, arms, etc.); cover one's self with clothing, etc., deck, array, adorn; **sē induere**, with *abl.*, impale one's self on (see note on x. 681-682). *Fig.*, put on, assume. In *pass.*, with middle force, as a *dep. verb* (§§ 149, 168), put on, don. **indūtus**, -a, -um, *pf. pass. part. as adj.*, with *abl.*, clad in, adorned with, wearing.

indūrēscō, -dūrēscere, -dūruī, — [in + dūrus], *intr.*, grow hard, become rigid, harden.

Indus, -a, -um, *adj.*, of India, Indian. As *noun*, **Indi**, **Indōrum**, *pl. m.*, the Indi, the inhabitants of India, the (East) Indians.

indūtus: see **induō**.

inēluctābilis, -e [in-, not + ē + luctor], *adj.*, properly, of a situation out of which one can not (wrestle, *i.e.*) fight his way, inescapable, inevitable, unavoidable.

ineō, -īre, -ivī or -iī, -itum [in + eō], *tr.*, go into, enter. *Fig.*, enter upon, begin, undertake.

inermis, -e, and **inermus**, -a, -um [in-, not + arma], *adj.*, unarmed, defenseless.

inermus: see **inermis**.

iners, **inertis** [in-, not + ars], *adj.*, unskilled, unskillful; sluggish, inactive, idle, spiritless; lifeless.

inexpertus, -a, -um [in-, not + experitus], *adj.*, in active sense, not having tried, without experience; in *pass. sense*, untried, unessayed, unattempted.

inextricābilis, -e [in-, not + extricō, disentangle], *adj.*, inextricable, unsolvable.

infabricātus, -a, -um [in-, not + fabricō], *adj.*, unmade, unfashioned, unwrought, unhewn.

infandus, -a, -um [in-, not + fandus], *adj.*, unspeakable, unutterable; (*beyond words, i.e.*) impious, villainous; grievous, awful, dreadful. *As noun, infandum*, *n. acc. sing.*, used as an exclamation, O woe unutterable! oh, horror!

infāns, **infantis** [in-, not + for], *adj.*, properly, without the power of speech, speechless; young, infant. *As noun, infāns, infantis, c.*, infant, baby, child.

infaustus, -a, -um [in-, not + faustus], favorable, from faveō], *adj.*, unpropitious, unfavorable; *in pass. sense*, not favored, unlucky, accursed.

1. **infectus**: see **inficiō**.

2. **infectus**, -a, -um [in-, not + faciō], *adj.*, undone (*i.e. not yet done*), unperformed, unfinished; *of gold*, unwrought, unminted, uncoined; *undone, i.e. revoked*, nullified.

infēlix, **infēlicis** [in-, not + fēlix], *adj.*, unfruitful. *Fig., in pass. sense*, unblest, hapless, ill-starred, accursed, wretched; *in act. sense*, baneful, ominous.

infēnsus, -a, -um [in + fendō, *old verb*, strike], *adj.*, properly, of things that come into collision with other things, hostile, in hostile spirit or manner, deadly; enraged, embittered.

inferiae, -ārum, *pl. f.*, offerings to the dead, of meal, milk, honey, oil, water, sacrifice.

inferior: see **inferus**.

infernus, -a, -um [*cf. inferus*], *adj.*, lying beneath, lower; *esp.*, of, in, or pertaining to the underworld, infernal, nether; of the shades, of the realms beneath.

inferō, **inferre**, **intuli**, **inlātus** [in + ferō], *tr.*, bear to, bring into, carry into, carry upon; bear sacrifices to an altar or to a god, offer, proffer, render; **inferre bellum**, with *dat.*, (*bring, i.e.*) begin war against, take the field against, assail, attack; with **sē**, or *in pass.*, with middle

force, bear one's self to, go, proceed (*against*), rush, hasten.

inferus, -a, -um, *adj., comp. inferior*, -ius, *sup. infimus* or **imus**, -a, -um, lower, beneath; *esp.*, of the underworld, nether. *Fig.*, low, lowly, humble, mean. *In sup.*, lowest, deepest, lowest part of, bottom of, foot of; *often best rendered by even*, very. *As nouns, inferi, -rōrum*, *pl. m.*, the dwellers in the underworld; **imūm**, **imī**, *n.*, depth, bottom, foundation; *the bottom of the universe*, the underworld.

infestus, -a, -um, *adj., in pass. sense*, assailed, molested, unsafe; *in act. sense*, assailing, hostile; deadly, dangerous; *of a weapon*, leveled.

inficiō, -ficere, -fēcī, -fectus [in + faciō], *tr.*, properly, perhaps, put or dip in (*dye, etc.*), dye, stain, color, steep. *Fig.*, stain, defile, pollute, corrupt.

infigō, -figere, -fixī, -fixus [in + figō], *tr.*, fix in, fasten on, fasten together, interlock; impale; lodge. *Fig.*, fasten, lodge, imprint.

infimus: see **inferus**.

infindō, -findere, -fidī, -fissus [in + findō], *tr.*, cut into, cleave; plow the seas.

infit, defective verb, counting as *pres. indic.*, he (she) begins; *esp.*, begins to speak.

infītiōr, **infītiārī**, **infītiātus sum**, *intr.*, deny; *tr.*, deny, disown, repudiate.

infixus: see **infigō**.

inflammō, -āre, -āvī, -ātus [in + flammō], *tr.*, set on fire, kindle. *Fig.*, fan into a flame, kindle, inflame, fire, arouse, excite.

inflectō, -flectere, -flexī, -flexus [in + flectō], *tr.*, bend. *Fig.*, bend, turn, influence, alter, change.

inflexus: see **inflectō**.

inflō, -āre, -āvī, -ātus [in + flō, blow], *tr.*, blow into, blow upon, inflate, swell.

inŏrmis, -e [in-, not + fōrma], *adj.*, formless, shapeless, misshapen, hideous, awful.

införmö, -äre, -ävi, -ätus [in + föрма], *tr.*, form, shape, fashion.

infrä [akin to inferus], *adv.*, below, beneath.

infractus: see **infringö**.

infrendeö, infrendere, —, — [in + frendö, frendeö, gnash the teeth], *intr.*, gnash the teeth, gnash.

infrēnis, -e, and infrēnus, -a, -um [in-, not + frēnum], *adj.*, of horses, unbridled; as transferred epithet, of riders whose horses go unbridled, freely, bold and skillful in horsemanship. *Fig.*, unbridled in passion, reckless.

infrēnō, -äre, -ävi, -ätus [in + frēnum], *tr.*, properly, put a bridle on; bridle; freely, harness.

infrēnus: see **infrēnis**.

infringö, -fringere, -frēgi, -fractus [in + frangö], *tr.*, break off, break. *Fig.*, weaken, damage, impair, injure; (break, *i.e.*) bend, subdue, overbear.

infula, -lae, f., properly, a flock of wool knotted on a vitta, then, by metonymy (§ 204), a fillet, headband.

infundö, -fundere, -fūdī, -fūsus [in + 2. fundö], *tr.*, pour in, pour into, pour on, pour; *in pass.*, with middle force, pour in or upon; *in fig. sense*, of persons, pour into, rush into. *Fig.*, (pour, *i.e.*) throw or cast upon.

infusus, -a, -um, pf. pass. part. as adj., outpoured, outspread.

infusus: see **infundö**.

ingeminö, -äre, -ävi, -ätus [in + geminö], *tr.*, redouble, double up, repeat; with **ictüs** or **vulnera**, ply, deal thick and fast; *intr.* (§ 151), be redoubled, increase, come thick and fast, wax furious.

ingemö, -gemere, -gemui, -gemitum [in + gemö], *intr.*, groan over, sigh over, groan, mourn, lament.

ingēns, ingentis [in-, not + gēns, genus], *adj.*, contrary to its kind, out of its kind, abnormal, enormous, huge, heavy, massive; strong, sturdy, powerful, giant. *Fig.*, mighty, huge, giant, great; grievous,

severe, intense; of sound, heavy, deep.

ingerö, -gerere, -gessi, -gestus [in + gerö], *tr.*, properly, carry on, upon, or against; heap up on; with **tēla** or **hastās**, fling against in numbers, hurl quickly, hurl repeatedly.

inglōrius, -a, -um [in-, not + glōria], *adj.*, without glory, unhonored, inglorious.

ingrātus, -a, -um [in-, not + grātus], *adj.*, unwelcome, painful; ungrateful, thankless, unheeding, heedless.

ingredior, -gredi, -gressus sum [in + gradior], *intr.*, walk into, go into, go along, advance, proceed, move. *Fig.*, enter upon something, engage in, begin; of speech, begin to speak or answer.

ingressus: see **ingredior**.

ingruö, ingruere, ingruī, —, intr., rush on, break into or upon, fall violently on; assail, attack, *lit. and fig.*

inguen, inguinis, n., abdomen, groin.

inhaerö, -haerere, -haesi, — [in + haerö], *intr.*, stick to or on, cling to, cleave to.

inhibeö, -hibere, -hibui, -hibitus [in + habeö], *tr.*, lay hold on; hold back, restrain, check, curb.

inhiö, -äre, -ävi, -ätum [in + hiö], *intr.*, gape over, gape at. *Fig.*, gaze on with open mouth, examine eagerly, watch eagerly, pore over.

inhonestus, -a, -um [in-, not + honestus, honorable], *adj.*, dishonorable, unseemly, shameful.

inhorrēscö, inhorrēscere, inhorruī, — [in + horrēscö], *intr.*, bristle; grow rough.

inhospitus, -a, -um [in-, not + hospitus], *adj.*, inhospitable, unfriendly; dangerous, deadly.

inhumātus, -a, -um [in-, not + humö], *adj.*, unburied.

iniciö, inicere, iniēcī, iniectus [in + iaciö], *tr.*, throw in, throw upon, fling on, cast or hurl against; with **sē**, fling or hurl one's self (on), rush (on) headlong. *Note*: for the scan-sion see note on **disice**, i. 70.

inicus, iniqua, inicum [in-, not + **aecus**], *adj.*, uneven; unfair, unfriendly, partial; unjust, hard, severe, dangerous, hazardous. *Note: for the spelling see note on secuntur*, i. 185.

iniectus: see **iniciō**.

inimicus, -a, -um [in-, not + **amicus**], *adj.*, unfriendly, hostile; of or belonging to an enemy, an enemy's. *As noun*, **inimica, -cae, f.**, foe, enemy.

iniūria, -ae [in-, not + **iūs**], *f.*, injustice, injury; a wrong, insult, outrage.

iniussus, -a, -um [in-, not + **iubeō**], *adj.*, unbidden, uninvited.

inlābor, -lābī, -lāpsus sum [in + **lābor**], *intr.*, glide into, steal into. *Fig.*, master, overwhelm, inspire.

inlaetābilis, -e [in-, not + **laetor**], *adj.*, joyless, cheerless, mournful.

inlātus: see **inferō**.

inlidō, -lidere, -līsī, -līsus [in + **laedō**], *tr.*, strike into, strike against, dash upon, dash into.

inligō, -āre, -āvī, -ātus [in + **ligō**], *tr.*, bind, fasten on, bind fast; *freely*, fetter, hamper, hinder.

inlinō, -linere, -lēvī, -litus [in + **linō**, daub, smear], *tr.*, smear over, smear on, daub.

inlīsus: see **inlidō**.

inlūdō, -lūdere, -lūsī, -lūsus [in + **lūdō**], *intr. and tr.*, play (at, against, or) with, have sport with; make sport of, mock, flout, insult.

inlūstris, -e [in + **lūstrō**], *adj.*, lighted up, bright. *Fig.*, illustrious, distinguished, famous.

inlūsus: see **inlūdō**.

inluviēs, -ēī [in + 1. **luō**], *f.*, matter washed together, dirt, filth, squalor.

innāscor, -nāscī, -nātus sum [in + **nāscor**], *intr., with dat.*, be born in, be born on; grow on.

innectō, -nectere, -nexuī, -nexus [in + **nectō**], *tr.*, tie to, join to, fasten to, fasten; bind, wrap, wreath, garland. *Fig.*, weave, contrive, devise.

innexus: see **innectō**.

innītor, -nītī, -nīxus sum [in + **nītor**], *intr.*, support one's self by (some-

thing, expressed in the *abl.*), rest on, lean on.

innō, -nāre, -nāvī, -nātum [in + **nō**], *intr. and tr.*, swim on, swim; *freely*, float on, sail on.

innocuus, -a, -um [in-, not + **noceō**], *adj.*, doing no harm, harmless, innocent.

innoxius, -a, -um [in-, not + **noxius**], *adj.*, harmless, innocent.

innubus, -a, -um [in-, not + **nūbō**], *adj.*, unmarried, unwed.

innumerus, -a, -um [in-, not + **numerus**], *adj.*, without or beyond number, uncounted, numberless, countless, untold.

innūptus, -a, -um [in-, not + **nūbō**], *adj.*, unmarried, unwed; of *Pallas* (§ 315), maiden, virgin.

inolēscō, inolēscere, inolēvī, inolitum, *intr.*, grow in, grow on, grow into, take root in, become or be ingrained.

inopinus, -a, -um [in-, not + **opinor**, suppose, imagine, think], *adj.*, unthought of, undreamed of, unsuspected, unexpected.

inops, inopis [in-, not + **ops**], *adj.*, without means or resources, helpless, poor, needy; destitute (of), bereft (of), lacking.

Īnōūs, -a, -um, adj., of Ino, daughter of Cadmus, who was changed into a sea-goddess, Ino's, son of Ino.

in primis: see **in**.

inquam, inquit, irregular and defective verb, first person and third person sing., pres. or pf. indic., say I, said I, says . . . , said

inremeābilis, -e [in-, not + **re-**, back + **meō**, go], *adj.*, irretraceable, admitting of no return.

inreparābilis, -e [in-, not + **reparō**], *adj.*, irreparable, irrecoverable, irretrievable.

inrideō, -ridēre, -rīsī, -rīsus [in + **rideō**], *tr.*, laugh at, mock, jeer at, ridicule, deride.

inrigō, -āre, -āvī, -ātus [in + **rigō**], *tr.*, water, moisten, wet, bedew, *lit.* and *fig.*; *freely*, shed like dew.

inrisus: see **inrideō**.

inrītō, -āre, -āvi, -ātus, *tr.*, excite, provoke, goad, anger, incense.

inritus, -a, -um [*in-*, not + *ratus* (*from reor*), valid], *adj.*, invalid, useless, void; vain, unavailing, fruitless; *often = an adv.*, in vain, fruitlessly.

inrōrō, -āre, -āvi, -ātus [*in* + *rōrō*, bedew, *from rōs*], *tr.*, used with *dat.* and *acc.*, sprinkle on (*as dew*).

inrumpō, -rumpere, -rūpi, -ruptus [*in* + *rumpō*], *tr.* and *intr.*, break into, burst into, rush into.

inruō, inruere, inruī, — [*in* + *ruō*], *intr.*, rush in or upon, rush on, rush into, burst in; press to an attack, press on.

insānia, -ae [*insānus*], *f.*, unsoundness, *esp.* of the mind, madness, frenzy, insanity; folly, senselessness, rage.

insānus, -a, -um [*in-*, not + *sānus*], *adj.*, unsound mentally, mad, insane, frenzied; inspired, prophetic (*such persons seemed to be beside themselves*).

inscius, -a, -um [*in-*, not + *sciō*], *adj.*, not knowing, ignorant, unwitting, unconscious; *freely*, of one who does not understand a given situation, bewildered; *haud inscius*, not unaware of, aware of, well acquainted with, familiar with.

inscribō, -scribere, -scripsi, -scriptus [*in* + *scribō*, write], *tr.*, write in, write upon, mark, inscribe.

insequor, -sequi, -secūtus sum [*in* + *sequor*], *tr.* and *intr.*, follow, pursue; follow in hostile spirit, pursue, assail; with *inf.*, press on (*to*), proceed, continue, essay.

inserō, -serere, -serui, -sertus [*in* + *serō*], *tr.*, weave in, put in, set in, insert.

insertō, -āre, -āvi, -ātus [*freq.* of *inserō*], *tr.*, put into, thrust into, insert.

insertus: see *inserō*.

insidiae, -arum [*cf.* *insideō*, sit in, sit upon, occupy; *insidō*], *pl. f.*, properly, (*secret*) occupation of a place, ambushade, ambush. *Fig.*,

snare, stratagem, trick, artifice, treachery.

insidior, insidiāri, insidiātus sum [*insidiae*], *intr.*, lie in ambush, lie in wait against some one (*i.e.* to attack him); *freely*, of a wolf prowling around a sheepfold, prowl around.

insidō, -sidere, -sēdi, -sessus [*in* + *sidō*], *tr.* and *intr.*, sit down in or on, settle on; occupy, take possession of, master, overpower.

insigne: see *insignis*.

insigniō, -ire, -īvi or -īi, -ītus [*insignis*], *tr.*, properly, distinguish by a mark or a device, mark, adorn, deck.

insignis, -e [*in* + *signum*], *adj.*, properly, having a distinguishing mark, distinguished, conspicuous. *Fig.*, conspicuous, splendid, preëminent, renowned, famous. *As noun*, **insigne, -nis, n.**, a distinguishing mark, device, decoration, ornament, badge; *esp.*, soldiers' accouterments, harness, costume.

insinuō, -āre, -āvi, -ātus [*in* + *sinus*], *tr.*, work (something) in by a winding, tortuous movement, wind in; *intr.* (§ 151), work one's way (*in* or *into*), penetrate secretly or imperceptibly, steal (*into*), creep (*into*).

insistō, -sistere, -stiti, — [*in* + *sistō*], *tr.* and *intr.* (§ 151), set on, put on; *esp.*, set one's self on, set foot on, stand on, tread on. *Fig.*, press on, pursue, devote one's self to; persist, persevere.

insomnium, -nī or -nīi [*in* + *somnium*], *n.*, a dream, a vision.

insonō, -sonāre, -sonui, — [*in* + *sonō*], *intr.*, sound, resound, ring, echo; of a whip, crack, snap; *tr.* (§§ 140, 142), cause to snap or crack, rattle.

insōns, insontis [*in-*, not + *sōns*], *adj.*, guiltless, innocent.

insōpitus, -a, -um [*in-*, not + *sōpiō*], *adj.*, never put to sleep, unsleeping, sleepless.

inspērātus, -a, -um [*in-*, not + *spērō*], *adj.*, unhopd for, unlooked for, unexpected.

inspiciō, -spicere, -spexī, -spectus [in + speciō, *old verb*, look, look at], *tr.*, look into, look upon; look over, overlook, command (*a view of*).

inspirō, -āre, -āvi, -ātus [in + spirō], *tr.*, blow into or upon, breathe into. *Fig.*, breathe into, implant, lodge, impart.

instabilis, -e [in-, not + stō], *adj.*, incapable of standing still, unsteady, unstable.

instar, n., indecl., an image, likeness; form, figure, appearance; size, bulk; value, worth; *with gen.*, virtually a prep., like to, *esp. in size, bulk, etc.*, the (very) image of, huge as, *etc.*

instaurō, -āre, -āvi, -ātus, tr., renew, repeat, begin afresh. *Fig.*, restore, refresh, renew.

insternō, -sternere, -strāvī, -strātus [in + sternō], *tr.*, spread over, strew over, lay on, cover, strew.

instigō, -āre, -āvi, -ātus, tr., spur on, goad on. *Fig.*, stimulate, encourage, spur on.

instituō, -stituerē, -stitui, -stitūtus [in + statuō], *tr.*, put on, place on, put into; fix, set up; build, erect, found, establish; arrange, set in order; ordain, appoint, order.

instō, instāre, institi, — [in + stō], *intr.*, stand in, stand on, stand over; press closely (*with questions, entreaties, etc.*), urge; press close upon, pursue closely a foe, a rival, *etc.*, threaten: *tr.* (*a rare use*), ply vigorously, hurry. *Fig.*, be near, be at hand, be pressing; press on, push on a task, *etc.*, drive with all speed, urge forward, ply; *with inf.*, proceed hastily or earnestly (*to*), strive eagerly (*to*), proceed (*to*).

instrātus: see **insternō**.

instrūctus: see **instruō**.

instruō, -struere, -strūxī, -strūctus [in + struō], *tr.*, pile up, heap up; build, erect; arrange, set in order, draw up, marshal, array, *esp. in battle line*: furnish, equip, fit out. **instrūctus, -a, -um, pf. pass. part. as adj.**, arranged, drawn up, arrayed; furnished (*with*), equipped (*with*).

insuētus, -a, -um [in-, not + suētus], *adj.*, in *act. sense*, unused to, unfamiliar with; in *pass. sense*, unfamiliar, unusual, unwonted, strange.

insula, -lae, f., an island.

insultō, -āre, -āvi, -ātum [in + sultō, saltō, *freq. of saliō*], *intr.*, leap on, dance on, trample on. *Fig.*, exult over, mock, revile, insult.

insum, inesse, infui, — [in + sum], *intr.*, be in, be upon.

insuō, -suere, -sui, -sūtus [in + suō], *tr.*, sew in, stitch in.

insuper [in + super], *adv.*, above, on (the) top. *Fig.*, over and above, beyond, besides, moreover, in addition.

insuperābilis, -e [in-, not + superō], *adj.*, unconquerable, invincible.

insurgō, -surgere, -surrēxī, -surrēctum [in + surgō], *intr.*, rise upon; *with rēmis*, rise on, *i.e.* bend vigorously to, ply vigorously; *freely*, rise up, rise.

intāctus, -a, -um [in-, not + tangō], *adj.*, untouched; of cattle untouched by the yoke, unbroken; of grain, unreaped, uncut, hence tall, standing; of youth, strength, *etc.*, unimpaired, intact, strong, sturdy; undefiled, pure, chaste, virgin.

integer, integra, integrum [in-, not + tangō], *adj.*, untouched, whole, entire, unimpaired, fresh, sturdy, vigorous.

intemerātus, -a, -um [in-, not + temerō], *adj.*, unprofaned, unviolated, unsullied, pure.

intempestus, -a, -um, adj., untimely, unseasonable; *esp. in the expression intempesta nox*, of uncertain sense: perhaps, profound night, dark night, the dead of night.

intemptātus, -a, -um [in-, not + temptō], *adj.*, unattempted, untried, untested.

intendō, -tendere, -tendi, -tentus [in + tendō], *tr.*, stretch out, stretch, extend; strain, draw taut; *with vēla*, stretch out, strain, fill, swell. **intentus, -a, -um, pf. pass. part. as adj.**, in *fig. sense*, strained on some task,

or on some sight, expectant, attentive, intent, eager.

intentō, -āre, -āvī, -ātus [*freq. of intendō*], *tr.*, stretch out toward or against, brandish threateningly. *Fig.*, threaten, menace with.

intepescō, -tepscere, -tepuī, — [*in + tepescō*], *intr.*, grow or become warm.

inter, prep. with acc., used (1) of space, between, among, within, into the midst of, into, (2) of time, between, during, within, in the course of, (3) with a reflex. pron., *nōs, vōs, and esp. sē*, to denote reciprocity, with, among, against, to (ourselves, yourselves, one another, etc.).

intercipiō, -cipere, -cēpī, -ceptus [*inter + capiō*], *tr.*, properly, catch a thing in the midst of its course or progress, intercept.

intercludō, -cludere, -clūsī, -clūsus [*inter + claudō*], *tr.*, shut off, cut off, hinder, hamper, detain.

interdum, adv., now and again, sometimes, at times, on occasion.

intereā, adv., in the meantime, meanwhile; presently.

intereō, -ire, -ivī or -iī, -itum [*inter + eō*], *intr.*, properly, go among a number of things and be lost among them, disappear; perish, die.

interfor, -fārī, -fātus sum [*inter + for*], *tr.*, speak between, *i.e.* interrupt.

interfundō, -fundere, -fūdī, -fūsus [*inter + 2. fundō*], *tr.*, pour between; *in pass.*, with middle force, flow between. **interfūsus, -a, -um, pf. pass. part. as adj.**, flowing between; overflowed, suffused, stained, flecked.

interfūsus: see interfundō.

interimō, -imere, -ēmī, -ēemptus [*inter + emō*], *tr.*, (take, *i.e.*) put out of the way, remove, slay, kill.

interior, -ius, gen. -ōris [*inter*], *adj.*, comp., inner, interior, on the inside, toward the inside; inner part of; *sup.*, **intimus, -a, -um**, innermost, inmost; remotest.

interius [*interior*], *adv.*, within.

interluō, -luere, -luī, — [*inter + 1. luō*], *tr.*, wash between, flow between.

internectō, -nectere, -nexuī, -nexus [*inter + nectō*], *tr.*, bind up, fasten, confine.

internōdium, -dī or -diī [*inter + nōdus*], *n.*, properly, a space between knots of sinews or between joints; freely, joint.

interpre, -pretis, c., a go-between or agent between two parties; mediator, messenger, envoy; *esp.*, a mediator between the gods and mortals, explaining or interpreting the divine will, expounder, interpreter.

interritus, -a, -um [*in-, not + terreō*], *adj.*, unterrified, undismayed, undaunted, fearless.

interrumpō, -rumpere, -rūpī, -ruptus [*inter + rumpō*], *tr.*, break asunder, break off. *Fig.*, break off, suspend, interrupt.

interruptus: see interrumpō.

intervallum, -lī [*inter + vāllus*, stake, paling], *n.*, properly, the space between palings in a stockade; freely, space, interval, distance.

intexō, -texere, -texuī, -textus [*in + texō*], *tr.*, weave into, inweave, embroider; interweave, intertwine, interlace.

intextus: see intexō.

intibum, -bī, n., endive, succory.

intimus: see interior.

intonō, -tonāre, -tonuī, — [*in + tonō*], *intr.*, thunder (against). *Fig.*, thunder at, thunder against, threaten; roar, resound, echo.

intōnsus, -a, -um [*in-, not + tondeō*], *adj.*, unshorn (*i.e.* thick-fleeced); of trees, unclipped, untrimmed; of persons, unshorn, unshaven; youthful.

intorqueō, -torquēre, -torsī, -tortus [*in + torqueō*], *tr.*, twist, turn; hurl against, hurl into, cast against, fling.

intrā, prep. with acc., in expressions both of rest and motion, within, inside, into, in.

intractābilis, -e [*in-, not + tractābilis*], *adj.*, unmanageable, invincible; fierce, wild, savage, violent.

intremō, -intremere, -intremuī, — [*in + tremō*], *intr.*, tremble, quake, quiver.

intrō, -āre, -āvī, -ātus, tr., go into, enter, go or pass between.
intrōgredior, -gredi, -gressus sum [intrō, *adv.*, within + gradior], *tr.*, step into, walk into, come in, enter.
intrōgressus: *see* intrōgredior.
intus [in], *adv.*, on the inside, within.
inultus, -a, -um [in-, not + ulciscor], *adj.*, unavenged.
inundō, inundāre, —, — [in + unda], *intr.*, overflow, flow, stream, *lit.* and *figuratively*.
inūtilis, -e, [in-, not + ūtilis, useful], *adj.*, useless, profitless, unserviceable.
Inuus, Inui: *see* castrum.
invādō, -vādere, -vāsī, -vāsus [in + vādō], *tr.*, go into, go against, enter, rush into, rush upon, assail, attack. *Fig.*, enter on, undertake, essay; attack with words, assail, upbraid, reproach.
invalidus, -a, -um [in-, not + validus], *adj.*, infirm, enfeebled, feeble, weak.
invectus: *see* invehō.
invehō, -vehere, -vexī, -vectus [in + vehō], *tr.*, bear in, bear into, carry against; *in pass.* (*sc. nāvī* or *nāvi-bus*), sail in or on, sail into, sail; with *equō, equis, or currū*, expressed or understood, ride, drive, advance, move.
inveniō, -venīre, -vēnī, -ventus [in + veniō], *tr.*, come upon, light upon, hit on, find; find out, learn, discover, ascertain.
inventor, -tōris [inveniō], *m.*, discoverer, inventor, contriver, deviser.
inventus: *see* inveniō.
invergō, invergere, —, — [in + vergō], *tr.*, turn down, upturn (*goblets, etc.*, to empty their contents), empty; pour out on, pour upon.
invictus, -a, -um [in-, not + vincō], *adj.*, properly, unconquered, but usually unconquerable, invincible.
invideō, -vidēre, -vidī, -visus [in + videō], *intr.*, properly, look askance at, envy; with *dat.*, or as *tr.*, with *acc.* and *dat.*, envy, grudge; with *inf.*, begrudge, be unwilling (*that*).
invisus, -a, -um, pf. pass. part. *adj.*, hated, detested, odious.

invidia, -ae [invideō], *f.*, envy, jealousy, hatred, malice; unpopularity.
invidiōsus, -a, -um [invidus], *adj.*, envying, envious; envy-provoking, enviable, envied; unpopular.
invidus, -a, -um [*cf.* invideō], *adj.*, envious, grudging; envy-provoking, hateful, hostile.
invigilō, -āre, —, — [in + vigilō, keep awake], *intr.*, be awake over (*or on account of something*), be attentive to, devote one's energies to, pursue diligently.
invisō, -visere, -visī, -visus [in + visō], *tr.*, go to see, visit; look after, look on, view.
invisus: *see* invideō.
invitō, -āre, -āvī, -ātus, tr., invite, *esp. as a guest*, entertain; invite, summon, challenge. *Fig.*, allure, attract, incite.
invitus, -a, -um, adj., against one's will, unwilling, reluctant; *often* = *an adv.*, unwillingly, reluctantly.
invisus, -a, -um [in-, not + via], *adj.*, pathless, trackless, impassable, inaccessible.
invocō, -āre, -āvī, -ātus [in + vocō], *tr.*, call to one's help, call on, appeal to, invoke.
involvō, -volvere, -volvī, -volūtus [in +volvō], *tr.*, roll to, roll on, roll; *freely*, roll up, wrap up, envelop, infold, robe, clothe, *lit.* and *figuratively*.
Iō, Iūs (*Greek form*), *f.*, Iō, the beautiful daughter of Inachus, beloved by Jupiter. In jealousy, Juno transformed her into a cow, and sent a gadfly to torment her. In the form of a cow Iō wandered far and wide, till she reached Egypt, where she was restored to her original shape.
Iōlcīacus, -a, -um [Iōlcus, Ioleus, a city in Thessaly, Greece, Jason's native city], *adj.*, of Iolcus, Iolcus's.
Īōnius, -a, -um, adj., Ionian (*i.e.* of the Ionian Sea, which lay between the Peloponnesus, Greece, and lower Italy). As noun, **Īōnium, -nī** or **-nīi** (*sc. mare*), *n.*, the Ionian Sea.
Iōpās, -pae, m., Iōpas, a musician or bard at the court of Dido.

Īphitus, -tī, *m.*, Iphitus, a Trojan.

ipse, **ipsa**, **ipsum**, *gen. ipsius*, intensive *adj.* and *pron.*, used (1) with nouns, (2) with other pronouns expressed or implied, *esp.* with those of the third person, self, selves, himself, herself, itself, themselves; often the best rendering is *very*, *mere*, *in person*, *even*, *actually*; of the chief personage in a company, master, leader, chief; of one's own motion, voluntarily, willingly.

ira, **irae**, *f.*, anger, wrath, passion, rage, resentment; *in pl.*, angry passions, passions.

irāscor, **irāscī**, **irātus sum** [**ira**], *intr.*, become angry, be angry, rage.

Īris, **Īridis**, *f.*, the goddess Iris, the messenger of Juno (§ 314).

is, **ea**, **id**, *dem. pron.*, he, she, it, *in pl.*, they; this, that; such, of such sort.

Ismara, -rōrum, *pl. n.*, Ismara, a town in Thrace, at the foot of Mount Ismarus.

Ismarius, -a, -um [**Ismara**], *adj.*, Ismarian, Thracian.

Ismēnos, -nī, *m.*, Ismenus. (1) A river of Boeōtia, near Thebes. (2) A son of Niobe.

iste, **ista**, **istud**, *gen. istius*, *dem. adj.*, referring *esp.* to the person addressed, this of yours, this, that, such; often with a tone of contempt, such, such sorry. As *dem. pron.*, this, that, *in pl.*, these, those, often with a tone of contempt.

istic [**iste**], *adv.*, properly, there where you are, there, in that place.

istinc [**iste**], *adv.*, from your (present) place, thence.

ita [**is**], *adv.*, so, just so, thus, in such a way or manner; under these circumstances (the word may refer either to what precedes or to what follows).

Ītalia, -ae, *f.*, Italy.

Ītalis, -lidis, *adj.*, *in f.*, Italian. As noun, **Ītalides**, -dum, *pl. f.*, women of Italy, Italian women.

Ītalus, -a, -um, *adj.*, of Italy, Italian. As noun, **Ītali**, -lōrum, *pl. m.*, the Italians.

iter, **itineris** [eō], *n.*, a going, journey, march, voyage; *by metonymy*, of the route followed, way, road, path.

iterō, -āre, -āvi, -ātus [**iterum**], *tr.*, do a second time, do repeatedly.

iterum, *adv.*, a second time, again; **iterumque iterumque**, again and again, repeatedly.

Ithaca, -cae, *f.*, Ithaca, an island in the Ionian Sea, home of Laërtes and his son, Ulysses.

Ithacus, -a, -um [**Ithaca**], *adj.*, of Ithaca, Ithacan. As noun, **Ithacus**, -cī, *m.*, an inhabitant of Ithaca, an Ithacan; *esp.*, Ulysses.

iuba, **iubae**, *f.*, mane; *by metonymy*, a hairy crest of a helmet or of a snake.

iubar, **iubaris**, *n.*, light of the heavenly bodies, brightness, radiance, sheen.

iubeō, **iubēre**, **iussi**, **iussus**, *tr.*, order, command, bid. **iussum**, **iussi**, *pf. pass. part.* as noun, *n.*, bidding, order, command.

iūcundus, -a, -um, *adj.*, pleasant, pleasing, delightful, charming, agreeable.

iūdex, **iūdicis** [iūs + dīcō], *m.*, one who pronounces justice, juryman, umpire, judge.

iūdicium, -cī or -cīi [iūs + dīcō], *n.*, a decision, a judgment, verdict.

iugālis, -e [**iugum**], *adj.*, of a yoke; of horses, yoked. *Fig.*, of the marriage yoke or union, marriage (as *adj.*), nuptial, matrimonial.

iūgerum, -rī, *n.*, a juger, a Roman land measure, containing about five-eighths of an acre; freely, an acre.

iugō, -āre, -āvi, -ātus [**iugum**], *tr.*, bind, join, unite, *esp.* in marriage.

iugulō, -āre, -āvi, -ātus [**iugulum**], *tr.*, cut the throat of, slay, kill.

iugulum, -lī [**iugum**, **iungō**], *n.*, properly, a yoke, *esp.*, the collar bone (which [yokes, i.e.] joins the shoulders and the breast); freely, throat, neck.

iugum, **iugī** [**iungō**], *n.*, yoke for oxen and horses; *by metonymy*, yoke of cattle, team, pair, span of steeds, steeds; rower's bench, thwart, seat in a boat; a mountain height, ridge.

Iŭlius, Iŭli or **Iŭlii**, *m.*, Julius, a name borne by the members of the Gēns Iŭlia, esp. by Caius (in Latin Gāius) Julius Caesar, and by Augustus.

Iŭlus, -li, *m.*, Iŭlus, a name or title of Ascanius. See **Īlus**.

iŭnctūra, -rae [iungō], *f.*, a joining together; by metonymy, a joint, fastening.

iungō, iungere, iŭnxī, iŭnctus, *tr.*, join (together), bind (together), unite, lit. and fig.; unite in marriage, marry; (unite, i.e.) order, arrange, set in order; unite animals, i.e. yoke, harness; with **foedus** (treaty), strike, form, cement.

Iŭnō, Iŭnōnis, *f.*, Juno, Queen of the Gods. See § 314.

Iŭnōnius, -a, -um [Iŭnō], *adj.*, of Juno, Junonian, Juno's.

Iuppiter, Iovis, *m.*, Jupiter. See §§ 312-313.

iŭrō, -āre, -āvī, -ātum [iūs], *intr.*, take an oath, swear; with *acc.* of the power by which the oath is taken, swear by.

iūs, iŭris, *n.*, right, justice, law, esp. law as ordained by human powers, duty; a (legal) right or privilege.

iussum: see **iubeō**.

1. **iussus**: see **iubeō**.

2. **iussus, iussūs** [iubeō], *m.*, order, command.

iŭstē [iŭstus], *adv.*, rightfully, rightly, lawfully.

iŭstitia, -ae [iŭstus], *f.*, justice, equity, righteousness, right.

iŭstus, -a, -um [iūs], *adj.*, properly, in accordance with law and right, right, righteous, just, fair, equitable; that to which one has a right, normal, proper.

Iŭturna, -nae, *f.*, Juturna, a water nymph, sister of Turnus (§ 326).

iuvenālis, -e [iuvenis], *adj.*, of or pertaining to youth or a youth, youthful, young.

iuvenāliter [iuvenālis], *adv.*, in the manner of a man in the prime of life, with all one's youthful strength.

iuvenca, -cae [feminine of iuventus], *f.*, a heifer.

iuventus, -a, -um [cf. iuvenis], *adj.*,

young. As noun, **iuventus, -ci** (sc. bōs), *m.*, bullock, steer, bull.

iuvenis, -e, adj., young, youthful; in the prime of life, full-grown, mature. As noun, **iuvenis, -nis, c.**, young person, young man, youth; full-grown son, son. The word is applied properly to those between 30 and 45 years of age, often, however, to those between 16 and 45, and esp. to soldiers, as in the prime of life; hence, fighting men, warriors, heroes.

iuventa, -tae [cf. iuvenis], *f.*, youth, (early) manhood.

iuventās, -tātis [cf. iuvenis], *f.*, youth.

iuventūs, -tūtis [cf. iuvenis], *f.*, youth, early manhood; by metonymy, young persons, the youth; esp., soldiery, warriors, fighting men. See **iuvenis**.

iuvō, iuvāre, iŭvī, iŭtus, tr., help, aid, assist, succor; please, delight, gratify.

iŭxtā, adv., near, near by, hard by, nigh. As *prep.*, with *acc.*, near, hard by, close to, by the side of, beside.

Ixiōn, -onis, m., Ixion, King of the Lapithae, and father of Pirithōus. He sought to outrage Juno, and was therefore hurled by Jupiter into Tartarus to suffer everlasting punishment. Most authorities describe him as bound to a revolving wheel; Vergil pictures him as cowering beneath a stone which is ever threatening to fall.

L

labāns: see **labō**.

labefaciō, -facere, -fēcī, -factus [labō + faciō], *tr.*, cause to totter, shake. Fig., shake, cause to waver, agitate, distress, disquiet.

labefactus: see **labefaciō**.

lābēs, lābis [lābor], *f.*, properly, a falling, sinking down or in, caving in (of ground or buildings), avalanche, collapse; ruin, destruction. Fig., avalanche; spot, stain, taint, blemish, defect.

Labīcī, -cōrum, pl. m., the Labici, the people of Labicum, a town of Latium, between Tusculum and Praeneste.

labō, -āre, -āvi, -ātum [*cf. lābor*], *intr.*, totter, stagger, waver, give way, yield. *Fig.*, waver, be unsteady, vacillate. **labāns, labantis**, *pres. part. act. as adj.*, in *fig. sense*, wavering, yielding, melting.

labor or **labōs, labōris, m.**, toil, exertion, labor, diligence; *by metonymy*, work, task, care, concern, business; effort, attempt, essay; *of the results of toil*, labor, handiwork, work; (*toil, i.e.*) sorrow, trouble, agony, hardship, disaster, danger, difficulty. *Personified*, **Labor** or **Labōs, Labōris, m.**, Hardship, Labor, Toil.

labor, labī, lāpsus sum, intr., *properly*, move gently and smoothly, glide (*on*), slip, fall, sink; *of a bird*, glide down, dart down, swoop; *of a house*, totter, sink, fall. *Fig.*, *of time*, pass quickly, quickly, and surely, glide or slip away, fly; (*sink, fall, i.e.*) totter, perish, fail, decline, fade away, wane.

labōrō, -āre, -āvi, -ātus [*labor*], *intr.*, toil, exert one's self, labor, work; *tr.*, work (*tapestries, etc.*), embroider, broider.

labōs; *see labor*.

Labyrinthus, -thi, m., the Labyrinth or Maze built by Daedalus for King Minos at Gnosus in Crete, to contain the Minotaur. *See Minōtaurus*.

lac, lactis, n., milk; *freely*, milky juice of plants and herbs, sap.

Lacaenus, -a, -um, adj., found only in *f.*, Spartan. *As noun*, **Lacaena, -nae, f.**, a Spartan woman, *esp. Helen*.

Lacedaemonius, -a, -um, adj., of Lacedaemon, *i.e. Sparta*, Lacedaemonian, Spartan.

lacer, lacera, lacerum, adj., mangled, torn, maimed, lacerated, marred, disfigured.

lacerō, -āre, -āvi, -ātus [*lacer*], *tr.*, tear in pieces, rend, mangle, maim.

lacertus, -ti, m., the muscular part of the arm, the upper arm, from the shoulder to the elbow; *freely*, arm; *by metonymy*, sinews, muscles, thews.

laccessitus; *see laccessō*.

laccessō, laccessere, laccessivi, laccessitus, tr., excite, provoke, irritate, stir up, challenge, assail, attack, threaten; *with pugnā or bella*, stir up, arouse, provoke.

Lacīnius, -a, -um, adj., of Lacinium, a promontory of the eastern coast of Bruttium, in Southern Italy, near Croton, on which stood a famous temple of Juno, Lacinian.

lacrima, -mae, f., a tear.

lacrimābilis, -e [*lacrima*], *adj.*, worthy of tears; piteous, mournful; full of tears, tearful.

lacrimō, -āre, -āvi, -ātum [*lacrima*], *intr.*, shed tears, weep.

lacrimōsus, -a, -um [*lacrima*], *adj.*, tearful; tear-causing, drawing tears.

lacteus, -a, -um [*lac*], *adj.*, full of milk, rich in milk, milky; *by metonymy*, milk-like, milk-white, milky.

lacus, lacūs, m., a lake, pond, pool; (*water*) basin, vat.

Lādōn, Lādōnis, m., Ladon, an Arcadian, ally of the Trojans.

laedō, laedere, laesi, laesus, tr., strike, dash; *hurt by striking*, injure, damage. *Fig.*, hurt, injure; outrage, violate, profane; thwart, baffle.

laena, laenae, f., an outer garment of wool, ample in size, a cloak, mantle.

Lāertius, -a, -um, adj., of Laertes, the father of Ulysses, Laertian; *freely*, Ithacan.

laesus; *see laedō*.

laetitia, -ae [*laetus*], *f.*, joyousness, enjoyment, gladness, joy.

laetor, laetāri, laetātus sum [*laetus*], *intr.*, be joyous, be glad, rejoice; *with abl.*, find delight in, rejoice in; *with inf.*, rejoice, delight.

laetus, -a, -um, adj., joyful, joyous, glad, cheerful, merry; *with abl.*, delighting in, taking pride in, proud of, pleased (*with*), satisfied (*by or with*); *by metonymy*, of things that cause joy, pleasing, delightful; lucky, auspicious, favoring, helpful; *of soil or crops*, joyous, *i.e. fertile*, fruitful, rich, abundant; *of cattle*, fat, sleek; *with gen.*, abounding in, rich in.

laevus, -a, -um, adj., left, on the left hand or side, on the left, to the left. *Fig.*, left-handed, i.e. awkward (the left hand is usually awkward and clumsy as compared with the right), clumsy, foolish, silly, infatuate, warped; misguided, blinded; unfavorable, unpropitious. As nouns, **laeva, laevae** (sc. manus), *f.*, the left hand; **laeva, laevōrum** (sc. loca), *pl. n.*, the places on the left, the left side, the left.

Lagus, Lagī, m., Lagus, a Rutulian.

lambō, lambere, —, —, tr., lick. *Fig.*, esp. of fire, lick, play about, touch.

lāmenta, -tōrum, pl. n., wailing, cries, lamentation.

lāmentābilis, -e [lāmenta, lāmentor, bewail], *adj.*, lamentable, mournful, pitiable.

lammina, -nae, f., a thin piece or layer of metal, wood, marble, etc.; plate, leaf, layer.

lampas, lampadis, f., a light, torch, lamp. *Fig.*, the torch of the sun.

Lamus, Lamī, m., Lamus, a Rutulian.

Lamyrus, -rī, m., Lamyrus, a Rutulian.

lancea, -ae, f., a light spear, lance, dart.

langueō, languēre, —, —, intr., be faint, be exhausted; droop, die.

languēscō, languēscere, languī, — [inceptive of langueō], *intr.*, become faint, grow feeble, grow faint. *Fig.*, of flowers, languish, droop, fail.

languidus, -a, -um [langueō], *adj.*, faint, feeble, languid; of sleep, languid, languorous, heavy, profound.

lāniger, lānigera, lānigerum [lāna, wool + gerō], *adj.*, wool-bearing, woolly, fleecy.

laniō, -āre, -āvī, -ātus, tr., tear to pieces.

lānūgō, -ginis [akin to lāna, wool], *f.*, woolliness, woolly substance; down of plants, down on the cheeks.

lānx, lancis, f., dish, usually of metal and of large size, platter, charger; a dish, plate, pan or scale of a balance or pair of scales.

Lāocoön, -ontis, m., Laöcoön, a son of Priam, priest of Neptune, who drove a spear into the Wooden Horse; shortly afterwards he and his two sons were killed by two serpents while he was offering sacrifice to Neptune.

Lāodamia, -ae, f., Laödamia, wife of Protesilaüs, a Greek killed at Troy; for love of him Laödamia killed herself that she might be with him in the underworld.

Lāomedontēus, -a, -um, adj., of Lāomedon, the father of Priam, notorious for his trickery and for his broken promises, Laömedontian; freely, Trojan (in derogatory, scornful sense).

Lāomedontiadēs, -dae, m., a descendant of Lāomedon; in *pl.*, the Trojans. See Lāomedontēus.

Lāomedontius, -a, -um, adj., of Lāomedon; freely, Trojan. See Lāomedontēus.

lapidōsus, -a, -um [lapis], *adj.*, full of stones, stony. *Fig.*, hard as stone, stony.

lapis, lapidis, m., a stone, stone; **Pariis lapis**, the Parian stone, i.e. marble. See **Paros**.

Lapithae, -thārum, pl. m., the Lapithae, a people of Thessaly, who, at the wedding of Pirithoüs, became involved in a quarrel with the Centaurs. Vergil ascribes this quarrel to the agency of Mars, but does not go into details.

läpsō, läpsāre, —, — [freq. of läbor], *intr.*, slip, slide, totter, stagger.

1. **läpsus**: see **läbor**.

2. **läpsus, läpsūs** [läbor], *m.*, a slipping, sinking, falling; smooth, gliding motion, quick course; of birds, flight, swoop, dart; of stars, course, orbit.

laquear, -āris [akin to lacus], *n.*, usually in *pl.*, a hollow, esp. the hollows (panels) between the intersecting crossbeams of a ceiling; in *pl.*, paneled ceiling, fretted ceiling.

Lār, Laris, m., usually in *pl.*, a Lar, a protecting deity of some particular spot, esp. of a household, a household god. See §§ 331-334.

largior, largiri, largitus sum [largus], *tr.*, give freely, bestow freely, lavish, grant, accord.

largus, -a, -um, adj., copious, plentiful, abundant, generous, unstinted.

Lāridēs, -dae, m., Larides, a Rutulian.

Lārīna, -nae, f., Larina, a comrade of Camilla.

Lārissaesus, -a, -um, adj., of Larissa, an ancient town of Thessaly, sometimes described as the home of Achilles, Larissean; by metonymy (§ 204), Thessalian.

lassus, -a, -um, adj., wearied, weary, tired, fatigued. *Fig.*, tired, drooping.

lātē [lātus], *adv.*, widely, far and wide, afar, in all directions.

latebrae, -brārum [lateō], *pl. f.*, hiding-place, retreat, recess, covert; lair, den of a wild beast or a bird of prey.

latebrōsus, -a, -um [latebrae], *adj.*, full of hiding-places; of rocks, crannied, cavernous.

latēns: see lateō.

lateō, latēre, latui, —, intr., lie hidden, be hidden, be concealed, lurk, skulk, hide; lie sheltered, be secure. *Fig.*, remain hid, be unknown; *tr.*, a poetical use, be hid from, remain unknown to. **latēns, latentis, pres. part. act. as adj.**, hidden, secret, unknown.

latex, laticis, m., fluid, liquid in general; used of water, wine, oil.

1. Latinus, -a, -um [Latium], *adj.*, of Latium, Latian, Latin. *As noun*, Latini, -nōrum, *pl. m.*, the dwellers in Latium, the Latins.

2. Latinus, -ni, m., Latinus, son of Faunus and a nymph Marica, King of Laurentum in Latium at the time of Aeneas's coming to Italy. He welcomed Aeneas and offered him his daughter Lavinia in marriage.

Latium, Latī or Latii, n., Latium, a district in Central Italy, between the River Tiber and the River Liris, the Apennines, and the sea. In this district Rome lay.

Lātōna, -nae, f., Latona, mother, by Jupiter, of Apollo and Diana.

Lātōnius, -a, -um [Lātōna], *adj.*, of or belonging to Latona, Latonian.

Lātōus, -a, -um [Lātō = Lātōna], *adj.*, of Latona, Latona's.

lātrātor, -tōris [lātrō], *m.*, barker.

lātrātus, -tūs [lātrō], *m.*, barking, bay-ing.

latrō, latrōnis, m., properly, a hireling, esp. a hireling soldier; then, since the conduct of hireling soldiers was often not of the best, robber, freebooter, brigand; freely, hunter (because the hunter robs the woods of game).

lātrō, -āre, -āvī, -ātum, intr., bark, bay.

latus, lateris, n., of persons, side, flank, thigh; of animals, side, flank; freely, side, e.g. of an island, bier, ship.

1. lātus: see ferō.

2. lātus, -a, -um, adj., broad, wide, wide-spreading, far-reaching, spacious. *As noun*, lātum, lātī, *n.*, breadth, width.

laudō, -āre, -āvī, -ātus [laus], *tr.*, praise, commend, laud, extol.

Laurēns, Laurentis, adj., of Laurentum, a town on the coast of Latium, city of King Latinus, Laurentian. *As noun*, Laurentēs, -tum, *pl. m.*, the Laurentians.

laurus, laurī or laurūs, f., bay-tree, laurel-tree, laurel; by metonymy, laurel crown, wreath of laurel.

laus, laudis, f., praise, glory, renown; by metonymy, of conduct that wins praise, merit, worth, prowess.

Lausus, Lausi, m., Lausus, the son of Mezentius, slain by Aeneas.

Lāvinia, -ae, f., Lavinia, daughter of King Latinus.

Lavinium, -ni or -niī, n., Lavinium, a city of Latium, represented as founded by Aeneas and named by him after his wife, Lavinia.

Lāvinius, -a, -um [Lavinium], *adj.*, of Lavinium, Lavinian.

lavō, lavāre, lāvī, lavātus, and lavō, lavere, lāvī, lautus and lōtus, tr., wash, bathe, lave; wash off, wash away; wet, drench, moisten, bedew.

laxō, -āre, -āvi, -ātus [laxus], *tr.*, make wide, make roomy, stretch out; loosen, undo, open; open up, make free or clear, clear; release (*persons, etc., by opening the barriers that confine them*), set free.

laxus, -a, -um, adj., wide, roomy, spacious; loose, open. *Fig.*, loose, lax, slack, free.

lea, leae, f., lioness.

leaena, -nae, f., lioness.

lebēs, lebētis, m., kettle, caldron.

Lebinthus, -thi, f., Lebinthus, an island in the Aegean Sea.

lectus, lecti, m., bed, couch.

lēctus: see **legō**.

Lēda, Lēdae, f., Leda, wife of Tyn-dareus, King of Sparta. She was mother of Helen, Castor, and Pollux.

Lēdaeus, -a, -um [Lēda], *adj.*, of Leda; *freely*, daughter of Leda (an epithet of Hermione, who was, through Helen, granddaughter of Leda).

lēgifer, lēgifera, lēgiferum [lēx + ferō], *adj.*, law-bringing, lawgiving.

legiō, -ōnis [legō, select], *f.*, a levy of (*select*) soldiers, soldiery, armed host, army, array.

legō, legere, lēgi, lēctus, tr., gather, collect; of fruit, flowers, etc., gather, pluck, pick; pick, select, choose, elect; pick up, follow another's footsteps, track out; skim the sea, pass lightly over or along, traverse, coast along. *Fig.*, gather or catch with the ears, overhear; gather or catch with the eyes, survey, scan, view, observe.

Leleges, -gum, pl. m., the Leleges, a prehistoric people, who lived in parts of Greece and Asia Minor. Vergil, however, seems to connect them only with Asia Minor.

Lelex, Lelegis, m., Lelex, a hero of the town of Naryx, in Locris, Greece. He took part in the hunt of the Calydonian Boar. In Ovid Lelex tells the tale of Philemon and Baucis. See Ovid, Selection IX.

Lēnaeus, -a, -um [from a Greek word meaning wine-press], *adj.*, properly,

of the wine-press, *then*, of Bacchus, Bacchic, Lenaeus (cf. Bacchus). As noun, **Lēnaeus, -i, m.**, Lenaeus, Bacchus.

lēniō, -ire, -īvi or -iī, -itus [lēnis], *tr.*, make soft, make mild. *Fig.*, soften, tame, allay, soothe, calm.

lēnis, -e, adj., soft, mild, gentle; quiet, moderate, calm.

lentē [lentus], *adv.*, slowly, quietly.

lentō, -āre, -āvi, -ātus [lentus], *tr.*, (*make flexible* =) bend.

lentus, -a, -um, adj., pliant, limber, flexible, tough; tenacious, clinging; slow, sluggish, lazy, tranquil; of smoke, slowly rising, slow, lazy.

leō, leōnis, m., lion.

Leō, Leōnis, m., Leo, the Lion, the sign of the zodiac through which the Sun passes from July 22 to August 22.

Lerna, Lernae, f., Lerna, a lake and marsh near Argos in Greece. Here dwelt the Hydra, a nine-headed monster whose very breath was poisonous. Hercules finally slew the monster. This story has been explained as an idealized description of the draining of the marsh of Lerna.

lētālis, -e [lētum], *adj.*, deadly, fatal.

Lēthaea, -ae, f., Lethaea, wife of Olenos, punished for her pride in her beauty.

Lēthaeus, -a, -um, adj., of Lethe (a river in the underworld; those who drank of its waters forgot the past), Lethaeus; **amnis Lēthaeus, flūmen Lēthaeum**, the River of Forgetfulness.

lētifer, lētifera, lētiferum [lētum + ferō], *adj.*, death-bringing, deadly.

lētō, -āre, -āvi, -ātus [lētum], *tr.*, kill, slay. **lētātus, -a, -um, pf. pass. part.** as *adj.*, slain, dead.

lētum, lēti, n., death; ruin, destruction. *Personified*, **Lētum, Lēti, n.**, Death.

Leucaspis, -pis or -pidis, m., Leucaspis, a Trojan.

Leucātēs, -tae, m., Leucata, or, usually, Leucas, a promontory on the southern coast of the island of Leucadia, in the Ionian Sea.

levāmen, -minis [levō], *n.*, means of relief, comfort, solace, relief.

levis, -e, adj., light in weight; slight, small, tiny; light in movement, swift, speedy. *Fig.*, (light, i.e.) of small importance, unimportant, trivial, slight; unsubstantial, shadowy.

lēvis, -e, adj., smooth, polished, burnished; gleaming, flashing; slippery.

levitās, -tātis [levis], *f.*, lightness.

leviter [levis], *adv.*, lightly, gently.

levō, -āre, -āvi, -ātus [levis], *tr.*, make light, lighten; lift up, raise; take off, remove. *Fig.*, lighten, lessen, mitigate; alleviate, relieve, succor.

lēvō, -āre, -āvi, -ātus [lēvis], *tr.*, make smooth, polish.

lēx, lēgis, f., law, statute, decree, ordinance (made by concurrent action of the Senate and the people; *iūra* includes everything that has the force of law, i.e. *lēgēs*, decisions, precedents, etc.); terms of a law, treaty, etc., conditions; agreement, compact; firm and settled customs.

libāmen, -minis [libō], *n.*, drink-offering, libation, sacrifice; offering in general.

libēns see **libet**.

liber, libera, liberum, adj., free to follow one's own will, free, unrestrained.

Liber, Liberī, m., Liber, an Italian deity, later identified with the Greek god Bacchus. See **Bacchus, Lēnaeus**.

libertās, -tātis [liber], *f.*, liberty, freedom, esp. civil liberty as opposed to slavery.

libet, libēre, libuit or libitum est, *impers. verb, intr.*, it pleases, is pleasing to; with *inf.*, one pleases to. **libēns, libentis, pres. part. act.** as *adj.*, willing, ready; often = an *adv.*, willingly, cheerfully.

libō, -āre, -āvi, -ātus, tr., take a little from anything; draw (water, wine, etc., in small quantity); taste, sip, touch food and drink; take a little wine as an offering, pour out as a libation, pour out; besprinkle (see

note on xii. 174). *Fig.*, of other things, offer, present; with *ōscula*, (sip, i.e.) kiss lightly.

librō, -āre, -āvi, -ātus [libra, a balance, pair of scales], *tr.*, balance, poise; swing, brandish; hurl, cast.

Liburnus, -a, -um, adj., of the Liburni, a people of Illyria. As noun, **Liburnī, -nōrum, pl. m.**, the Liburnians.

Libya, -ae, f., Libya, a region of Northern Africa; by metonymy (§ 204), Africa.

Libycus, -a, -um [Libya], *adj.*, Libyan, African.

Libystis, -tidis [cf. Libya], *adj. f.*, Libyan, African.

licet, licēre, licuit and licitum est, *impers. verb, intr.*, it is permitted, it is allowed or granted, one may, one might. **licet**, when used with a subjunctive, may sometimes be rendered by granting that, even if, although; see note on vi. 802.

Lichās, Lichae, m., Lichas, a Latin.

Liger, Ligeris, m., Liger, an Italian.

lignum, ligni, n., wood, esp. firewood; in *pl.*, fagots; timber; by metonymy, things made of wood, shaft of a spear.

ligō, -āre, -āvi, -ātus, tr., bind, bind fast, fasten.

Ligur or Ligus, Liguris, adj., of Liguria (a district of Northwestern Italy, in Gallia Cisalpina, in the territory in which modern Genoa lies), Ligurian. As noun, **Ligurēs, -rum, pl. m.**, the Ligurians.

lilium, lili or liliī, n., a lily.

Lilybēius, -a, -um, adj., of Lilybaeum, a promontory on the west coast of Sicily, Lilybean.

limbus, limbī, m., border of a robe, esp. of a woman's robe, woven in the cloth of which the robe is made, edge.

limen, liminis, n., properly, the cross-piece of a doorway; hence, either threshold or lintel, usually the former; by metonymy (§ 204), doorway, door, entrance, portal; house, abode, palace, temple; room, apartment; barrier or starting-place in a chariot race (a stall with a door which was kept closed till the race began).

limes, limitis, m., properly, cross-path, boundary-line; *freely*, path, course, line.

limōsus, -a, -um [limus], adj., slimy, muddy, miry, swampy.

limus, limī, m., slime, mud, mire.

lineus, -a, -um [linum], adj., of flax, flaxen, hempen, linen.

lingua, linguae, f., tongue; *by metonymy*, language, tongue (*i.e.* speech), utterance; note, song (*e.g.* of a bird).

linquō, linquere, liquī, —, tr., leave (*behind*), *lit. and fig.*, quit. *Fig.*, give up, quit, abandon, resign.

linteum, -ī [linum], n., linen cloth; *by metonymy* (§ 203), sail.

linum, linī, n., flax, linen; linen thread, thread.

Liparē, -rēs, f., Lipara, one of the *Insulae Aeoliae* or *Vulcaneae*, off the north coast of Sicily, now called Lipari.

liquefaciō, -facere, -fēcī, -factus [liqueō + faciō], tr., make liquid, cause to melt, melt.

liquefactus: see liquefaciō.

liquēns: see liqueō.

liquēns: see liquor.

liqueō, liquēre, liquī or licui, —, intr., be fluid, be liquid, flow. **liquēns, liquentis, pres. part. act. as adj.**, fluid, liquid, streaming, watery.

liquēscō, liquēscere, —, — [inceptive of liqueō], intr., become fluid, become liquid; melt, become molten.

liquidus, -a, -um [cf. liqueō], adj., liquid, fluid. *Fig.*, of light, air, voice, etc., limpid, clear, pure, bright, serene, transparent.

liquor, liquī, —, intr., be fluid, be liquid, flow, trickle. **liquēns, liquentis, pres. part. act. as adj.**, liquid, fluid.

liquor, liquōris [cf. liqueō, liquidus], m., fluid, liquid, water.

Liris, Liris, m., Liris, a Trojan.

lis, litis, f., strife, dispute, quarrel; *esp.*, a legal quarrel, lawsuit.

litō, -āre, -āvī, -ātum, intr., sacrifice under favorable auspices, sacrifice acceptably; *tr.*, offer acceptably, perform successfully.

litoreus, -a, -um [litus], adj., of or on the seashore, on the (a) bank.

litus, litoris, n., seashore, shore, strand, beach, coast; *occasionally*, bank of a river.

lituus, -ī, m., crooked staff, crook, carried by the augurs; a curved horn, clarion, trumpet.

liveō, livēre, —, — [cf. lividus], intr., be dark, be blue, be black and blue.

livēns, liventis, pres. part. as adj. (= *lividus*), leaden-hued, bluish, black and blue, discolored, livid.

lividus, -a, -um [liveō], adj., leaden-hued, bluish, dark.

locō, -āre, -āvī, -ātus [locus], tr., place, put, set, lay; found, establish, build.

Locri, Locrōrum, pl. m., the Locri, the Locrians, a Greek tribe or people with several subdivisions; some of them settled in Southern Italy.

locus, locī, m. (in pl. also n.), a place, spot, locality, region; room, space, place, chance, opportunity; place, position, station, rank; state, condition; *in pl., n., loca, locōrum*, places connected with one another, tract, region, country, domain, realm.

locūtus: see loquor.

longaevus, -a, -um [longus + aevum], adj., of great age, aged, mature in years, old.

longē [longus], adv., far off, afar, far, at (or to) a distance, from afar, from a distance; *comp.*, **longius**, further.

longincus, longinqua, longincum [longus], adj., used (1) of space, distant, remote, far removed, far off, (2) of time, long-continued, long-enduring. *Note: for the spelling see note on secuntur, i. 185.*

longus, -a, -um, adj., used (1) of space, long, wide, spacious; far off, distant, remote, (2) of time, long, long-continued, lasting.

loquēla, -lae [loquor], f., utterance, speech; *by metonymy*, words.

loquor, loquī, locūtus sum, intr., talk, speak, say; *tr.*, speak, utter, declare.

lōrica, -cae [lōrum], *f.*, leather cuirass, corselet; *cuirass of metal*, coat of mail.

lōrum, lōrī, *n.*, leather strap, thong; *in pl.*, reins, harness.

lūbricus, -a, -um, *adj.*, slippery, slimy. *Fig.*, of persons, slippery, tricky. *As noun*, lūbrica, -cōrum (*sc. loca*), *pl. n.*, slippery places or spots.

Lūcagus, -gī, *m.*, Lucagus, *an Italian*.

Lūcās, Lūcae, *m.*, Lucas, *an Italian*.

lūceō, lūcere, lūxī, — [lūx], *intr.*, be bright, shine, gleam, glitter. *Fig.*, be resplendent or conspicuous.

lūcidus, -a, -um [lūceō], *adj.*, bright, shining; gleaming, glittering.

lūcifer, lūcifera, lūciferum [lūx + ferō], *adj.*, light-bringing. *As noun*, Lūcifer, -ferī, *m.*, Lucifer, *the Morning-Star*.

lūctificus, -a, -um [lūctus + faciō], *adj.*, woe-causing, grief-bringing.

luctor, luctārī, luctātus sum, *intr.*, wrestle, *lit. and fig.*, struggle, strive; fight, contend, war.

lūctus, lūctūs [lūgeō], *m.*, grief, *esp. as shown by outward signs*, agony, sorrow, mourning. *Personified*, Lūctus, Lūctūs, *m.*, Grief, Agony.

lūcus, lūcī, *m.*, a sacred grove; *freely*, grove, wood, thicket.

lūdibrium, -brī or -briī [lūdō], *n.*, sport, mockery, derision; *by metonymy* (§ 202), of the thing laughed at, the sport, laughing-stock, butt, plaything.

lūdicer or **lūdicus**, lūdicra, lūdicrum [lūdus], *adj.*, properly, having to do with sport (as opposed to the serious concerns of life), trivial, slight, unimportant, commonplace.

lūdō, lūdere, lūsī, lūsus, *intr.*, play, sport, frolic, jest, gambol; *tr.*, play with, amuse one's self with, make sport of, mock, trick, delude.

lūdus, lūdī, *m.*, sport, play, diversion; a sport, game, pastime; *in pl.*, public sports or games, shows, spectacles.

luēs, luīs, *f.*, plague, pestilence, blight.

lūgeō, lūgēre, lūxī, lūctus, *intr.*,

mourn, grieve, lament, display grief; *tr.*, mourn over, lament, bewail.

lūgubris, -e [lūgeō], *adj.*, sorrowful, mourning.

lūmen, lūminis [*akin to lūx*], *n.*, light, radiance, brightness; gleam, glare; fire, flame; daylight, dawn, day; the light of life, life; *light of the eye*, *esp. in the pl.*, eye.

lūna, lūnae, *f.*, the moon; moonlight. *Personified*, Lūna, Lūnae, *f.*, Luna, *the moon-goddess, i.e. Diana*. See § 318.

lūnātus, -a, -um [lūna], *adj.*, moon-shaped, crescent.

1. **luō**, luere, luī, —, *tr.*, wash, lave. *Fig.*, wash away, wash off, atone for, expiate.

2. **luō**, luere, luī, —, *tr.*, loose, set free.

lupa, lupae, *f.*, she-wolf, wolf.

Lupercus, -cī [lupus + arceō], *m.*, properly, Lupercus, *an Italian shepherd deity, protector, apparently, of the flocks from wolves; he was identified with Faunus*. *By metonymy*, one of the Luperci, or priests of the god Lupercus, who annually, in February, celebrated the Lupercālia or feast of purification for fields, flocks, and people. The priests ran nearly naked round the Palatine Hill, carrying in their hands thongs made from the hides of goats they had sacrificed. Women sought to receive blows from these whips, in the belief that such blows would make them fruitful.

lupus, lupī, *m.*, wolf.

lūstrō, -āre, -āvi, -ātus [lūstrum, lūx], *tr.*, purify by a solemn sacrificial ceremony (see lūstrum), cleanse, lustrate; hence, go round, move round, round, double; move over, pass over, pass by, traverse, wander over; trail, track, follow; of the sun, moon, etc., move round and so light up, illumine. *Note: we have here, in reality, forms of two verbs, one akin to lūstrum, the other akin to lūx*.

lustrum, lustrī, n., haunt, den, covert of wild beasts.

lūstrum, lūstri [akin to 1. luō], *n.,* a purification or cleansing sacrifice, esp. a sacrifice performed (in theory) every five years at Rome. Round the people drawn up on the *Campus Martius*, a pig, a ram, and a bull were carried or driven three times; at the same time prayer was made for the prosperity of Rome. By metonymy, the period of five years between two successive purifications, a *lustrum*, *luster*; freely, year.

lūsus, lūsūs [lūdō], *m.,* frolicking, sport, play.

lūx, lūcis, f., light, radiance, sheen; daylight, dawn, day; light of life, life. *Fig.,* light, glory.

lūxuriō, -āre, -āvi, -ātum [lūxus, lūxuria, luxury], *intr.,* be rank or luxuriant. *Fig.,* of a steed, 'run riot,' wanton, frolic wildly, frolic, gambol.

lūxus, lūxūs, m., excess, extravagance; luxury, voluptuousness; occasionally in good sense, splendor, magnificence.

Lyaeus, -i, m., Lyaeus, a name of Bacchus (§ 323). As *adj.,* Lyaeus, -a, -um, Lyeon, of Bacchus.

lychnus, lychnī, m., a lamp, lantern.

Lycia: see Lycius.

Lycius, -a, -um, adj., of Lycia, Lycian. As nouns, *Lycii, -ōrum, pl. m.,* the Lycians: they fought for Troy; *Lycia, -ae* (sc. terra), *f.,* Lycia, a district in Asia Minor.

Lycormās, -mae, m., Lycormas, a river in Aetolia, Greece.

Lyctius, -a, -um, adj., of Lyctos, a town in Crete, Lyctian; by metonymy (§ 204), Cretan.

Lycurgus, -gī, m., Lycurgus, a king of Thrace who opposed the introduction of the rites of Bacchus into his realm.

Lycus, Lycī, m., Lycus, a Trojan.

Lŷdius, -a, -um, adj., of Lydia, a district in Asia Minor, Lydian; Etruscan, Tuscan (see note on ii. 781).

Lŷdus, -a, -um, adj., belonging to Lydia, a district in Asia Minor, Lydian.

lymp̄ha, lymp̄hae, f., pure water, spring water, water.

Lynceus, Lynceī, m., Lynceus, a Trojan.

lynx, lyncis, c., a lynx.

lyra, lyrae, f., lyre, lute.

M

Machāōn, -onis, m., Machaon, son of Aesculapius (the god of medicine), a physician of the Greeks at Troy.

māchina, -nae, f., machine, engine, esp. for use in war; contrivance, device.

maciēs, -ēi [cf. macer, lean, thin], *f.,* leanness, thinness; by metonymy, famine, hunger.

macte: see mactus.

mactō, -āre, -āvi, -ātus, tr., offer up (a victim), sacrifice; slay, kill; honor, magnify, exalt (esp. the gods, by a sacrifice).

mactus, -a, -um, adj., honored, worshiped, glorified. The *adj.* is found chiefly in the form **macte**, with an imperative form of **sum**, e.g. **macte estō, or este**, as an expression of commendation and best wishes, bravo, well done!, all hail to you!, success attend you! See note on ix. 641.

macula, -lae, f., a spot; esp. a blot, stain, blemish.

maculō, -āre, -āvi, -ātus [macula], *tr.,* make spotted. *Fig.,* spot, stain, defile, pollute.

maculōsus, -a, -um [macula], *adj.,* spotted, speckled, flecked.

madefaciō, -facere, -fēcī, -factus [madeō + faciō], *tr.,* wet, moisten, soak.

madēns: see madeō.

madeō, madēre, —, —, intr., be wet, be moist, be soaked, reek (with blood). **madēns, madentis, pres. part. act. as adj.,** moist, dripping; bedewed with perfumes, essenced.

madēscō, madēscere, maduī, — [inceptive of madeō], *intr.,* become wet or moist, be soaked.

madidus, -a, -um [madeō], *adj.,* wet, moist, drenched, dripping, soaked.

maeander: *see* **Maeander.**

Maeander or **Maeandros**, -dri, *m.*, the Maeander, a river of Asia Minor, with a very crooked, winding course. *As common noun, maeander*, -dri, *m.*, anything that curves or winds about, *e.g.* a winding line of embroidery, winding border.

Maeōn, **Maeonis**, *m.*, Maeon, a Rutulian.

Maeonidae, -dārum [*cf.* **Maeonius**], *pl. m.*, the Maeonidae, *i.e.* the people of Maenonia (a part of Lydia, Asia Minor); *by metonymy*, Lydians, Etruscans (*see* **Lydus**).

Maeonius, -a, -um, *adj.*, of Maenonia (a part of Lydia, Asia Minor), Maenonian; *by metonymy*, Lydian; also, since Lydia and Phrygia were adjacent districts, Phrygian, Trojan.

Maeōtius, -a, -um, *adj.*, of the Maeotae, a warlike Scythian people on the north shore of the Black Sea, about the Palūs Maeōtis (Sea of Azov); Scythian.

maerēns: *see* **maereō.**

maereō, **maerēre**, —, —, *intr.*, be mournful, be sad, pine, grieve, mourn (*used esp. of displays of grief*). **maerēns**, **maerentis**, *pres. part. act.* *as adj.*, mourning, sorrowing, grieving, sad.

maestus, -a, -um [*akin to* **maereō**], *adj.*, sad, sorrowful, mournful, depressed, dejected; *by metonymy*, depressing, sorrow-causing, tearful.

māgālia, -lium, *pl. n.*, huts, tents; *by metonymy*, the quarter of a town containing the poorer (newer) dwellings, suburbs (*e.g.* of Carthage), outskirts.

mage: *see* **magis.**

magicus, -a, -um, *adj.*, having to do with magic, magic; *by metonymy*, poisonous.

magis or **mage** [*akin to* **magnus**, **maior**], *adv.*, in a higher degree, in greater measure, more, rather; **magis atque magis**, more and more, in ever-increasing measure.

magister, -trī [**magis** + *a comp. suffix*], *m.*, master, chief, leader, controller, director, overseer; of herds and

flocks, keeper, herdsman; with **nāvis**, steersman, helmsman, pilot; *like* English master, teacher, trainer, instructor; guardian, keeper.

magistra, -trae [**magister**], *f.*, mistress; guide, director, instructor, teacher. *As adj.*, controlling, guiding, directing, helping.

magistrātus, -tūs [**magister**], *m.*, properly, headship; *esp.*, headship over one's fellow citizens, a civil magistracy; *by metonymy*, magistrate.

magnanimus, -a, -um [**magnus** + **animus**], *adj.*, great-souled, noble-minded, high-hearted; of a steed, spirited, mettlesome.

magnus, -a, -um, *adj.*, *comp.* **maior**, **maius**, *sup.* **maximus**, -a, -um, great, large, huge, in the physical sense; wide, spacious, long; extensive, spreading; high, lofty, mighty, powerful, numerous, populous; of sounds, loud, resounding, resonant, ringing; of price, high, excessive; of qualities, etc., great, grand, noble, weighty, stately, important, momentous, eminent; of persons, great, powerful, mighty, noble, conspicuous, illustrious; of emotions, strong, deep, intense; of age, in the *comp.* and *sup.*, with **nātū** or **annis** expressed or to be supplied, older, elder, oldest, eldest; **maiōrēs** (**nātū**), *pl. m.*, ancestors, forefathers, forebears.

Magus, **Magī**, *m.*, Magus, an Italian, slain by Aeneas.

Māia, **Māiae**, *f.*, Maia, daughter of Atlas and mother of Mercury.

maiestās, -tātis [**maior**], *f.*, greatness, worth, dignity, honor.

maior, **maius:** *see* **magnus.**

māla, **mālae**, *f.*, usually in *pl.*, properly, the cheek bones, in which the teeth are set, jaw, cheek; *by metonymy*, the teeth.

male [**malus**], *adv.*, badly, wickedly; wrongly; foolishly, ill, poorly, feebly; often used with adjectives, poorly, badly, in feeble measure, defectively (in this use it negatives adjectives of good sense, intensifies those of bad sense).

Malea, -ae, *f.*, Malea, a headland at the southeastern extremity of Laconia (Greece), proverbially dangerous to sailors, and much dreaded by them.

malesuādus, -a, -um [malus + suādeō], *adj.*, urging or tempting to wrong, seductive.

malignus, -a, -um, *adj.*, of evil nature, wicked, evil, spiteful, malicious. *Fig.*, niggardly; of light, scanty, feeble.

mālō, mälle, mālui, — [magis + volō], *tr.*, wish one thing rather (*i.e.* more) than another, prefer, choose rather; with *inf.*, prefer, wish rather.

malum: see **malus**.

mālum, māli, *n.*, an apple.

malus, -a, -um, *adj.*, *comp.* peior, *peius*, *sup.* pessimus, -a, -um, bad, evil, in many senses; of qualities, actions, or persons, evil, wicked, vicious; of things, mischievous, injurious, noxious, poisonous, baneful, unfortunate, adverse, sorrowful, trying, grievous. *As nouns*, māli, malōrum, *pl. m.*, the wicked, the sinful, the guilty; **malum**, māli, *n.*, evil, ill, misfortune, hardship, misery, suffering, woe.

mālus, māli, *m.*, a mast, staff, pole.

mamma, mammae, *f.*, a breast, teat of a woman; teat, dug of an animal.

mandātum: see 1. **mandō**.

1. **mandō**, -āre, -āvi, -ātus [manus + dō], *tr.*, put into one's hands, commit to one's care, enjoin something on one, intrust, commit, consign; command a person, order, bid, commission, appoint. **mandātum**, -ti, *pf. pass. part. as noun, n.*, commission, charge; order, injunction, command.

2. **mandō**, **mandere**, **mandi**, mānsus, *tr.*, chew, masticate; crunch, devour greedily; bite (the dust); of a steed, champ.

māne, *indecl. noun, n.*, early morning, morn. **māne**, *abl.*, as *adv.*, in the early morning, at earliest dawn.

manēō, manēre, mānsi, mānsus, *intr.*, stay, remain, abide in some place. *Fig.*, remain, abide, con-

tinue, endure, last; *tr.*, wait for, await (a poetic use).

Mānēs, Mānium, *pl. m.*, the souls of the dead, spirits, shades, ghosts, the dwellers in the underworld; also, the spirit or shade of a single person. The living worshiped the Mānēs, or spirits of their dead ancestors, that they might have their help in all that they attempted; hence, the gods of the underworld, the infernal powers (the Mānēs are often called *Dī Mānēs*); by metonymy, the underworld. *Fig.*, the lowest depths of the sea. By metonymy, the lot or condition of the spirit in the underworld.

manicae, -cārum [manus], *pl. f.*, sleeves, *e.g.* of a tunic, reaching to the hands; handcuffs, manacles, chains.

manifestus, -a, -um [manus], *adj.*, properly, of a thing that can be touched by the hand; hence used of things within reach or in plain sight, palpable, clear, evident, apparent, clearly visible, conspicuous.

Mānlius, Mānli or Mānlii, *m.*, Manlius, *i.e.* Marcus Manlius Torquatus Capitolinus, who, in 387, saved the Capitol from the Gauls.

mānō, -āre, -āvi, -ātum, *intr.*, flow, run, trickle, drip, drop; *tr.* (a rare use), trickle forth, drip.

mantēle, -lis [akin to manus, and tergeō, wipe], *n.*, towel, napkin.

manus, manūs, *f.*, a hand, or, freely, an arm; of birds of prey, talon; by metonymy, handiwork, workmanship, skill, work; power, might, prowess, bravery, brave deeds, exploits; (a 'handful' of persons), a group, *esp. of soldiers*, soldiery, warriors; company, host, multitude; **manum cōferre**, meet in close combat, fight at close quarters; **manū**, *abl. sing.*, often added almost pleonastically for the sake of emphasis, with one's own hand and prowess, mightily, valiantly, in person, personally.

Mārcellus, -li, *m.*, Marcellus. (1) Marcus Claudius Marcellus, a distinguished Roman general of the Second

Punic War. (2) *Marcus Claudius Marcellus*, known as the Younger Marcellus, son-in-law of Augustus, who died in 23. See § 45.

mare, maris, n., the sea, as one great division of the universe, opposed to the dry land; a particular sea; in *pl.*, seas, waters.

margō, marginis, m., edge, border, margin.

maritus, -tī, m., a married man, husband, bridegroom, freely, lover, suitor.

marmor, marmoris, n., marble.

marmoreus, -a, -um [marmor], adj., of marble, marble; by metonymy, of things smooth or gleaming like marble, marble-like, smooth, polished; gleaming, flashing.

Marpēsius, -a, -um, adj., of Marpesus or Marpeessus, the mountain in Paros which contained the famous marble quarries, Marpesian, Parian.

Mārs, Mārtis, or Māvors, Māvortis, m., Mars, the Italian god of war, son of Jupiter and Juno. He was father of Romulus and Remus, and so was, in one sense, founder of the Roman race and its special protector. By metonymy, war, battle, contest, conflict, encounter.

Mārtius, -a, -um [Mārs], adj., of Mars; freely, like Mars, warlike, valiant, martial.

Marus, Marī, m., Marus, a Rutulian. **massa, massae, f.**, properly, a mass or lump of doughy materials; lump, mass in general, e. g. of molten iron or gold, ore.

Massyli, -lōrum, pl. m., the Massyli or Massylli, a people of Northern Africa. As *adj.*, **Massylus, -a, -um**, of the Massyli, Massyllian.

māter, mātris, f., mother; matron; often used as a title of honor, esp. of goddesses; sarcastically, dame, aged dame; in poetry, freely, woman.

māteria, -ae [māter], f., properly, the source of things, the materials out of which things are built, wood, silver, bronze, etc.; means of subsistence, food, nourishment.

māternus, -a, -um [māter], adj., of or belonging to a mother, mother's, maternal.

mātūrō, -āre, -āvi, -ātus [mātūrus], tr., properly, make ripe, ripen. *Fig.*, hasten, quicken, speed.

mātūrus, -a, -um, adj., properly, of fruits, etc., ripe, mature. *Fig.*, ripe, mature, full-grown, full; of proper age (for), meet or fit (for); with *gen.*, e. g. *aevi*, ripe in, full of.

Maurūsius, -a, -um, adj., of Maurusia (the Greek name of Mauretania, a district in Africa), Maurusian, Mauretanian; freely, African.

Māvors: see Mārs.

Māvortius, -a, -um [Māvors], adj., of Mars, Mars's; like Mars, warlike, martial.

maximus: see magnus.

Maximus, -mī, m., Maximus, a cognomen borne by members of various Roman gentēs, esp. the *Gēns Fabia*.

meātus, -tūs [meō, go], m., a going; motion, course, movement, coming and going; of the stars or the heavens, revolution.

Mēdēa, -ae, f., Medea. See *Introductory Note to Ovid, Selection VII*.

medicāmen, -minis [cf. medicus, doctor, medicō], n., something that heals, a drug; lotion, ointment.

medicō, -āre, -āvi, -ātus [cf. medeor, heal by drugs, medicus, physician], tr., treat or heal by the use of drugs, cure; freely, drug, steep, medicate.

meditor, meditārī, meditātus sum, tr., think on, ponder on, have or keep in mind; plan, design, purpose, intend; practice, pursue.

medium: see medius.

medius, -a, -um, adj., in the middle of, in the midst of, in many senses, mid, middle, lying between, intermediate, intervening; freely, the middle of, the heart of, the height of, the depths of, the thick of, the extreme or extremity of; often best rendered by an *adv.*, within, between, among, just, full, fully, completely. As *noun*, **medium, medi or medii, n.**, the middle, the center, the midst.

Medŏn, Medontis, m., Medon, a Trojan, or, perhaps, an ally of the Trojans.

medulla, -lae, f., the marrow of bones; the marrow, as the supposed seat of feeling, inmost being, heart.

Medŭsa, -sae, f., Medusa. See Gorgŏ.

Medŭsaeus, -a, -um [Medŭsa], adj., of Medusa, Medusa's, descended from Medusa.

Megaera, -rae, f., Megaera, a Fury.

Megarĕius, -a, -um [Megareus], adj., of Megareus, Megareus's.

Megareus, -rei, m., Megareus, father of Hippomenes.

Megarus, -a, -um, adj., of Megara (a town on the east coast of Sicily), Megarean.

mel, mellis, n., honey.

Melampŭs, -podis, m., Melampus, a comrade of Hercules, father of the Italian chieftain Gyas. See Gyās, (2).

Melas, Melanis, m., the Melas, a river of Thrace.

Meliboeus, -a, -um, adj., of Meliboea (a town of Thessaly, Greece, on the coast between Pelion and Ossa; it was the city of Philoctetes, and was famous for its crimson), Meliboean, Thessalian.

melior, melius: see bonus.

Melitĕ, -tĕs, f., Melita, a Nereid or sea nymph.

membrum, membri, n., a member or limb of an animal body; by metonymy, body, frame.

mĕmet: see ego.

meminĭ, meminisse, defect. verb, tr., call to mind, recall, recollect, remember; with *inf.*, remember (to), take pains (to), be careful (to).

Memmius, Memmĭ or Memmii, m., Memmius, a name borne by members of the Gĕns Memmia.

Memnŏn, Memnonis, m., Memnon, son of Tithonus and Aurora; he was King of Ethiopia and an ally of the Trojans. He had armor made for him by Vulcan, but was slain by Achilles.

memor, memoris [cf. meminĭ], adj., mindful of; remembering, of good

memory, unforgetting; mindful, grateful; with *ira*, unforgiving, relentless.

memorābilis, -e [memorŏ], adj., worth relating, memorable, glorious.

memorŏ, -āre, -āvi, -ātus [memor], tr., tell; recount, relate, rehearse, describe; vaunt, boast of; speak, say, tell; call, name.

mendāx, mendācis [akin to mentior], adj., lying, deceitful, false.

Menelāus, -ī, m., Menelaŭs, one of the Atridae, brother of Agamemnon; he was the first husband of Helen.

Menoetĕs, -tis, m., Menoetes, a Trojan, helmsman of Gyas. See Gyās, (1).

mĕns, mentis [akin to meminĭ], f., the intellectual faculties, intellect, reason, mind, understanding; = *animus*, the emotional faculties, heart, soul, disposition, feelings; like English 'mind,' in 'have a great mind,' mind, thought, plan, design, resolve, purpose, intent.

mĕnsa, mĕnsae, f., table, banquet-board; by metonymy, food, viands; a course at a banquet.

mĕnsis, mĕnsis, m., month. Personified, *Mĕnsis, Mĕnsis, m.,* Month, conceived of as a deity.

menta, mentae, f., mint (the plant).

mentior, mentirĭ, mentitus sum, tr., lie, speak falsely; assert lyingly, claim falsely, pretend. **mentitus, -a, -um, pf. part. as adj.,** lying, deceitful; feigned, counterfeit.

mentum, menti, n., chin; by metonymy, beard.

mephitis, -tis, f., a poisonous exhalation from the ground, a spring, etc., noisome or deadly vapor.

mercĕs, mercĕdis [cf. merx, wares], f., pay, wages; cost, price.

mercŏr, mercārĭ, mercātus sum [merx, wares], intr., trade, traffic; tr., traffic in, buy, purchase.

Mercurius, -rĭ or -rĭi [merx, wares], m., the god Mercury, properly, an Italian god of trade and gain, but later identified with the Greek Hermes. See § 322.

merĕns: see mereŏ.

mereō, merēre, meruī, meritus, and mereor, merērī, meritus sum, tr., earn, deserve, merit (something, good or bad, usually good); gain, acquire. **merēre bene, male, or sic, with or without dē + abl.,** deserve well or ill (thus) of, i.e. by benefiting or injuring, benefit, aid, help, injure. **meritus, -a, -um, pf. pass. part. as adj.,** well-earned, deserved, due, just, meet, proper; **meritō (sc., perhaps, modō), abl. sing. as adv.,** deservedly, rightly, properly, fittingly. **As noun, meritum, -ti, n., in pass. sense,** something earned or deserved, reward, recompense; **in act. sense (from mereor),** that which has earned a return, service, benefit, favor, noble deed.

mergō, mergere, mersī, mersus, tr., dip in, dip into, plunge into, immerse. *Fig.,* hide, conceal; sink, destroy, overwhelm.

mergus, mergī [mergō], m., a sea-fowl of some sort, a diver, a gull.

meritō: see mereō.

meritum: see mereō.

meritus: see mereō.

Merops, Meropis, m., Merops. (1) A Trojan. **(2)** A king of Ethiopia, husband of Clymene.

mergō, -āre, -āvī, -ātus [freq. of mergō], tr., plunge deep in, plunge; overwhelm, destroy.

mersus: see mergō.

merus, -a, -um, adj., pure, unmixed; the word is used esp. of wine unmixed with water. **As noun, merum, merī (sc. vinum), n.,** unmixed wine, used in sacrifices; wine in general.

Messāpus, -pī, m., Messapus, an Italian king, son of Neptune, and an ally of Turnus. He led forces from Southern Etruria.

messis, messis, f., harvesting; harvest, crop.

messus: see metō.

mēta, mētae, f., a boundary mark, esp. the turning-posts in a Roman circus (there were three of these, shaped like a cone, beyond each end of the spīna, or long, low wall which

divided the open space in which the chariots raced), turning-post, goal; goal, end, limit in general.

metallum, -li, n., a mine; by metonymy metal, ore.

mētior, mētīrī, mēnsus sum, tr., measure.

Metiscus, -cī, m., Metiscus, a Rutulian, charioteer of Turnus.

metō, metere, messuī, messus, tr., mow, reap, cut, gather. *Fig.,* mow down foes in battle, cut down.

Mettus, Metti, m., Mettus, i.e. Mettus Fufetius, a chieftain of Alba Longa, who played traitor to Tullus Hostilius, and was therefore, by the latter's orders, dragged asunder by horses.

metuēns: see metuō.

metuō, metuere, metuī, —, tr., be afraid of, fear, dread; *intr.,* be afraid, be fearful; *with dat.,* be concerned for. **metuēns, metuentis, pres. part. act. as adj.,** fearful, apprehensive.

metus, metūs, m., fear, dread, esp. foreboding fear, fear of coming woe, anxiety; religious awe, reverence; what causes fear, danger, peril.

meus, -a, -um [cf. meī, mē, from ego], possessive adj., my, mine. **As noun, meī, meōrum, pl. m.,** my countrymen, my followers, my subjects.

Mēzentius, -tī or -tīi, m., Mezentius, an Etruscan king or chieftain from Agylla (Caere), father of Lausus (§ 60). He was an ally of Turnus and was killed by Aeneas.

mī = mihi, mihi: see ego.

micō, micāre, micuī, —, intr., move quickly to and fro, dart; quiver, tremble; by metonymy (through the effect of light on things that move quickly), flash, gleam, glitter.

Midās, Midae, m., Midas, a king of Phrygia. See Ovid, Selection XII. After the events there described, he sinned again by criticizing a judgment given in favor of Apollo in a contest to decide whether Pan or Apollo was superior in musical skill; for this, asses' ears were given to Midas by Apollo.

migrō, -āre, -āvi, -ātum, *intr.*, remove from one place to another, migrate; go away, depart.

miles, militis, *m.*, soldier; *in sing.*, as *coll. noun*, soldiery, soldiers, warriors.

mille, *num. adj.*, *indecl.*, *in pl.*, a thousand. As *noun*, **milia, milium**, *pl. n.*, thousands, construed with a dependent genitive.

Mimās, Mimantis, *m.*, Mimas, a mountain in Ionia, Asia Minor. It is a spur of Tmolus.

minae, minārum [*cf. 1. minor*], *pl. f.*, threats, menaces; *by metonymy*, perils, dangers.

mināx, minācis [*1. minor*], *adj.*, of a rock, projecting, overhanging, threatening to fall; *fig.*, threatening, menacing.

Minerva, -vae, f., Minerva, goddess of the arts and sciences, esp. of spinning and weaving. According to one story she sprang, fully armed, from the head of Zeus, or Jupiter. See §315.

minimē [*minimus*], *adv.*, in the least degree, least, very little, least of all; often = an emphatic *neg.*, by no means, not at all.

minimus: see **parvus**.

minister, -trī [*2. minor + a comp. suffix*], *m.*, a minor personage, helper, assistant, servant; *in bad sense*, aider, accomplice, tool.

ministerium, -rī or -rīi [*minister*], *n.*, office, service.

ministra, -trae [*feminine of minister*], *f.*, servant, handmaid, helper.

ministrō, -āre, -āvi, -ātus [*minister*], *tr.*, serve, attend, esp. at table; wait upon, tend; serve up, provide, furnish, supply; impart, accord.

minitor, minitārī, minitātus sum [*freq. of 1. minor*], *tr. and intr.*, threaten; *with acc. and inf.*, threaten (*that*), declare with threats (*that*).

Minōius, -a, -um [*Mīnōs*], *adj.*, of Minos, Minos's, Minoan.

1. minor, minārī, minātus sum, *intr.*, jut forth, project, tower (upward). *Fig. tr. and intr.*, threaten, menace, portend.

2. minor: see **parvus**.

Minōs, Minōis, m., Minos, an ancient king and lawgiver of Crete, who ruled at Gnosus; after his death he was one of the judges in the underworld.

Minōtaurus, -rī, m., the Minotaur, a monster, half-man, half-bull, born of a bull and Pasiphaë. The monster was shut up in the Labyrinth, and was fed on human flesh. With the help of Daedalus and Ariadne (the daughter of Minos) Theseus finally slew the Minotaur.

minuō, minuere, minui, minūtus [*2. minor*], *tr.*, make less, make smaller; break into smaller pieces.

minus, n. sing. of 2. minor, as *adv.*, in less degree, less; **haud minus**, not less, no less, precisely as, just as; **nec minus** (= **nec nōn**), furthermore, besides, moreover.

Minyae, Minyārum, pl. m., the Minyae, the Minyans, the Argonauts. This name was given to Jason's companions because most of them were accounted descendants of Minyas, a king of Thrace.

mirābilis, -e [*mīror*], *adj.*, wonderful, marvelous, extraordinary, strange.

mirāculum, -lī [*mīror*], *n.*, something that makes one wonder, a marvel, a miracle; a marvelous shape.

mirandus: see **mīror**.

mīror, mirārī, mirātus sum, *tr.*, wonder at, marvel at; admire, gaze at with admiring eyes; note with wonder or astonishment; *intr.*, marvel, wonder, be amazed. **mirandus, -a, -um**, *gerundive as adj.*, worthy of admiration, wondrous, strange.

mīrus, -a, -um, adj., wonderful, wondrous, marvelous, singular, strange.

miscēō, miscēre, miscuī, mixtus, tr., mix, mingle, intermingle, unite, blend. *Fig.*, throw into confusion, convulse, confuse, agitate; excite, stir up, arouse; *in pass.*, be convulsed, be in confusion or uproar.

Misēnus, -nī, m., Misenus. (1) A famous trumpeter, comrade first of Hector, then of Aeneas. He was drowned on the coast of Campania.

(2) *Mount Misenus*, or (as it is usually called) *Misenum*, a promontory on the Campanian coast, near Naples.

miser, misera, miserum, adj., miserable, wretched, hapless, unfortunate; by metonymy, causing misery, wretched, violent, excessive.

miserābilis, -e [miseror], adj., pitiable, deplorable, wretched, hapless.

miserandus: see miseror.

miserēō, misērēre, miseruī, miseritum, and misereor, miserēri, miseritum est [miser], intr., usually construed with the *gen.*, pity, take pity on, have compassion on. **miseret, impers.**, construed with *acc.* (*mē, nōs, etc.*) of person and *gen.* of thing, one pities, one takes pity on.

miserēscō, miserēscere, —, — [inceptive of miserēō], intr., pity, take pity on, have compassion on.

miseret: see miserēō.

miseror, miserāri, miserātus sum [cf. misereō], tr., count wretched, bewail, lament, deplore; pity, take pity on, commiserate. **miserandus, -a, -um, gerundive as adj.**, lamentable, pitiable, hapless, woeful.

missilis, -e [mittō], adj., capable of being hurled, hurled, cast. As noun, **missile, -lis (sc. tēlum), n.**, missile, shaft, javelin, weapon.

missus: see mittō.

mitēscō, mitēscere, —, — [mitis], intr., properly, of fruits, grow mild, grow mellow. *Fig.*, grow mild, grow gentle, be softened.

mitigō, -āre, -āvi, -ātus [mitis + agō], tr., force into softness, make soft, make mellow. *Fig.*, soften, appease, soothe, pacify.

mitis, -e, adj., of fruits, ripe, mellow, mild; of persons, gracious, kindly.

mitra, mitrae, f., headdress, turban, scarf, kerchief. The *mitra* completely covered the head, and had strings or lappets coming down under the chin. It was worn at first by Asiatics, then in Greece (only by women); in Italy it was worn only by the aged and by women of loose morals.

mittō, mittere, mīsī, missus, tr., send, send off, send away, dispatch; cause to go, let go, dismiss; of weapons, send (*forth*), discharge, hurl, throw, cast; of a contest, race, etc., dispatch, perform, conclude. *Fig.*, send away, lay aside, dismiss, throw off, drop.

mixtus: see misceō.

Mnēstheus, Mnēstheī, m., Mnestheus, a Trojan chieftain.

mōbilitās, -tātis [mōbilis, originally movibilis, from moveō], f., movableness, mobility, nimbleness; swiftness, rapidity, speed.

moderāmen, -minis [moderor], n., the setting of limits to anything, regulation; control, government; guidance.

moderor, moderāri, moderātus sum [modus], intr., with *dat.*, set limits to, control; *tr.*, govern, control, guide.

modestus, -a, -um [modus], adj., properly, keeping within due limits; of conduct, proper, fitting; of persons, modest, well-behaved.

modicus, -a, -um [modus], adj., of limited size, limited; moderated, moderate.

modo [originally modō, abl. sing. of modus], adv., properly, by or according to measure, measuredly, i.e. limitedly, within limits, used to restrict or limit a statement, etc., only, but; with *imp.*, or *imp. subj.*, only, just; of time, but now, just now, a little while ago, lately, recently; **modo . . . modo**, at one time . . . at another time, at times . . . at times, now . . . now. **sī modo**, with *subj.*, if only, provided that, would that!, O that!

modus, modī, m., a standard of measurement, measure; size, extent; limited size, limit; proper or due measure, manner, etc.; manner, mode, fashion, method, way, plan.

moenia, -um, pl. n., fortifications, ramparts, walls of a city, etc., bulwarks; by metonymy, of the city, etc., girdled by the walls, city, stronghold, citadel, buildings.

mola, molaē [cf. *molō*, grind], *f.*, mill-stone, mill; by metonymy, meal, esp. ground spelt, mixed with salt, and used in sacrificial rites.

molāris, -e [*mola*], *adj.*, of a mill. As noun (*sc. lapis*), *m.*, millstone; large stone, boulder.

mōlēs, mōlis, f., huge, shapeless mass, bulk; by metonymy, a huge mass or pile of anything, massive structure, e.g. a dam, mole, breakwater, rampart; a military engine, machine. *Fig.*, burden, difficulty, labor, toil, trouble; disturbance, uproar.

mōlior, mōliri, mōlitus sum [*mōlēs*], *tr.*, pile up, heap up, build (*esp. with infinite toil and trouble*), construct, rear, erect; prepare, make ready, equip; in general, perform, effect with difficulty; toil at, labor on. *Fig.*, bring about, cause; undertake, essay, try, attempt; toil over a way or road, pursue with difficulty, press on; plot, contrive, perpetrate.

molliō, -ire, -ivī or -iī, -itus [*mollis*], *tr.*, make soft, make pliant. *Fig.*, soften, soothe, calm, appease, restrain, check.

mollis, -e, adj., soft, mellow, tender, delicate, dainty, pliant, flexible. *Fig.*, gentle, easy, mild, favorable.

molliter [*mollis*], *adv.*, softly, delicately, daintily, gracefully, skillfully.

moneō, monēre, monuī, monitus [*akin to meminī*], *tr.*, cause to think, remind, put in mind of; warn, advise, counsel, admonish, prompt; direct, bid, command. **monitum, -ti, pf. pass. part. as noun, n.**, warning, admonition.

monile, -lis, n., necklace, collar.

monitum: see *moneō*.

1. **monitus**: see *moneō*.

2. **monitus, -tūs** [*moneō*], *m.*, counsel, admonition, warning, prompting, bidding, direction.

Monoecus, -cī, m., Monoecus, a surname of Hercules; **Arx Monoeci**, Monoecus's Height, a promontory on the southern coast of Liguria. It derived its name from the temple of

Hercules Monoecus which stood upon it. The modern name is Monaco.

mōns, montis, m., a mountain, hill, height, *lit. and fig.*

mōnstrō, -āre, -āvī, -ātus [*akin to moneō*], *tr.*, show, point out, indicate, guide, direct; teach, instruct, counsel; ordain, appoint, prescribe.

mōnstrum, mōnstri [*akin to moneō*], *n.*, properly, a warning, something sent from heaven to warn men to think of their relations to the gods (ancient superstition thought of every departure from the normal as an indication, if men could only understand it, of the divine will); hence, omen, portent; marvel, wonder, prodigy; a strange creature, monster, monstrosity.

montānus, -a, -um [*mōns*], *adj.*, of a mountain, on a mountain, mountain (*as adj.*).

monumentum, -ti [*moneō*], *n.*, memorial, memento; in *pl.*, written memorials, records, chronicles.

mora, mōraē, f., delay; postponement; hesitation, loitering; pause, respite; by metonymy, a delay, hindrance, obstacle, obstruction.

morbus, morbī, m., sickness, disease, malady. *Personified*, **Morbus, Morbī, m.**, Disease.

mordeō, mordēre, momordī, morsus, tr., bite.

moribundus, -a, -um [*morior*], *adj.*, ready to die, on the point of death, dying; freely, liable to death, mortal, perishable, perishing.

Morinī, -nōrum, pl. m., the Morini, a Gallic people, occupying a part of what is now Belgium.

morior, morī, mortuus sum, intr., die, perish, be slain. **moritūrus, -a, -um, fut. part. as adj.**, about to die, sure to die.

moritūrus: see *morior*.

moror, morārī, morātus sum, intr., delay, linger, loiter, lag; *tr.*, cause to linger, hinder, detain; with *nihil* or *nōn* and an *acc.*, not to keep a thing waiting, to pass it on without a second look at it, disregard.

mors, mortis, f., death.

morsus, morsus [mordeō], *m.*, bite; biting into, eating, consuming. *Fig.*, grasp, clutch. *By metonymy*, jaws, teeth, fang, fluke of an anchor.

mortalis, -e [mors], *adj.*, liable to death, mortal; *freely*, having to do with mortals, mortal, human; earthly. *As nouns*, **mortalēs, -lium, pl. m.**, mortals, men, mankind; **mortalia, -lium, pl. n.**, human affairs, human interests.

mortifer, mortifera, mortiferum [mors + ferō], *adj.*, death-bringing, deadly.

mortuus: see *morior*.

mōrum, mōri, n., the mulberry (the fruit).

mōrus, mōri, f., the mulberry (the tree).

mōs, mōris, m., manner, way, custom, habit, practice, fashion, wont; *in pl.*, ways, habits, manners, as determining conduct, character, morals; **dē mōre**, in the usual fashion, as usual, according to time-honored custom; *with gen.*, after the manner of; **sine mōre**, unprecedentedly, without restraint, wildly, furiously.

1. **mōtus**: see *moveō*.

2. **mōtus, mōtus** [moveō], *m.*, movement, motion; agility, speed. *Fig.*, commotion, excitement; mental disturbance, emotion.

moveō, movēre, mōvi, mōtus, tr., move, set in motion; disturb, shake; *with a reflex. pron.*, esp. **sē**, move, proceed, advance. *Fig.*, excite, rouse, stir up, provoke; bring about, cause; set on foot, commence, undertake; disturb, trouble, move, affect, influence; turn over in mind, meditate, ponder.

mox, adv., soon, ere long, presently.

mūcrō, mūcrōnis, m., a sharp point, esp. of a sword; *by metonymy*, sword.

mūgiō, -ire, -ivī or -iī, -itum, intr., low, bellow; mutter, rumble, roar.

mūgitus, -tūs [mūgiō], *m.*, lowing, bellowing; *freely*, roaring.

mulceō, mulcēre, mulsi, mulsus, tr.,

stroke, caress. *Fig.*, soothe, soften, appease, mollify, calm, allay.

Mulciber, -beris or -beri [mulceō], *m.*, Mulciber, a name of Vulcan, as the god who softens, i.e. melts iron, or who soothes (i.e. checks) fire.

muliebris, -e [mulier, woman], *adj.*, of a woman, woman's.

multifidus, -a, -um [multus + findō], *adj.*, many-cleft, split into many parts, fine-split.

multiplex, -plicis, adj., having many folds or layers; manifold, varied, various, divers.

multō: see *multus*.

multum: see *multus*.

multus, -a, -um, adj., comp. plūs, plūs, plūs, sup. plūrimus, -a, -um, much, large, great, abundant, many, many a, constant, frequent; of a cloak, full, thick, ample; of sound, loud, full, ringing, resonant. *Fig.*, large, mighty, powerful; of shade and shadows, deep, profound. *As noun*, **multum, multi, n.**, a large quantity, a long stretch (of space). **multō, abl. sing.** (of measure of difference) as *adv.*, by much, by a great deal, far, extremely, exceedingly; **multum, acc. sing. n. as adv.** (§ 146), much, very, greatly, exceedingly, constantly, repeatedly; of prayer, loudly, earnestly; **multa, acc. pl. n. as adv.** (§ 146), much, greatly, deeply; often, frequently.

mundus, mundi [mundus, *adj.*, clean, neatly ordered], *m.*, the universe, the world (thought of as perfect in all its appointments).

mūniō, -ire, -ivī or -iī, -itus, tr., fortify.

mūnus, mūneris, n., office, function, duty, task; favor, service, boon; esp., services rendered to the dead, funeral rites, funeral; ceremony, rite; gift, present, offering.

mūralis, -e [mūrus], *adj.*, of a wall, on a wall, mural.

mūrex, mūricis, m., the crimson fish, a shellfish from which crimson dye was obtained; *by metonymy*, crimson dye, crimson; of things shaped like the shellfish, a jagged rock, crag.

murmur, murmuris, n., a murmuring, murmur; of bees, humming; roaring, rumbling, crashing, turmoil, tumult, uproar.

Murrānus, -nī, m., Murranus, a Latin. **mūrus, mūrī, m.,** a wall.

Mūsa, Mūsae, f., a Muse, one of the nine goddesses of the liberal arts, poetry, music, etc.

Mūsaeus, -ī, m., Musaeus, a legendary bard and priest of pre-Homeric times, contemporary with Orpheus.

mūscus, mūscī, m., moss.

mussō, -āre, -āvi, -ātum, intr., talk in a low tone, talk to one's self, mutter; be afraid to speak out or to act, hesitate, be at a loss, wait anxiously. **mūtābilis, -e [mūtō], adj.,** changeable, changing, inconstant, fickle. **mūtō, -āre, -āvi, -ātus, tr.,** change, alter, transform; *intr.* (§151), change; of winds, shift, veer.

mūtus, -a, -um, adj., making no intelligible sound, dumb, mute, voiceless, speechless, silent.

mūtūus, -a, -um [mūtō], adj., exchanged, reciprocal, mutual; =an *adv.*, on both sides, by turns.

Mycalē, -lēs, f., Mycale, a promontory of Ionia, in Asia Minor, opposite the island of Samos.

Mycēna, -nae, f., usually **Mycēnae, -nārum, pl. f.,** Mycenae, a famous city of Argolis (Greece), ruled by Agamemnon.

Myconus, -nī, f., Myconus, a small island of the Aegean Sea, one of the Cyclades.

Mygdonidēs, -dae, m., son of Mygdon, an epithet of Coroebus.

Mygdonius, -a, -um [Mygdonēs, the Mydones, a people in Thrace], adj., Mydonian, Thracian.

Myrmidones, -num, pl. m., the Myrmidons, a Thessalian people ruled by Achilles, famed for their warlike prowess.

myrteus, -a, -um [myrtus], adj., of myrtle, myrtle (as *adj.*).

myrtus, myrtī or myrtūs, f., myrtle tree, myrtle; by metonymy, a shaft or spear of myrtle-wood.

N

nactus: see nanciscor.

Nāis, Nāidos or Nāidis, f., a Naiād, a water-nymph, a water-deity. See §§ 325-326.

nam, (1) properly, an affirmative particle, indeed, of a truth, verily; in this sense it is used esp. with interrogative words, to emphasize the question, pray, indeed; **(2)** as full conjunction, to introduce an explanatory or causal clause, you see, for, because.

namque [nam + que], conj., for indeed, for surely, for, and . . . for (see note on i. 65).

nanciscor, nanciscī, nactus sum, tr., get, find, light upon, happen on, chance on.

nārēs, nārium, pl. f., the nostrils, the nose.

nārrō, -āre, -āvi, -ātus, tr., narrate, relate, recount, tell.

Nārycius, -a, -um, adj., of Naryx or Narycium (a city of the Locri Opuntii, on the west shore of the Euboean Sea, whose king was Ajax, son of Oileus), Narycian. Some of the Narycians made their way to Italy and founded there the place called Locri (Epizephyrii), on the west coast of Bruttium. See Locri.

nāscor, nāscī, nātus sum [properly, (g)nāscor: akin to gignō], intr., be born; be descended from; freely, arise. **nāscēns, nāscētis, pres. part. as adj.,** freely, newborn. **nātus, -a, -um, pf. part. as adj.,** born of or from, descended from, son of (construed with *abl.*). As nouns, **nāta, nātae, f.,** daughter; **nātus, nāti, and gnātus, gnāti (the older form), m.,** son, offspring; in *pl.*, children, descendants; young of animals.

nāta, nātae: see nāscor.

nātālis, -e [nāscor], adj., of one's birth, natal, native.

natō, -āre, -āvi, -ātum [freq. of nō], intr., swim, float, lit. and fig.; with *abl.*, swim or float with, overflow (with).

nātū: see 3. nātus.

nātūra, -rae [nāscor], *f.*, properly, birth, then, by metonymy, that which is bestowed by birth, the nature of anything, natural, essential character.

1. **nātus**, the part.: see **nāscor**.

2. **nātus, nāti**: see **nāscor**.

3. **nātus, nātūs** [nāscor], *m.*, birth (found only in *abl. sing.*); with **maior**, and **maximus**, age. See **magnus** (at the end).

nauta, nautae, and **nāvita, -tae** [the older form: cf. **nāvis**], *m.*, boatman, sailor, seaman, mariner, ferryman; in plural, crew, crews.

Nautēs, Nautis, m., Nautes, an aged Trojan, who had received prophetic powers from Minerva.

nauticus, -a, -um [nauta], *adj.*, of or pertaining to sailors (= *gen. pl.* of **nauta**), nautical.

nāvālis, -e [nāvis], *adj.*, of or pertaining to ships, nautical, naval. As noun, **nāvāle, -lis, n.**, usually in *pl.*, shipyard, dockyard, dock.

nāvifragus, -a, -um [nāvis + frangō], *adj.*, ship-breaking, ship-wrecking, dangerous, deadly.

nāvigium, -gī or -gīi [nāvis], *n.*, boat, ship, vessel.

nāvigō, -āre, -āvi, -ātum [nāvis + agō], *intr.*, drive a boat, make a boat go, sail, set sail; *tr.*, set sail on, navigate, traverse.

nāvis, nāvis, f., ship, vessel, boat.

nāvita: see **nauta**.

Naxos, Naxī, f., Naxos, a large island in the Aegean Sea, one of the Cyclades, famous for wines and for devotion to Bacchus.

-ne, interrogative enclitic particle, used (1) in independent questions, usually without implying anything in itself as to the nature of the answer expected (no translation except the rising inflection is possible); (2) in dependent questions, (a) in the first member, **-ne . . . an**, whether, (b) in the second member, **utrum . . . -ne, — . . . -ne**, or; (3) in dependent questions, **-ne . . . -ne**, whether . . . or (see note on i. 308).

nē (old form **nī**), *adv.*, used esp. with

the subjunctive, both in prose and in verse, in prohibitions and (in poetry, chiefly) with the *imp.*, not. As *conj.*, used (1) in purpose clauses, that . . . not, in order that . . . not, lest, (2) in clauses after verbs expressive of fear, that, lest.

nebula, -lae, f., mist, vapor, cloud.

nec: see **neque**.

necdum, adv. and conj., not yet, and not yet, nor yet. See **neque** (at the end).

necesse, adj., found only in *nom.* and *acc. sing. n.*, necessary, needful, inevitable, fated.

nec nōn: see **neque**.

necō, -āre, -āvi, -ātus, tr., kill, slay. **nectar, nectaris, n.**, properly, nectar, the drink of the gods; by metonymy, of any pleasant drink or food, nectar.

nectō, nectere, nexui, nexus, tr., bind, tie, twine; weave, make a garland, etc.; freely, join to, bind to, unite, join together, fasten together, frame, fashion. By metonymy, wreath, garland, encircle.

nefandus, -a, -um [ne, by-form of **nē**, not + **fandus**], *adj.*, properly, unspeakable, unutterable; impious, abominable, accursed, monstrous, wicked. As noun, **nefandum, -dī, n.**, wickedness, wrong, crime.

nefās [ne, by-form of **nē**, not + **fās**], *n.*, indeclinable, anything contrary to divine law, impiety, wickedness, crime, sinfulness; shame, disgrace; of a person, the embodiment of sin, an impious or monstrous creature, wretch. As *adj.*, *indecl.*, impious.

negō, -āre, -āvi, -ātum, intr., say no, say that . . . not, deny; with *inf.*, be unwilling, refuse, decline; *tr.*, deny, refuse.

nēmō, gen. nūllius, dat. nēminī, acc. nēminem, abl. nūllō [nē, not + **homō**, in old Latin, **hemō**], *m.*, no man, nobody, no one.

nemorōsus, -a, -um [nemus], *adj.*, woody, well-wooded, wooded.

nemus, nemoris, n., properly, grazing ground for cattle, esp. an open wood or glade (in which cattle might graze in summer), grove, forest, glade.

neō, nēre, nēvī, nētus, *tr.*, spin, weave; broider, embroider.

Neoptolemus, -mī, m., Neoptolemus, a name of *Pyrrhus*, the son of *Achilles*. See *Pyrrhus*.

nepōs, nepōtis, m., grandson; freely, descendant, offspring, son; in *pl.*, descendants, posterity.

Neptūnius, -a, -um [Neptūnus], *adj.*, of Neptune, Neptune's, Neptunian.

Neptūnus, -nī, m., Neptune, god of the sea. See § 321.

neque or nec [ne, by-form of nē + que], *conj.*, equivalent in sense to **et nōn** (it must in fact often be resolved in translation into these elements), or to **et tamen nōn**, and not, and yet not, nor, neither, not . . . either; **neque (nec)** . . . **neque (nec)**, neither . . . **nor**; **et** . . . **neque (nec)**, and . . . **not**, and . . . **and yet** . . . **not**, **not only**, but also . . . **not**; **neque (nec)** . . . **et**, and (on the one hand) **not** . . . **and (but)**, **not only not**, but also; **neque enim**, nor indeed (see note on *i.* 198); **nec nōn**, or **nec nōn et**, and also, also, furthermore, besides, likewise (the two negatives destroy each other); **nec minus (= nec nōn)**, furthermore, besides, likewise; **nec** . . . **aut**, neither (not) . . . **nor** (the negative force of the **nec** is carried over into the clause beginning with **aut**). In early Latin, **nec** is at times without connective force; it then = **not**. This use is seen later in **necdum** and in certain compound words.

nequeō, nequire, nequīvi or nequīi, nequitum [ne, by-form of nē, not + queō], *intr.*, be not able, be unable, can not.

nēquīquam [nē, not + quīquam, old abl. sing. of quisquam], *adv.*, properly, not in any way, not at all; in vain, to no purpose, without avail or effect, uselessly, fruitlessly; (*fruitlessly because needlessly*), needlessly, without reason, without cause.

Nēreīs, -idis [Nēreus], *f.*, a daughter of Nereus, a Nereid, one of the sea nymphs.

Nērēius, -a, -um [Nēreus], *adj.*, of Nereus, Nereus's; freely, in *f.*, daughter of Nereus.

Nēreus, Nērei, m., Nereus, a sea-god; he was son of Oceanus, husband of Doris, and father of the Nereids.

Nērītos, -tī, f., Neritos, a place mentioned in *iii.* 271; it may be either a mountain on the island of Ithaca, or an island near Ithaca (probably the latter).

nervōsus, -a, -um [nervus], *adj.*, sinewy.

nervus, nervī, m., sinew, tendon; by metonymy, of things made from sinews, a bow-string, string of a musical instrument.

nesciō, nescīre, nescīvī or nesciī, nescītum [ne, by-form of nē, not + sciō], *tr.*, not to know (*of*), be ignorant of, be unacquainted with. **nesciō quis or quī, qua, quid or quod**, an idiomatic expression, counting, practically, as a compound *indef. pron.* or *adj.*, in which **nesciō** remains unchanged, but **quis** is fully declined, I-do-not-know-who, I-do-not-know-what, i.e. some one or other, some one, something, some.

nesciō quis: see **nesciō**.

nescius, -a, -um [ne, by-form of nē, not + sciō], *adj.*, not knowing, unwitting, ignorant (*of*), unaware (*of*), unacquainted with; = *an adv.*, unwittingly, ignorantly.

neu: see **nēve**.

nēve or neu, conj., usually correlative to **nē** in *neg. purpose clauses*, in *subj. clauses expressing a wish*, or in *imperative sentences*, and . . . **not**, or . . . **not, nor**; **nēve (neu)** . . . **nēve (neu)**, not . . . **nor**, neither . . . **nor (yet)**; occasionally = **nē** . . . **quidem**, not even.

nex, necis, f., death by violence, a violent death, murder, slaughter.

1. **nexus**: see **nectō**.

2. **nexus, nexūs [nectō]**, *m.*, knot, coil, fold.

nī, conj., (1) = **nē**, in a *purpose clause*: see **nē**; (2) = **nisi**, if . . . **not**, unless.

nīdor, nīdōris, m., smell, esp. the smell of roasting meat, odor, savor.

nīdus, nīdī, m., nest; by metonymy, the young birds in a nest, nestlings.

niger, nigra, nigrum, adj., (lustrous) black, sable, dark, dusky, swarthy; by metonymy, deady.

nigrāns: see **nigrō**.

nigrēscō, nigrēscere, nigrui, —[**niger**], *intr.*, grow or turn black, become dark.

nigrō, -āre, -āvi, -ātum [niger], *intr.*, be black. **nigrāns, nigrantis, pres. part. act. as adj.**, black, dusky.

nihil, or, in contracted form, **nīl, n.**, *indecl.*, nothing; *acc. as adv.* (§ 146), to no extent, in no degree, in no respect, in no wise, not at all.

nīl: see **nihil**.

Nīlus, Nīlī, m., the Nile, the great river of Egypt.

nimbōsus, -a, -um [nimbus], *adj.*, stormy, rainy; of a mountain or a height, storm-capped.

nimbus, nimbī, m., a dark rain-cloud, a cloud in general, e.g. of smoke; a violent rainstorm, storm, rain. *Fig.*, (cloud, i.e.) multitude, throng.

nimirum, adv., naturally; without doubt, doubtless, certainly.

nimis, adv., too much, too greatly, too excessively. See **nimius**.

nimium: see **nimius**.

nimius, -a, -um, adj., excessive, too great, very great, great; **nimium, n.** *sing. as adv.* (§ 146), too much, too well, too, well.

Ninus, Nini, m., Ninus, a king of Assyria, husband of Semiramis.

Niobē, -bēs or -bae, f., Niobe, daughter of Tantalus and Dione (thought of as one of the Pleiades). She was wife of Amphion.

Niphaeus, -ī, m., Niphaeus, a Rutulian.

Nisaeē, -ēs, f., Nisaea, one of the Nereids or sea nymphs.

nisi, conj., if . . . not, unless.

1. **nīsus**: see **nītor**.

2. **nīsus, nīsūs [nītor]**, *m.*, a leaning on, a pressing against; a striving, exertion, effort; by metonymy, a strained (=set) posture or position.

Nisus, Nisi, m., Nisus, a Trojan, friend of Euryalus.

niteō, nitēre, —, —, intr., shine, glitter, glisten. **nitēns, nitentis, pres. part. act. as adj.**, shining, gleaming, glittering, sparkling, bright, brilliant, resplendent; of animals, sleek, fat.

nitēscō, nitēscere, nitui, — [*inceptive of niteō*], *intr.*, begin to shine, shine.

nitidus, -a, -um [niteō], *adj.*, shining, glittering, bright.

nītor, nīti, nixus or nīsus sum, intr., lean or rest on something, support one's self by, brace one's self against; exert one's self, strain, strive, struggle; with **ālīs**, rest on, be poised on; (*strive onward, i.e.*) press forward with effort, make one's way, advance; (*strive upward, i.e.*) mount, climb, ascend. **nivālis, -e [nix]**, *adj.*, snowy, snow-capped, snow-laden; snow-like.

niveus, -a, -um [nix], *adj.*, of snow, snowy. *Fig.*, of color, snow-white, snowy.

nix, nivis, f., snow.

nīxor, nīxāri, nīxātus sum [freq. of nītor], *intr.*, strain one's self, struggle, strive.

nīxus: see **nītor**.

nō, nāre, nāvi, —, intr., swim, float.

nōbilitās, -tātis [nōbilis], known, of good birth, from **nōscō**, *f.*, fame, renown; high birth; nobleness, nobility, high quality, excellence, such as goes with high birth.

nocēns: see **noceō**.

noceō, nocēre, nocui, —, intr., hurt, harm, injure, do mischief to. **nocēns, nocentis, pres. part. act. as adj.**, hurting, harmful; guilty.

nocturnus, -a, -um [nox], *adj.*, of or belonging to the night, nocturnal; often = *an adv.*, by night, at night.

nōdō, -āre, -āvi, -ātus [nōdus], *tr.*, tie in a knot, knot; bind, fasten.

nōdus, nōdī, m., a knot; by metonymy, fold, coil, spire of a serpent.

Noēmōn, -monis, m., Noëmon, a Trojan.

nōlō, nōlle, nōluī, — [nōn + 2. volō], *intr.*, not to wish, be unwilling, refuse.

Nomas, Nomadis, m., a Nomad, *i.e.* one who leads the life of a wandering shepherd; *in pl.*, the Nomads, the Numidians. *See* Numida.

nōmen, nōminis [originally (g)nōmen: *cf.* (g)nōscō], *n.*, that by which a thing is known, name, title; of people connected by a common name, name, race, stock, family; a word; name, renown, fame, honor, reputation, glory.

Nōmentum, -tī, n., Nomentum, a Sabine town.

nōminō, -āre, -āvī, -ātus [nōmen], *tr.*, call by name, name.

nōn, adv., not; **nōn . . . aut = nōn . . . neque** [the neg. is carried over into the *aut* clause], not . . . nor (*yet*).

nōndum, adv., not yet.

nōnus, -a, -um, ordinal num. adj., ninth.

nōs: pl. of ego.

nōscō, nōscere, nōvī, nōtus [properly, gnōscō], *tr.*, begin to know, learn, become acquainted with; = **agnōscō**, recognize; *in pf.*, *pluperfect*, and *fut. pf.*, have (*etc.*) become acquainted with, have learned, know. **nōtus, -a, -um, pf. pass. part. as adj.**, known, well known, familiar, famous.

noster, nostra, nostrum [nōs], *poss. pronom. adj.*, our, ours, my, mine; on our side, friendly to us, propitious. *As noun*, **nostrī, nostrōrum, pl. m.**, our (*my*) countrymen.

nota, notae [notus, older form of nōtus: *cf.* nōscō], *f.*, that by which a thing is known, mark, sign, *esp.* a letter of the alphabet; *in pl.*, letters, characters; mark, spot, band, *e.g.* on the body of a snake.

nothus, -a, -um, adj., spurious; applied *esp.* to children born out of wedlock, illegitimate. *As noun*, **nothus, nothī, m.**, illegitimate son (*of*).

nōtitia, -ae [nōtus, from nōscō], *f.*,

knowledge (*of something*), acquaintance (*with something*).

notō, -āre, -āvī, -ātus [nota], *tr.*, mark, designate; brand. *Fig.*, mark, note, observe.

Notus, Notī, m., Notus, the South Wind, often stormy; freely, wind.

nōtus: see nōscō.

novem, num. adj., indecl., *in pl.*, nine.

noverca, -cae, f., a stepmother.

noviēs [novem], *num. adv.*, nine times.

novitās, -tātis [novus], *f.*, newness, novelty.

novō, -āre, -āvī, -ātus [novus], *tr.*, make new, make for the first time, build (*new*); fashion anew, renew; change, alter.

novus, -a, -um, adj., new, fresh, young; novel, unusual; strange, wondrous; *in sup.*, newest, last, latest.

nox, noctis, f., night; *by metonymy*, darkness, obscurity. *Fig.*, the night of death, death. *Personified*, **Nox, Noctis, f.**, Night, conceived of as a goddess, daughter of Chaos and mother of the Furies.

noxa, noxae [noceō], *f.*, hurt, harm; *by metonymy*, of the cause of harm, offense, crime, fault.

noxius, -a, -um [noceō], *adj.*, hurtful, harmful, injurious.

nūbēs, nūbis, f., a cloud, *esp.* a storm-cloud; cloud *in general*, *e.g.* of dust, smoke; mist. *Fig.*, cloud of people, birds, *etc.*, throng, array.

nūbifer, nūbifera, nūbiferum [nūbēs + ferō], *adj.*, cloud-bearing, cloud-capped.

nūbila: see nūbilus.

nūbilis, -e [nūbō], *adj.*, marriageable, ripe for marriage.

nūbilus, -a, -um [nūbēs], *adj.*, cloudy. *As noun*, **nūbila, -lōrum, pl. n.**, the clouds; *by metonymy*, the sky.

nūbō, nūbere, nūpsī, nūptum, intr., with *dat.*, said of a woman, veil one's self for the marriage ceremony, be wed (*to*), wed, be married to. **nūpta, nūptae, pf. pass. part. as noun, f.**, properly, a woman veiled for the marriage ceremony, a bride.

nūdō, -āre, -āvi, -ātus [nūdus], *tr.*, lay bare, bare, strip. *Fig.*, leave (defenses, etc.) exposed, leave defenseless; lay bare, disclose, expose.

nūdus, -a, -um, adj., naked, bare, uncovered; lightly clad. *Fig.*, open, exposed, free; unburied.

nūllus, -a, -um [ne, *by-form* of *nē*, not + ūllus], *adj.*, not any, none, no; = *an adv.*, in no wise, in no degree, to no extent, not at all. *As pron.*, no one, nobody.

num, interrogative adv., used in questions which look for a *neg. answer* (for the corresponding form in *English* cf. e.g. 'He was not moved, was he').

Numa, Numae, m., Numa, the name of two *Rutulians*.

Numānus, -nī, m., Numanus, a *Rutulian*.

nūmen, nūminis [nuō, *old verb*, nod], *n.*, a nod, as expressive of one's will; *by metonymy*, nod, beck, will, command, permission, sanction; *esp.*, the divine will, will of a deity; divine power, godhead, majesty of the gods, deity; divine presence, inspiration; divine favor; a deity, god, a divine power.

numerō, -āre, -āvi, -ātus [numerus], *tr.*, count, number.

numerus, -rī, m., number; numbers, multitude, force of numbers; order, arrangement, *esp.* musical order, harmony, rhythm; *in pl.*, tuneful strains, melody.

Numicus, -cī, m., Numicus, a river of *Latium*; it was on the banks of this river that *Aeneas* was last seen.

Numida, -dae, m., a *Nomad*; *esp.*, a *Numidian*. The *Numidians* dwell in *Africa*, between *Mauretania* and the domain of *Carthage*, i.e. in modern *Algiers*. See *Nomas*.

Numitor, -tōris, m., Numitor, King of *Alba Longa*, forced from the throne by his brother *Amulius*. He was father of *Rhea Silvia*, and so grandfather of *Romulus* and *Remus*.

numquam [ne, *by-form* of *nē*, not + umquam], *adv.*, never, at no time.

nunc, adv., at this present moment

of writing or speaking, at this very instant, now, at this time; **nunc . . . nunc**, now . . . now, at one time . . . at another.

nūntia, -ae [feminine of *nūntius*], *f.*, a messenger.

nūntiō, -āre, -āvi, -ātus [nūntius], *tr.*, announce, report, declare.

nūntius, nūnti or nūntiī, m., messenger; *by metonymy*, message, news, tidings. *As adj.*, nūntius, -a, -um, with *gen.*, announcing, prone to report, wont to report.

nūper [akin to *novus*], *adv.*, newly, i.e. recently, lately.

nūpta: see *nūbō*.

nurus, nurūs, f., daughter-in-law; freely, daughter.

nusquam [ne, *by-form* of *nē*, not + usquam], *adv.*, nowhere; also of time, never.

nūtō, -āre, -āvi, -ātum [freq. of *nuō*, *old verb*, nod], *intr.*, nod with one's head, nod; *in general*, nod, sway. *Fig.*, sway to and fro, totter, reel.

nūtrimentum, -tī [nūtriō], *n.*, nourishment, food. *Fig.*, food for a fire, fuel.

nūtriō, nūtrire, nūtrivī or nūtriī, nūtri- *tr.*, nurture, nurse.

nūtrix, nūtricis [nūtriō], *f.*, nurse.

nūtus, nūtūs [nuō, *old verb*, nod], *m.*, nod, as indicative of one's will, will, command.

nux, nucis, f., a nut.

nympha, nymphae, f., a nymph, a semi-deity. See §§ 326-328.

Nŷsa, Nŷsae, f., Nysa, the mountain on which *Bacchus* was reared. See § 323.

O

ō, interj., expressing joy, surprise, grief, anger, or desire, O!, oh!, ah!

ob, prep. with acc., on account of, for, on behalf of, for the sake of. *As prep. prefix*, against, in the way of, before, toward, downward, down.

obdŭcō, -dŭcere, -dŭxī, -ductus [ob + dŭcō], *tr.*, draw before, draw over.

obeŏ, -ire, -ivī or -iī, -itus [ob + eŏ], *tr.*, go toward, go to meet, visit; traverse; *of the sea, (go to meet, i. e.)* surround, envelop, encompass: face, traverse; (*traverse with the eyes* =) scan; enter, face, endure, bear the brunt of (*battles, perils, etc.*).

ŏbex, ŏbicis, f., bolt, bar; barrier, obstacle.

obicīŏ, obicere, obiēcī, obiectus [ob + iaciŏ], *tr.*, throw before, throw in the way of, expose, offer, present: throw out before *one's self*, thrust out. **objectus, -a, -um, pf. pass. part. as adj.**, properly, thrust out: jutting, projecting. *Note: for scan-sion see note on disice, i. 70.*

objectŏ, -āre, -āvi, -ātus [freq. of obicīŏ], *tr.*, throw against or before. *Fig.*, throw in the way of, expose.

1. **objectus**: see obicīŏ.

2. **objectus, -tūs** [obicīŏ], *m.*, properly, a casting or thrusting against (*or in the way*); interposition, projection, intervention.

1. **obitus**: see obeŏ.

2. **obitus, -tūs** [obeŏ], *m.*, sinking, setting, *of a heavenly body*; ruin, death.

oblātus: see offerŏ.

oblicus, obliqua, oblicum, gen. obliquī, obliquae, obliquī (*for the spelling see note on secuntur, i. 185*), *adj.*, turned sidewise, slanting, oblique, transverse; = *adv.*, cross-wise, at right angles.

oblinŏ, -linere, -lēvī, -litus [ob + linŏ, spread over, daub, smear], *tr.*, smear, daub.

obliquŏ, -āre, -āvi, -ātus [oblicus], *tr.*, turn or bend obliquely, turn, slant.

oblitus: see obliviscor.

obliviscor, oblivisci, oblitus sum, intr., with *gen. of thing*, forget, be unmindful of; *tr.*, with *acc. of a person or a thing (rare)*, forget, disregard.

oblivium, -vī or vīi [obliviscor], *n.*, forgetfulness, oblivion.

obloquor, -loquī, -locūtus sum [ob + loquor], *intr.*, speak against; with *acc. of effect (§§ 140, 142)*, sound forth

one strain to match another, trill forth as accompaniment.

obluctor, -luctārī, -luctātus sum [ob + luctor], *intr.*, wrestle against, strive against, struggle against.

obmūtēscŏ, -mūtēscere, -mūtui, — [ob + mūtus], *intr.*, become dumb, become voiceless, grow silent.

obnītor, -nīti, -nixus sum [ob + nītor], *intr.*, lean against, press against, strive (*against*): make a mighty effort, strain every nerve; struggle (*successfully*), make headway.

obnixus: see obnītor.

oborior, -orirī, -ortus sum [ob + orior], *intr.*, arise, appear, spring up; (*of tears*), start forth, flow, stream.

obortus, -a, -um, pf. part. as adj., *of tears*, starting, streaming.

obortus: see oborior.

obruŏ, -ruere, -ruī, -rutus [ob + ruŏ], *tr.*, overwhelm, cover; overwhelm with weapons, overcome, overpower: overwhelm with water, sink, submerge, drown.

obscēnus, -a, -um, adj., filthy, foul; loathsome, hideous; repulsive, disgusting; ill-omened, ominous.

obscurŏ, -āre, -āvi, -ātus [obscurus], *tr.*, darken, obscure, becloud.

obscurus, -a, -um, adj., dark, darkened, dim, dusky, obscure; *in fully pass. sense, of things or persons in the dark*, darkened, hidden, unseen. *Fig.*, of tradition, oracles, etc., dim, obscure, uncertain, mysterious.

obsērŏ, -serere, -sēvī, -situs [ob + 2. serŏ], *tr.*, plant (*in, on, or over*), sow. **obsitus, -a, -um, pf. pass. part. as adj.**, with *emphasis on the results of planting*, overgrown, covered with.

observŏ, -āre, -āvi, -ātus [ob + servŏ], *tr.*, watch, mark, note, observe.

obsessus: see obsideŏ, obsidŏ.

obsideŏ, -sidēre, -sēdī, -sessus [ob + sedeŏ], *tr.*, properly, sit over against (*at, before, in*); blockade, block up, beset, besiege, invest: master, overpower, occupy, possess.

obsidiŏ, -ŏnis [obsideŏ], *f.*, blockade, siege.

obsidō, -sīdere, -sēdī, -sessus [ob + sidō], *tr.*, beset, blockade, invest, besiege; occupy, take possession of.

obsitus: *see* obserō.

obstipēscō, obstipēscere, obstipui, — [ob + stupēscō], *intr.*, become senseless, be stupefied. *Fig.*, be amazed, be bewildered, be astonished, be overwhelmed, be horror-struck, be dazed.

obstō, -stāre, -stiti, -stātum [ob + stō], *intr.*, stand over against, stand in the way (*of*), oppose, hinder, hamper; restrain, check.

obstruō, -struere, -strūxī, strūctus [ob + struō], *tr.*, properly, pile up or build one thing (*against* or) before another; block up, close up, barricade, render impassable. *Fig.*, of the ears, mind, etc., block up, stop, seal.

obtectus: *see* obtegō.

obtegō, -tegere, -tēxi, -tēctus [ob + tegō], *tr.*, cover over, cover up; conceal, hide.

obtestor, -testāri, -testātus sum [ob + testor], *tr.*, call to witness, make entreaty to, implore, entreat; beg for; with two accusatives, entreat one for something; beg something of one.

obtorqueō, -torquēre, -torsī, -tortus [ob + torqueō], *tr.*, turn toward, turn a thing toward itself, turn round and round; twist.

obtortus: *see* obtorqueō.

obtruncō, -āre, -āvi, -ātus [ob + truncō], *tr.*, cut off, lop away, cut down, cut to pieces, butcher, slay, kill.

obtundō, -tundere, -tudī, -tūsus or **-tūsus** [ob + tundō], *tr.*, strike against, beat; blunt, dull by striking. **obtūsus** or **obtūsus, -a, -um**, *pf. pass. part. as adj.*, blunted, dull, *lit. and fig.*, insensible, unfeeling, obtuse.

obtūsus, obtūsus: *see* obtundō.

obtūsus, -tūs [ob + tueor, gaze at fixedly], *m.*, fixed (= *sel*) gaze, stare, look.

obuncus, -a, -um [ob + uncus], *adj.*, bent, hooked, curved, crooked.

obversus: *see* obvertō.

obvertō, -vertere, -verti, -versus [ob + vertō], *tr.*, turn toward, turn against, turn one thing to meet another; in *pass.*, with middle force, turn toward, face (*about*).

obvius, -a, -um [ob + via], *adj.*, in the way of, in the path of; open to, exposed to; often best rendered freely, to meet, before, across the path of.

occāsus, -sūs [occidō], *m.*, a falling, sinking, setting (*e.g. of the sun*); by *metonymy*, the West, the Occident. *Fig.*, fall, downfall, ruin, destruction.

occidō, -cidere, -cidī, -cāsum [ob + cadō], *intr.*, fall down, fall, sink, set. *Fig.*, fall, sink, perish, die, be ruined, be lost.

occidō, -cidere, -cidī, -cīsus [ob + caedō], *tr.*, cut down, hew down, slay, kill.

occisus: *see* occidō.

occubō, occubāre, —, — [ob + cubō, *old verb*, lie], *intr.*, lie in, lie, used only of lying (low) in death, lie low, lie dead, lie buried; rest, repose.

occulō, -culere, -cului, -cultus [ob + cēlō], *tr.*, cover; hide, conceal. **occultus, -a, -um, pf. pass. part. as adj.**, hidden, concealed, secret.

occultō, -āre, -āvi, -ātus [*freq. of* occulō], *tr.*, hide, conceal, secrete.

occultus: *see* occulō.

occumbō, -cumbere, -cubui, -cubitum [ob + cumbō, *old verb*, lay], *intr.* (§ 151), properly, lay one's self down, fall down, sink down; with *dat.*, fall on, meet, face, endure; *esp.*, fall in death, die.

occupō, -āre, -āvi, -ātus [ob + capiō], *tr.*, lay hold on a thing before any one else can take it, seize (*beforehand*), *lit. and fig.*, forestall, preempt; (be too quick for =) surprise; gain quickly, master; assail, attack, assault, smite, strike.

occurrō, -currere, -curri, -cursum [ob + currō], *intr.*, run against or toward, run in the path of, run to meet, meet; confront, fall on, assail, attack.

Ōceanus, -nī, m., the Ocean, *constantly personified by the ancients. It was sometimes thought of as a river flowing round the whole earth.*

ōcior, ōcius, comp. adj., swifter, faster, fleetest; swift, fleet. **ōcius, n. sing. as adv.** (§ 146), more swiftly; *usually, swiftly, speedily, soon, at once.*

ōcius: see **ōcior.**

ocrea, -ae, f., a metal legging, worn esp. by soldiers, a greave.

oculus, -li, m., an eye.

ōdī, ōdisse, defect. verb, tr., hate, loathe, dislike.

odium, odi or odii [cf. ōdī], n., hatred, enmity; loathing, dislike, grudge.

odor, odōris, m., smell, odor; fragrance, perfume; stench.

odōrātus: see **odōrō.**

odōrō, -āre, -āvi, -ātus [odor], tr., cause to smell, perfume. **odōrātus, -a, -um, pf. pass. part. as adj.,** perfumed, scented, fragrant.

odōrus, -a, -um [odor], adj., usually, emitting a smell, odorous; *very rarely, keen-scented.*

Oeagrius, -a, -um [Oeagros, Oeagrus, a king of Thrace, father of Orpheus], adj., Oeagrian; *freely, Thracian.*

Oenōtrius, -a, -um and Oenōtrus, -a, -um, adj., of Oenotria (*i.e. Southern Italy*), Oenotrian; *by metonymy* (§ 204), Italian.

Oenōtrus: see **Oenōtrius.**

Oeta or Oetē, Oetae, f., Oeta, a range of mountains in Greece, between Thessaly and Aetolia.

Oetaeus, -a, -um [Oeta], adj., of Oeta, Oetaean, Thessalian.

offa, offae, f., bit, morsel; *esp., a ball (cake) of flour, cake.*

offerō, offerre, obtuli, oblātus [ob + ferō], tr., bring before, set before, set against, throw in the way of, expose; present, offer, proffer; show, display.

officium, -cī or -cīi, n., a (*voluntary*) service, kindly office, kindness.

offulgēō, offulgēre, offulsī, — [ob + fulgēō], intr., shine against, shine on, gleam upon, flash on.

Oileus, -lei, m., Oileus, King of the

Locrians, father of the Ajax who sought to wrong Cassandra.

Ōleáros, -rī, f., Olearus, an island in the Aegean Sea, one of the Cyclades, now called Antiparos.

oleaster, -trī, m., a wild olive tree, oleaster, olive.

Ōlenos, -nī, m., Olenos, husband of Lethaea. *Though himself without sin, he wished to share her guilt, and so was changed, with her, into a stone, set on Mt. Ida, near Troy.*

oleō, olēre, olui, —, intr., smell.

oleum, -ī, n., olive oil, oil.

olim [olle, ole, old forms of ille], adv., properly, at that time (*i.e. at some time other than the present*): (1) *usually of the past, some time ago, long since, once on a time, formerly,* (2) *of the future, in days to come, in the future, hereafter, thereafter, some day, one day,* (3) = **saepe**, *nōnnumquam*, at times, now and again, sometimes, often.

oliva, -vae, f., an olive tree, olive; *by metonymy, an olive branch, wreath of olive.*

olivum, -vī [cf. olīva], n., olive oil, oil. **olle or ollus:** see **ille.**

Olympus, -pī, m., Olympus, a famous mountain in the northeastern part of Thessaly, the residence of the gods (§ 308); *by metonymy, heaven.*

ōmen, ōminis, n., sign or token of coming events, omen, portent.

omnigenus, -a, -um [omnis + genus], adj., of all kinds, of every sort.

omnīnō [omnis], adv., on the whole, altogether, wholly, entirely, utterly.

omniparēns, -parentis [omnis + parēns], adj., all-begetting, all-producing, mother (*parent*) of all.

omnipotēns, -potentis [omnis + potēns], adj., all-powerful, all-mighty, omnipotent.

omnis, -e, adj., every, each, all; the whole, the entire; *often best translated by an adv., everywhere.*

Onchestus, -a, -um [Onchestus, Onchestus, a town in Boeōtia], adj., of Onchestus, Onchestian.

onerō, -āre, -āvi, -ātus [onus], tr.

burden, load, freight; *freely*, load, stow away. *Fig.*, burden, oppress, overwhelm.

onerōsus, -a, -um [onus], *adj.*, burdensome, heavy; burdened, loaded.

onus, oneris, *n.*, load, burden.

onustus, -a, -um [onus], *adj.*, loaded, laden, burdened.

opācō, -āre, -āvi, -ātus [opācus], *tr.*, shade, make shady, overshadow.

opācus, -a, -um, *adj.*, shaded, shady, overshadowed, darkened, obscure.

opera, -rae [*cf.* opus], *f.*, labor cheerfully performed, loving service, help, aid.

operiō, operīre, operuī, opertus, *tr.*, cover, envelop, inwrap, wrap, enshroud. **opertus**, -a, -um, *pf. pass. part. as adj.*, covered, hidden, concealed, secret.

operor, operārī, operātus sum [*cf.* opera, opus], *intr.*, be at work, be busy, toil; *with dat.*, be busy at or on, be engaged in, toil on or over.

opertus: *see* operiō.

opifex, -ficus [opus + faciō], *m.*, a doer of work, maker, framer; artisan, artificer.

opīmus, -a, -um, *adj.*, fat; fruitful, fertile, rich. *Fig.*, fine, splendid; rich, sumptuous, dainty; **spolia opīma**, the splendid spoils, the princely spoils, spoils won by a Roman general-in-chief who in hand-to-hand conflict slew the leader of the opposing force and stripped him of his armor.

opperior, opperirī, oppertus sum, *tr.*, wait for, await.

oppetō, -petere, -petivī or -petiī, -petitus [ob + petō], *tr.*, go to meet, encounter; *esp.*, with **mortem** expressed or to be supplied, meet one's end, die, perish.

oppidum, -dī, *n.*, a town.

oppōnō, -pōnere, -posuī, -positus [ob + pōnō], *tr.*, put or set against or before, set in the way (*of*), array against, oppose; expose. **oppositus**, -a, -um, *pf. pass. part. as adj.*, properly, set over against; opposed, opposing, hostile.

oppositus: *see* oppōnō.

oppressus: *see* opprimō.

opprimō, -primere, -pressī, -pressus [ob + premō], *tr.*, press down, press against, press together, crush. *Fig.*, crush, overwhelm, overpower, overcome.

oppugnō, -āre, -āvi, -ātus [ob + pugnō], *tr.*, fight against, attack, assault, besiege.

ops, opis, *f.*, *in sing.*, power, ability, might; *by metonymy*, help, aid, assistance, succor (*so, at times, in pl.*); *in pl.*, usually, means or resources of every kind, tangible and intangible, riches, wealth, fortune; sometimes, might, power.

optātus: *see* optō.

optimus: *see* bonus.

optō, -āre, -āvi, -ātus, *tr.*, choose, select; crave, desire; *with inf.*, desire, yearn; *in a parenthetical expression*, pray, hope. **optātus**, -a, -um, *pf. pass. part. as adj.*, wished for, longed for, desired, welcome, beloved. **optātō** (*sc.*, perhaps, modō), *abl. sing. as adv.*, according to one's wish, as one would have it, opportunely. **optātum**, -tī, *pf. pass. part. as noun, n.*, something prayed for, prayer, desire, wish.

opulentia, -ae [opulentus], *f.*, wealth, riches.

opulentus, -a, -um [ops], *adj.*, wealthy, rich (*in*), richly endowed.

opus, operis, *n.*, work, labor, toil; *by metonymy*, of the results of toil, a work, task, occupation; artistic work, artistry; creation, artistic product; deed, action, performance; *in the phrase mihi opus est*, construed with *abl.*, there is need (*of*) for me, etc., *by way of something*.

ōra, ōrae [ōs], *f.*, edge, border, margin; *esp.*, edge of the land, coast, sea-coast, shore, often with a suggestion of remoteness; line, stretch of country; region, clime, country.

ōrāculum, -lī or ōrāclum, -clī [ōrō], *n.*, a divine utterance, oracle, prophecy; the place where the prophecy is delivered, oracle.

orbis, orbis, m., a circle, circuit, ring, disk; wheel; circular fold, coil; a circular course or revolution; of a heavenly body, circuit, course, orbit; with **terrārum**, expressed or to be supplied, the circle of the lands, i.e. the world, the earth, the universe; of time, circuit, cycle.

orbus, -a, -um, adj., bereft; orphaned, childless. *As noun, orba, orbae, f.,* a woman without children.

Orcus, Orci, m., Orcus, a god of the underworld, identified with Pluto, Dis, Pluto; by metonymy, the underworld, the land of the dead; death, destruction.

ordior, ordiri, ōrsus sum, tr. and intr., properly, begin a web by laying the warp; freely, begin, undertake, attempt; esp., begin to speak, begin. **ōrsus, ōrsi, pf. part., in fully pass. sense, as noun, n.,** beginning, undertaking; esp., beginning in speech, utterance, words.

ōrdō, ōrdinis, m., orderly array, well-ordered arrangement; row, series; a line or rank of persons, e.g. soldiers or captives; a row or line of oars; arrangement, array, class, category; order, course, succession, sequence; the settled order of things, destiny; **ōrdine, abl. sing. as adv.,** in order, in due course, regularly, fittingly.

Orēas, -adis, f., a mountain nymph, an Oread.

Orestes, -tae or -tis, m., Orestes, son of Agamemnon and Clytemnestra. Clytemnestra had been unfaithful to Agamemnon and later had slain him; to avenge this crime Orestes killed her. For this he was driven mad by the Furies and pursued by them till he was cleansed and set free by Minerva's help. Orestes also slew Pyrrhus, because the latter had married Hermione, previously betrothed to Orestes.

orgia, -ōrum, pl. n., a festival in honor of Bacchus, held at night, with wild revelry; orgies, revels.

Oriēns: see **orior**.

origō, -ginis [cf. orior], f., origin, beginning; source, lineage; a race,

stock, family; of a person who is the source of a race, founder, progenitor, sire.

Ōriōn, -ōnis, m., Orion, properly, a hunter famous in ancient myth, armed with belt and sword, translated to heaven as a constellation; then the constellation Orion, thought of as equipped with sword and belt (its rising and its setting were attended by storms).

orior, oriri, ortus sum, intr., rise, appear, arise, spring up, lit. and fig.; (rise, i.e.) spring from, be born, be descended (from). **Oriēns, -tis (sc. Sōl), m.,** the Rising Sun, the Dawn; by metonymy, the East, the Orient.

ōrnātus, -tūs [ōrnō], m., adornment, ornament, decoration; esp., (splendid) apparel, attire.

ōrnō, -āre, -āvi, -ātus, tr., fit out, equip; arm; deck, adorn.

ornus, orni, f., a wild mountain ash, ash.

Ornytos, -ti, m., Ornytus, an Etruscan.

ōrō, -āre, -āvi, -ātus, tr., properly, speak; plead, argue; beg (for), pray for, crave; entreat, beseech, implore, beg, pray.

Orontēs, -tae, m., Orontes. (1) A comrade of Aeneas, leader of the Lycians. (2) A river in Syria, in Asia.

Orpheus, Orpheī, m., Orpheus, a famous legendary poet and singer of Thrace, belonging to pre-Homeric days; by his strains he could make the rivers stand still or draw the trees and rocks after him. When his wife, Eurydice, died, by the charms of his music he gained entrance to the underworld and prevailed on Pluto to permit Eurydice to return to the upper world. The god, however, made Orpheus promise not to look back at Eurydice till they had reached the world above. Just at the border line between the two worlds Orpheus looked around, and Eurydice was caught back into the world of shades. See Ovid, Selection X.

Orphēūs, -a, -um [Orpheus], adj., Orpheus's.

Orsilochus, -chī, *m.*, Orsilochus, a Trojan.

ōrsum: see **ōrdior**.

ōrsus: see **ōrdior**.

1. ortus: see **orior**.

2. ortus, ortūs [orior], *m.*, a rising, esp. of a heavenly body, e.g. the sun; rising, i.e. source of a river; in *pl.*, the rising rays of the sun, dawn.

Ortygia, -ae, *f.*, Ortygia. (1) A name of Delos. (2) An island in the harbor of Syracuse, forming part of the city.

os, ossis, *n.*, a bone; by metonymy, frame, body; inmost being.

ōs, ōris, *n.*, mouth, in a wide variety of senses, *lit. and fig.*, opening, entrance; lips, jaws; by metonymy (§ 204), face, countenance, features, head, the eyes, esp. in *pl.*; speech, utterance, words.

ōsculum, -lī [*dim. of* ōs], *n.*, properly, a little mouth; then, as *dim. of affection*, pretty mouth, sweet lips, lips; by metonymy, a kiss.

Osīnius, -nī or nīi, *m.*, Osinius, a prince or king of Clusium in Etruria.

Ossa, Ossae, *f.*, Ossa, a lofty mountain in Thessaly, Greece.

ostendō, -tendere, -tendī, -tentus [obs = ob + tendō], *tr.*, stretch against (before), show, exhibit, display; freely, (display, i.e.) give promise of.

ostentō, -āre, -āvī, -ātus [freq. of ostendō], *tr.*, present to view, show, exhibit, display; show off, parade.

ōstium, ōstī or ōstīi [akin to ōs], *n.*, mouth, *lit. and fig.*, entrance, portal; mouth of a river, harbor, haven.

ostrum, ostri, *n.*, properly, shellfish; by metonymy, crimson dye, crimson, procured from a shellfish.

Othryadēs, -dae, *m.*, son of Othrys, a title of Panthys.

Othrys, Othryos, *m.*, Othrys, a mountain in Thessaly, Greece.

ōtium, ōtī or ōtīi, *n.*, leisure, rest, quiet, ease, repose, peace.

ovile, -lis [ovis], *n.*, a sheepfold.

ovis, ovīs, *f.*, a sheep.

ovō, ovāre, ovāvī, ovātum, *intr.*, exult, rejoice, triumph.

ōvum, ōvī, *n.*, egg.

P

pābulum, -lī [cf. pāscō], *n.*, food, nourishment, esp. of animals; fodder, pasturage, pasture.

Pachȳnum, -nī, *n.*, Pachynum, a promontory on the southeastern coast of Sicily.

paciscor, paciscī, pactus sum, *intr.*, make a bargain, covenant, agree; *tr.*, covenant or agree concerning something, agree on, promise, bargain for, stipulate (for); barter, hazard. **pactum, pactī**, *pf. part.* as noun, *n.*, agreement, bargain, compact. **pactus, -a, -um**, *pf. part.*, in fully pass. sense, as *adj.*, agreed on, covenanted, stipulated; promised, plighted, betrothed.

pācō, -āre, -āvi, -ātus [pāx], *tr.*, bring into a state of peace, pacify, tame, quiet.

Pactōlus, -lī, *m.*, Pactolus, a river of Lydia, in Asia Minor.

pactus: see **paciscor**.

Padus, Padī, *m.*, the Po, the great river of Northern Italy.

paeān: see **Paeān**.

Paeān, Paeānis, *m.*, properly, Paeon, described in Homer as the physician of the gods. The word is, however, commonly a title of Apollo as the healing god (§ 317, at the end). By metonymy, **paeān, paeānis**, *m.*, a hymn to Apollo; freely, a joyous song, song of triumph or thanksgiving, paeon.

paene, *adv.*, almost, nearly.

paenitet, paenitēre, paenituit, —, *impers.*, construed with *acc. of person and gen. of thing*, properly, (it) repents one of, i.e. makes one repent (of), one repents (of), one is sorry (for), one regrets.

Pagasaeus, -a, -um [Pagasae, Pagasae, a town in the southeastern part of Thessaly, Greece, where Jason's ship, the Argo, was built], *adj.*, of Pagasae, Pagasaeon, Thessalian.

Pagasus, -sī, *m.*, Pagasus, a warrior slain by Camilla.

Palaemōn, -monis, *m.*, Palaemon, a sea-god, son of Ino.

palaestra, -trae, *f.*, a school where wrestling was taught, a wrestling-place, wrestling-ground; by metonymy, a wrestling-bout, wrestling.

palam, *adv.*, openly, publicly, without concealment or disguise, plainly.

Palamēdēs, -dis, *m.*, Palamedes, a descendant, according to Vergil, of Belus, King of Egypt. He was one of the Greeks before Troy, famed for his wisdom. Ulysses craftily caused his death by charging him with treachery to the Greeks; he was tried by the whole Greek army, convicted on trumped-up evidence, and stoned to death.

palātum, -tī, *n.*, throat.

palear, -āris, *n.*, the dewlap, the loose skin that hangs down from the neck of a cow, ox, or bull.

Palinūrus, -rī, *m.*, Palinurus, the pilot of Aeneas's ship and of the whole Trojan fleet. As the fleet was sailing from Sicily to Italy, the god of sleep overcame him and threw him into the sea; he succeeded in reaching Italy, but was murdered there by the natives.

palla, **palae**, *f.*, properly, a shawl, square or rectangular in shape; a robe or mantle, worn esp. by Roman women, usually as an outer garment. It was long and flowing, reaching to the feet. Vergil naturally represents this robe as worn also by Trojan women.

Palladium: see **Palladius**.

Palladius, -a, -um [**Pallas**], *adj.*, of or belonging to Pallas. As noun, **Palladium**, -dī or -dīi, *n.*, a statue of Pallas, esp. the Palladium, or statue of Pallas which, so story said, fell into Troy from heaven during the reign of Ilus, and was thenceforth jealously guarded because the perpetuity of the city was believed to be involved in the preservation and possession of this statue (for a similar case at Rome see **ancile**). Ulysses and Diomedes carried off the statue by night.

Pallas, **Palladis**, *f.*, Pallas, a Greek goddess, with whom the Latin Mi-

nerva was subsequently identified. See **Minerva**.

Pallās, **Pallantis**, *m.*, Pallas, son of Evander; he fought in support of Aeneas, with a body of Arcadian horsemen, but was slain by Turnus.

pallēns: see **palleō**.

palleō, **pallēre**, **pallui**, —, *intr.*, be pale, or, since the paleness of the ancients was sallowness, be fallow, be yellow; be dull, be discolored; be pale. **pallēns**, **pallentis**, *pres. part. act. as adj.*, pale, pallid, fallow, wan.

pallēscō, **pallēscere**, **pallui**, — [*inceptive of palleō*], *intr.*, become afraid, grow fearful.

pallidus, -a, -um [**palleō**], *adj.*, pale, pallid, wan. The *adj.* is used esp. of death or of the dead.

pallor, **pallōris** [*cf. palleō*], *m.*, paleness, pallor, sallowness.

palma, **palmae**, *f.*, the palm of the hand; by metonymy (§ 204), the hand; by metonymy again, blade of an oar, and, since its leaf resembles a hand, palm tree, palm branch; esp., a wreath of palm, bestowed or carried as a token of victory, palm, prize, victory; of one who gains the palm, victor.

palmōsus, -a, -um [**palma**], *adj.*, abounding in palm trees, palmy.

palmula, -lae [*dim. of palma*], *f.*, oar-blade, oar.

pālor, **pālāri**, **pālātus sum**, *intr.*, wander about, straggle, be scattered.

palūs, **palūdis**, *f.*, standing water, marsh, marshy lake, pool, pond.

palūstris, -e [**palūs**], *adj.*, of a marsh, marsh (*as adj.*), marshy.

pampineus, -a, -um [**pampinus**, vine shoot], *adj.*, made of vine shoots, of vine shoots, wrapped or wreathed with vine shoots.

Pandarus, -rī, *m.*, Pandarus. (1) Son of Lycaon, one of the Lycian allies of the Trojans, famous as an archer. (2) A Trojan, son of Alcanor, slain, with his brother Bitias, by Turnus.

pandō, **pandere**, **pandī**, **passus**, *tr.*, spread out, stretch out, extend, unfold; throw open, lay open, open;

of the hair, loosen, allow to stream free, esp. in the expression **crinibus passis**, with streaming or disheveled hair. *Fig.*, open or unfold in speech, expound, relate, reveal, disclose.

pangō, pangere, pepigī, pēgī, or pānxī, pāctus, *tr.*, fasten, fix. *Fig.*, fix, settle, agree on, covenant, promise in an agreement or compact; with **foedus** (*treaty*), conclude, make, strike.

Panopē, -pēs, f., Panope, a town in Phocis, Greece.

Panopēa, -ae, f., Panopēa, a sea nymph, one of the Nereids.

Panopēs, -pis, m., Panopes, a Sicilian, in the train of Acestes.

Pantagiās, -ae, m., Pantagias, a river in Eastern Sicily, near Megara.

Panthūs, Panthī, m., Panthus, a Trojan, priest of Apollo.

papāver, -veris, n., the poppy; poppy-juice.

Paphos, Paphī, f., Paphos, a city in the western part of the island of Cyprus; it was sacred to Venus.

papilla, -lae, f., a nipple, teat on the breast of human beings or of animals, breast.

pār, paris, adj., equal (in a wide variety of senses), like, similar, corresponding; equally matched, well matched; with **ālae**, poised, balanced, even; with **lēgēs**, fair, just, impartial.

1. **parātus**: see **parō**.

2. **parātus, -tūs [parō], m.**, the act of preparing; what is prepared, preparation(s).

Parcae, Parcārum, pl. f., the Parcae, the Fates; properly, three Italian deities of birth and death, but later identified with certain Greek deities, namely, Clotho, who spun the thread of human life, Lachesis, who allotted to each mortal his portion of thread, and Atropos, The Inevitable, who brought to each man his doom, and cut the thread of his life. See §§ 338-342.

parcō, parcere, pepercī, —, intr., construed with **dat.**, be sparing of anything, use sparingly, spare; spare, be gracious to, show mercy to,

preserve, guard; refrain or cease from something, abstain from, restrain, banish (fear, etc.). **parce, parcite**, forbear, refrain, stay your hand, hold!, peace!; *tr.*, a poetic use, save, keep, preserve.

parcus, -a, -um [parcō], adj., sparing, saving, frugal, thrifty.

parēs, parentis [pariō], c., a parent, *lit. and fig.*, father, mother; in *pl.*, parents, and, freely, sires, forefathers, ancestors.

pārō, pārēre, pārui, —, intr., properly, appear, show one's self, esp. in answer to a command; hence, obey, hearken to, yield to, submit to, be subject to.

pariēs, -etis, m., wall, esp. a house wall.

parilis, -e [pār], adj., even, equal, like.

pariō, parere, peperī, partus, tr., bring forth, give birth to, bear; in *pass.*, be born. *Fig.*, win, secure, gain, obtain, procure.

Paris, Paridis, m., Paris, a son of Priam and Hecuba; he carried off Helen, wife of Menelaüs, to Troy, and thus caused the Trojan War. See §§ 54, 56.

pariter [pār], adv., equally, in equal measure or degree, in like manner; = **simul, ūnā**, side by side, in unison.

Parius, -a, -um [Paros], adj., of Paros, Parian.

parma, parmae, f., a shield (properly, one small and round, carried by infantry and cavalry); shield in general, buckler.

Parnāsus, -sī, m., Parnassus, a mountain in Boeötia. On its slopes were Delphi and the Corycian Grotto.

parō, -āre, -āvi, -ātus, tr., make ready, *lit. and fig.*, prepare, set in order, arrange; prepare, provide; array, equip; set about, undertake, essay, attempt; with *inf.*, make ready or prepare to do something, plan, intend, design, essay, attempt. **parātus, -a, -um, pf. pass. part. as adj.**, properly, prepared, *lit. and fig.*, arranged, ready, ready to hand, at hand.

Paros, Parī, f., Paros, an island in the Aegean Sea, one of the Cyclades, famous for its pure white marble.

pars, partis, f., a part, portion, piece, share, space; *esp.*, a part of the earth or of a given country, region, place, quarter; direction, side; **pars . . . pars, pars . . . aliī, aliī . . . pars**, some . . . others, one part . . . another part; **pars** alone, without correlative, some, others.

Parthenopaeus, -i, m., Parthenopaeus, one of the seven famous chieftains who assailed Thebes.

Parthus, Parthī, m., a Parthian. The Parthians lived in Asia.

partim [old form, acc. sing. of **pars**], *adv.*, partly, in part.

partior, partiri, partitus sum [**pars**], *tr.*, part, divide; share, distribute. *Note: the pf. part., partitus, -a, -um, often has full pass. sense.*

partitus: see **partior**.

1. **partus**: see **pariō**.

2. **partus, partūs** [**pariō**], *m.*, a bringing forth, bearing, birth, delivery: by metonymy, that which is brought forth, offspring, brood.

parum [akin to **parvus**], *adv.*, too little, not . . . enough, not very, (*but*) little.

parumper, adv., for a little while, a short time, for the moment.

parvulus, -a, -um [*dim. of parvus*], *adj.*, very small, little, tiny.

parvus, -a, -um, adj., *comp. minor, minus, sup. minimus, -a, -um*, little, small, tiny. *Fig.*, young, trifling, slight, slender, humble; *in comp.*, smaller, younger, inferior, less; **minōrēs**, with **nātū** expressed or understood, descendants, posterity, children's children. *As noun, parvum, parvī, n.*, a little, a humble lot, modest lot or circumstances. *See also minimē, minus, parum.*

pāscō, pāscere, pāvī, pāstus, tr., cause to eat, feed; *esp.*, cause animals to eat, drive to pasture, pasture, feed: *freely*, feed, nourish, support, *lit.* and *fig.*: with animals, birds, etc., as

subjects, feed on, eat, devour, consume. *Fig.*, of a person, feed, *i.e.* feast, delight; *intr.*, feed. **pāscor, pāscī, pāstus sum, intr.**, as a *dep. verb*, feed, graze, browse. *Fig.*, of fire, feed, browse, *i.e.* freely, play about.

pāscor: see **pāscō**.

Pāsiphaē, -ēs, f., Pasiphaë, wife of Minos, King of Crete. According to one story, Neptune, according to another, Venus, angry because Pāsiphaë had revealed the goddess's intrigue with Mars, inspired her with a passion for a beautiful bull, by which she became the mother of the Minotaur. *See Labyrinthus, Minōtaurus.*

passim [*cf. passus, pf. pass. part. of pandō*], *adv.*, properly, dispersedly; here and there, everywhere, all about, in divers places, in all directions.

1. **passus**: see **pandō**.

2. **passus**: see **patior**.

3. **passus, passūs** [**pandō**], *m.*, properly, the stretching of the feet apart to the fullest distance, *i.e.* a double step; freely, a pace, a step.

pāstor, pāstōris [**pāscō**], *m.*, herdsman, shepherd.

pāstōrālis, -e [**pāstor**], *adj.*, of or belonging to herdsman or shepherds, shepherds'.

1. **pāstus**: see **pāscō**.

2. **pāstus, pastūs** [**pāscō**], *m.*, food, usually of animals, fodder, pasture; by metonymy, pasture ground, pasturage, grazing ground.

Patavium, -vī or -vii, n., Patavium, a city in Northern Italy, in the territory of the Veneti, now called Padua.

patefaciō, -facere, -fēcī, -factus [**pateō + faciō**], *tr.*, lay open, open.

patēns: see **pateō**.

pateō, patēre, patuī, —, intr., lie open, be open, stand open; stretch out, spread out, extend. *Fig.*, be evident, be manifest, be revealed, be disclosed. **patēns, patentis, pres. part. act. as adj.**, open, spreading, wide, free.

pater, patris, m., a father; *freely, like English 'father,' esp. in pl.*, ancestor, forebear, forefather, sire; *esp.*, as a title of honor for gods, and, less often, for men, father, sire; *in pl.*, parents; nobles, chiefs, elders, senators.

patera, -rae [pateō], f., a vessel for libations, of large size, but flat and shallow like a saucer, libation-saucer.

paternus, -a, -um [pater], adj., of or belonging to one's father or fathers, paternal, ancestral, hereditary.

patēscō, patēscere, patui, — [inceptive of pateō], intr., begin to open, open; be laid open, be disclosed, be revealed. *Fig.*, be laid bare, be disclosed or revealed, become manifest.

patiēns; see patior.

patior, patī, passus sum, tr., suffer, undergo, endure, face, submit to, brook, put up with. *Fig.*, suffer, allow, permit, *esp. with the infinitive.*
patiēns, patientis, pres. part. act. as adj., enduring, long-suffering, patient.

patria; see patrius.

patrius, -a, -um, [pater], adj., of a father, fatherly, paternal; father's, fathers'; pertaining to one's fathers or ancestors, ancestral, hereditary, time-honored; belonging to one's own country or nation, native, national. *As noun, patria, -ae (sc. terra), f.*, native country or city, fatherland, home; *freely*, country, land.

Patrōn, Patrōnis, m., Patron, a Greek, from Acarnania, a comrade of Aeneas.

patruēlis, -e [patruus], adj., of an uncle, descended from an uncle.

patruus, -ī [pater], m., an uncle (*on the father's side*).

patulus, -a, -um [pateō], adj., standing open, open; spreading, broad, spacious.

paucus, -a, -um, adj., usually in *pl.*, few, a few. *As noun, pauca, paucōrum (sc., perhaps, verba), pl. n.*, a few words, a few things. **paucis, abl. as adv.**, (*with*=) in few words, briefly.

paulātim [paulus], adv., little by little, by degrees, gradually, slowly.

paulisper [cf. paulus], adv., (*for*) a little while, awhile.

paulum; see paulus.

paulus, -a, -um, adj., rare except in certain forms, little, small. **paulum, acc. sing. as ddv. (§146)**, a little, somewhat; for a moment.

pauper, pauperis, adj., properly, of persons who possess but moderate means, but are not paupers, in modest circumstances, of small means, poor, needy; humble, lowly.

pauperiēs, -ēi [pauper], f., limited means, humble circumstances, poverty.

paupertās, -tātis [pauper], f., limited means, humble circumstances, poverty.

paveō, pavēre, pāvī, —, intr., be struck with fear, be afraid; quiver (*with fear*), tremble. **pavēns, paventis, pres. part. act. as adj.**, frightened, quaking, trembling.

pavidus, -a, -um [paveō], adj., terror-stricken, trembling, timid, fearful, anxious, nervous.

pavitō, -āre, -āvi, -ātum [freq. of paveō], intr., be terror-stricken, tremble *with fear or excitement*.

pavor, pavōris [paveō], m., fear, terror, dread; trembling or quaking *due to fear*, anxiety, nervousness, excitement.

pāx, pācis [akin to paciſcor], f., properly, agreement, compact; peace; pardon, favor, grace.

peccō, -āre, -āvi, -ātum, intr., act wrongly, do wrong, err.

pecten, pectinis [cf. pectō, to comb], m., comb for the hair; quill or pick used in striking the strings of a lyre.

pectus, pectoris, n., breastbone, chest, breast; *by metonymy*, heart, soul, mind, understanding (*both soul and mind were thought of as situated in the breast*); wisdom, courage.

1. pecus, pecoris, n., cattle, *in collective sense*; a flock, herd; beasts, animals *in general*; *esp.*, small cattle, sheep, goats; *freely*, of bees, a swarm.

- 2. pecus, pecudis, f.**, a single head of cattle, beast, animal; *esp.*, a sheep; *in pl.*, herds, flocks; *of sheep used in sacrifices*, victim.
- pedes, peditis** [*cf. pēs*], *m.*, one who goes on foot; *esp.*, a foot-soldier, infantryman; *in coll. sing. or in pl.*, infantry.
- pedester, -tris, -tre** [*pedes*], *adj.*, *properly*, of things that go on foot or are done on foot, pedestrian; *with aciēs or pugna*, on foot, of the foot-soldiers, infantry.
- peior, peius**: *see malus.*
- pelagus, -gī, n.**, the open sea, the main, the high seas, the sea, the deep.
- Pelagī, -gōrum, pl. m.**, the Pelasgi, the Pelasgians, a name applied by the ancients to the earliest (pre-historic) inhabitants of Greece and the Greek world in general; *freely*, Greeks. *As adj.*, **Pelagus, -a, -um**, Pelasgian; *freely*, Greek, Grecian.
- Pelagus, -a, -um**: *see Pelagī.*
- Peliās, -ae, m.**, Pelias, a Trojan, wounded by Ulysses on the night of the capture of Troy.
- Pelīdēs, -dae, m.**, son or descendant of Peleus, a title (1) of Achilles, son of Peleus, (2) of Pyrrhus Neoptolemus, son of Achilles, grandson of Peleus.
- pellāx, pellācis** [*pelliciō*, lure], *adj.*, seductive, wily, crafty, deceitful, tricky, artful.
- pellis, pellis, f.**, skin of a beast, hide.
- pellō, pellere, pepulī, pulsus, tr.**, beat, strike, knock; strike at, push, thrust out, drive out, expel, banish; strike or drive in battle, *i.e.* rout, chase, repel, put to flight, overcome, vanquish. *Fig.*, drive away, expel, dispel, banish, dislodge, rout.
- Pelopēis, -a, -um, or Pelopēius, -a, -um, adj.**, of Pelops (an early king of the Peloponnesus, which, indeed, derived its name from him. He was the grandsire of Agamemnon and Menelaüs), of Pelops, Pelops', Pelopian; *freely*, Peloponnesian, Grecian.
- Pelōrum or Pelōrus, -rī, n. and m.**, Pelorus, a promontory on the north-east coast of Sicily, on the west side

of the Straits of Messina; *by metonymy*, the Straits of Messina (the strait between Italy and Sicily).

pelta, peltae, f., a shield, small and moon-shaped (crescent), carried *esp. by barbarians* (*see barbarī*), *e. g.* the Amazons.

Penātēs, -tium [*cf. penitus, penetrō*], *pl. m.*, the Penates, old Italian deities of the household, and of the State, thought of as one great household (§§ 331-334); *by metonymy*, images of the Penates; dwelling, abode, habitation, home.

pendeō, pendere, pependī, —, intr., hang, hang down; hang over something, hover, lean forward; hang on something, be perched on. *Fig.*, hang, be suspended, float; ('hang about,' *i.e.*) linger, loiter, dally, tarry; be suspended, be interrupted.

pendō, pendere, pependī, pēnsus [*pendeō*], *tr.*, properly, cause to hang from (on) scales, etc., hang, suspend; weigh (by hanging from steelyards); weigh out metal (gold, silver, copper) in payment of debts, pay.

pendulus, -a, -um [*pendeō*], *adj.*, hanging, drooping, pendent.

Pēneleüs, -ī, m., Peneleüs, a Greek, who slew Coroebus.

penetrābilis, -e [*penetrō*], *adj.*, properly, in *pass. sense*, penetrable; in *act. sense*, penetrating, piercing, keen.

penetrālia: *see penetrālis.*

penetrālis, -e [*penetrō*], *adj.*, of or in the interior, inner, interior, innermost, inmost; *by metonymy*, since the inmost portions of a house or temple were the most holy, holy, sacred, situated in the penetrālia. *As noun*, **penetrālia, -lium, pl. n.**, the inmost recesses of a house or temple, inner apartments, shrine, sanctuary, holy of holies, the penetrālia.

penetrō, -āre, -āvī, -ātus [*cf. penitus*], *tr.*, properly, but rarely, with *acc. of effect* (§ 140), put one thing within another; usually apparently *trans.*, but really with *acc. of limit of motion* (§ 139), make one's way to, enter, penetrate.

Pēnēus, -ī, m., *Penēus, a river in Thessaly, Greece. It rises on Mt. Pindus, and flows through the famous Vale of Tempe, into the Gulf of Therma.*

penitus, adv., inwardly, deep within, far within; within; deep into, to the very center; from within; far away, far, remotely. *Fig., thoroughly, utterly, completely, wholly.*

Penthesilēa, -ae, f., *Penthesilea, Queen of the Amazons who fought for Troy; she was slain by Achilles.*

Pentheus, Penthei or Pentheos, m., *Pentheus, a king of Thebes in Boeōtia, Greece, who opposed the introduction of the rites of Bacchus, and so was driven mad by the god. He was torn to pieces by his mother and his aunts, while they were in a Bacchic frenzy.*

penus, penūs or penī, m. and f., *penum, penī, n., a broad word covering all kinds of food and drink, food, provisions.*

peplum, pepli, n., *a peplos, a shawl or robe worn by Greek women, corresponding to the Roman palla, robe, mantle, full, long, and richly embroidered; esp., a robe offered to Minerva (Pallas).*

per, prep. with acc., used (1) of space, through, across, over, along, on, amid, among, around, (2) of time, throughout, through, during, for, in, (3) to denote the instrument or means, through, by means of, by, (4) to denote a cause or reason, through, on account of, for the sake of, (5) in modal expressions, with, in (*per with an acc. of adj. or noun often = an adv. or adv. phrase*), (6) in oaths and entreaties, by. *As prep. prefix, per, por, through, over, thoroughly.*

perāctus: see peragō.

peragō, -agere, -ēgī, -āctus [per + agō], *tr., drive through, finish, accomplish, do, perform, execute. Fig., go over (thoughts, etc.), consider carefully, ponder.*

peragrō, -āre, -āvi, -ātus [per + ager], *tr., travel through, wander over or through, traverse; scour, range.*

percellō, -cellere, -culi, -culsus [per + 2. cellō, old verb, dash down, strike down], *tr., beat down, strike or smite down, fell, overturn, overthrow.*

percipiō, -cipere, -cēpi, -ceptus [per + capiō] *tr., take fully; catch, grip; receive, gain, win; gather, collect.*

percurrō, -currere, -curri, -cursum [per + currō], *tr., run over, hasten through. Fig., run over in speaking, mention hastily or briefly, touch on briefly.*

percussus: see percutiō.

percutiō, -cutere, -cussi, -cussus [per + quatiō], *tr., shake violently, strike or smite through, pierce; strike, smite, beat, hit. Fig., smite, strike, affect deeply, move, influence.*

perditus: see perdō.

perdō, -dere, -didi, -ditus [per + dō], *tr., put down, overturn, and so destroy, ruin; lose. perditus, -a, -um, pf. pass. part. as adj., properly, ruined; of a person, wretched, hapless; of things, desperate, hopeless.*

peredō, -edere, -ēdi, -ēsus [per + edō], *tr., eat up, devour, consume, waste away; freely, slay, kill.*

peregrinus, -a, -um [per + ager], *through peregre, adv., in the fields (of others), abroad, from abroad, adj., from other lands, from abroad, foreign.*

perēemptus: see perimō.

perennis, -e [per + annus], *adj., properly, lasting through the year, year-long; freely, lasting through (the) years, everlasting, eternal, undying.*

pereō, -īre, -ivī or -ii, -itum [per + eō], *intr., go through (something) and so disappear, go away utterly, i. e. pass away, vanish; perish, die, be slain, be lost, be ruined, fall in ruins.*

pererrō, -āre, -āvi, -ātus [per + errō], *tr., roam over. Fig., roam over with one's eyes, survey, scan, examine.*

perfectus: *see* perficiō.

perferō, -ferre, -tulī, -lātus [per + ferō], *tr.*, bear or carry through, carry or drive home (a missile, stroke, etc.); with reflexive pron. as object, go, proceed, take one's self. *Fig.*, bear or endure to the end, bear, suffer, endure, undergo; carry news, etc., report, announce.

perficiō, -ficere, -fēcī, -fectus [per + faciō], *tr.*, do thoroughly or fully, perform, finish, complete; work, make, fashion.

perfidus, -a, -um [per + 1. fidēs], *adj.*, going through (across, beyond, contrary to) good faith, faithless, false, treacherous, perfidious.

perflō, -āre, -āvī, -ātus [per + flō, blow], *tr.*, blow through, blow over.

perforō, -āre, -āvī, -ātus [per + forō, cut, bore], *tr.*, bore through and through, pierce, penetrate.

perfundō, -fundere, -fūdī, -fūsus [per + 2. fundō], *tr.*, pour over; wet, drench; (of the sea) wash; moisten, besprinkle. *Fig.*, drench with dye-stuff, dye.

perfurō, perfurere, —, — [per + furō], *intr.*, rave wildly, rage madly, vent one's fury.

perfūsus: *see* perfundō.

Pergama, -mōrum, pl. n., Pergamus or Pergamum, the citadel of Troy; by metonymy (§ 204), Troy. *Vergil* found Pergama more convenient, metrically, than Pergamus or Pergamum, the usual forms.

Pergamea: *see* Pergameus.

Pergameus, -a, -um [Pergama], *adj.*, of Pergamum; by metonymy, of Troy, Trojan. *As noun*, Pergamea, -ae (sc. urbs), *f.*, Pergamea, the name of a town in Crete founded by Aeneas in the course of his wanderings after the fall of Troy.

pergō, pergere, perrēxī, perrēctum [per + regō], *intr.* (§ 151), properly, guide one's self straight onward, keep straight on, go on, move on, continue, proceed, advance; with *inf.*, proceed. *Fig.*, go on in speaking, proceed, continue.

perhibeō, -hibēre, -hibuī, -hibitus [per + habeō], *tr.*, properly, hold forth or out, proffer, present. *Fig.*, proffer in speech, say, assert, declare.

periculum, -lī or pericūlum, -cli, n., trial, attempt, experiment; by metonymy, of the results or the accompaniments of trial and experiment, risk, hazard, danger, peril.

perimō, -imere, -ēmi, -ēmtus [per + emō], *tr.*, properly, take away (=remove) entirely, *i.e.* destroy, ruin, lay waste, annihilate; slay, kill.

Periphās, -phantis, m., Periphas, a Greek, comrade of Pyrrhus on the night of the capture of Troy.

periūrium, -rī or -rii, n., failure to keep one's oath, perjury, treachery.

periūrus, -a, -um, adj., properly, of one who breaks his oath, perjured, treacherous, lying.

perlābor, -lābi, -lāpsus sum [per + lābor], *tr.*, glide through, glide over, skim.

perlātus: *see* perferō.

perlegō, -legere, -lēgī, -lēctus [per + legō], *tr.*, survey, scan, examine.

permātūrēscō, permātūrēscere, permātūrī, — [per + mātūrus], *intr.*, become ripe, ripen, mature.

permēnsus: *see* permētiō.

permētiō, -mētīrī, -mēnsus sum [per + mētiō], *tr.*, measure through or out; like English 'measure,' *e.g.* in Shakespeare, traverse, travel over.

permisceō, -miscēre, -miscuī, -mixtus [per + misceō], *tr.*, mix thoroughly, mix, mingle, join, unite.

permissus: *see* permittō.

permittō, -mittere, -misi, -missus [per + mittō], *tr.*, properly, let something go through or pass by; allow, suffer, permit, grant, brook, sanction; throw, hurl; commit, consign, intrust, surrender, give up.

permixtus: *see* permisceō.

permulceō, -mulcēre, -mulsī, -mulsus [per + mulceō], *tr.*, properly, stroke carefully, rub gently. *Fig.*, soothe, appease.

pernix, pernīcis, adj., active, nimble, agile, swift.

perōsus, -a, -um [per + ōdī], *pf. part. of a rare verb perōdī, in dep. sense, as adj.*, hating thoroughly, detesting.

perpessus: see **perpetior**.

perpetior, -peti, -pessus sum [per + patior], *tr.*, endure steadfastly, bear patiently, endure; *with inf.*, suffer, permit, allow.

perpetuus, -a, -um, adj., continuous, unbroken; entire, whole.

perplexus, -a, -um [per + plectō, weave, plait, *freq. of plicō*], *adj.*, properly, interwoven, entangled. *Fig.*, tangled, intricate, confused.

perquirō, -quirere, -quisivī, -quisitus [per + quaerō], *tr.*, search diligently (*for*).

perrumpō, -rumpere, -rūpī, -ruptus [per + rumpō], *tr.*, break through, make or force one's way through.

Persēs, -idis [Persēs, Perses, called a Titan, as son of the Titan Crius (§§ 308-311)], *f.*, daughter of Perses, a name of Hecate (§ 318).

persentiō, -sentire, -sēnsī, -sēnsus [per + sentiō], *tr.*, perceive clearly; be fully conscious of, feel deeply.

Persephonē, -nēs, f., Persephone, the goddess called by the Romans *Proserpina* (§ 336).

persequor, -sequi, -secūtus sum [per + sequor], *tr.*, follow to the end, follow earnestly and perseveringly, follow up; *in hostile sense*, pursue.

Perseus, Perseī, m., Perseus, son of Jupiter and Danaë. See **Danaë, Gorgō, Medūsa**. He received wings or winged sandals and a peculiar sword from Mercury, and a bronze shield from Minerva. He rescued Andromeda.

persolvō, -solvere, -solvi, -solūtus [per + solvō], *tr.*, loosen, release or discharge fully (e.g. a debt), pay in full, pay, give; pay, render (*thanks, vows, etc.*), offer, return.

personō, -sonāre, -sonuī, -sonitum [per + sonō], *tr.*, cause something to resound, make something ring or echo.

perspicō, -spicere, -spexī, -spectus [per + speciō, *old verb*, look, look at], *tr.*, look through (*and through*), look closely at; examine (*thoroughly*), inspect.

perstō, -stāre, -stiti, -stātum [per + stō], *intr.*, continue standing, stand firm. *Fig.*, stand firm, be unmoved, persist, continue, abide, last.

perstringō, -stringere, -strinxī, -strictus [per + stringō], *tr.*, graze, touch lightly, barely touch.

pertaedet, -taedēre, -taesum est [per + taedet], *impers.*, construed with *acc. of person and gen. of thing*, one is thoroughly weary of, one is disgusted with, one loathes.

pertaesum est: see **pertaedet**.

pertemptō, -āre, -āvi, -ātus [per + temptō], *tr.*, properly, feel all over, test; lay hold on, *lit. and fig.*, seize, pervade, master, possess.

perterreō, -terrēre, -terrui, -territus [per + terreō], *tr.*, frighten greatly, alarm, terrify, fill with dismay.

perterritus: see **perterreō**.

pervenio, -venire, -vēni, -ventum [per + veniō], *intr.*, come all the way to, make one's way, come; *with ad or in*, arrive at, reach.

pervigil, pervigilis [per + vigil], *adj.*, ever-vigorous, ever-wakeful, ever-watchful.

pervius, -a, -um [per + via], *adj.*, having a way or thoroughfare through, passable. See note on ii. 453.

pēs, pedis, m., a foot, of man or of animals, hoof, claw, talon; by metonymy, step, pace, speed of foot; a rope attached to the foot or lower part of a sail, sheet, used in trimming the sails, esp. in tacking.

pessimus: see **malus**.

pestifer, pestifera, pestiferum [pestis + ferō], *adj.*, plague-bearing, baneful.

pestis, pestis, f., a contagious disease, infection, plague, pest, taint of disease; destruction, ruin, calamity; mischief. *Fig.*, plague, pest; of monstrous creatures or personages, scourge, curse.

Petēlia, -ae, f., *Petelia*, an ancient Italian town, in *Bruttium*, on the Gulf of *Tarentum*.

petō, *petere*, *petivī* or *petiī*, *petitus*, tr., properly, fly against something, fall on something; in hostile sense, rush at, attack, assail, aim at; in friendly sense, make for something, seek, aim at, pursue; seek, go in search of, repair to, go to, proceed to; desire, want; seek, search for; ask for, beg for.

Phaeāces, -cum, pl. m., the *Phaeacians*, a people, who, according to the *Homeric Poems*, lived a blissful life on an island called *Scheria*, which has been variously identified, e.g. with *Corcyra*, the modern *Corfu*.

Phaedimus, -mī, m., *Phaedimus*, a son of *Niobe*.

Phaedra, **Phaedrae**, f., *Phaedra*, daughter of *Minos*, King of *Crete*, and wife of *Theseus*. She fell in love with her stepson *Hippolytus*; when he rejected her advances, she accused him to his father, who prevailed on *Neptune* to cause his death. Later, *Hippolytus*'s innocence became clear, and *Phaedra* committed suicide.

Phaëthōn, -thontis [a Greek word, a pres. part. act., meaning beaming, radiant, an epithet of the sun; then the title of the sun, *Shiner*, *Dazzler*], m., *Phaëthōn*. (1) The sun-god. (2) Son of *Phoebus* and a mortal woman, *Clymene*. He tried to drive the chariot of the sun-god across the skies. See *Ovid*, *Selection II*.

phalānx, **phalangis**, f., a body of soldiers in close battle array, battle host, array, army, force.

phalārica, -cae, f., a *phalarica*, i.e. a large, heavy spear, in use among barbarian nations, wrapped with tow and pitch which were set on fire before the weapon was hurled; it was thrown usually by a machine, but *Vergil* makes *Turnus* throw one by hand.

phalerae, -rārum, pl. f., disks or bosses of metal, on straps or belts, worn on

the breast as an ornament, by soldiers, or by horses, trappings, ornaments.

Phaleris, -ris, m., *Phaleris*, a Trojan.

pharetra, -trae, f., a quiver.

pharetrātus, -a, -um [*pharetra*], adj., quiver-bearing.

Pharus, **Pharī**, m., *Pharus*, an Italian.

Phāsis, **Phāsidos** or **Phāsidis**, m., *Phasis*, a river in *Colchis*, the land of the *Colchians*. It flows into the *Black Sea*.

Phēgeus, **Phēgeī**, m., *Phegeus*. (1) A Trojan slave. (2) A Trojan, slain by *Turnus*.

Phēgiacus, -a, -um [*Phēgia*, *Phegia*, a town in *Arcadia*, *Greece*], adj., *Phegian*, *Arcadian*.

Pherēs, **Pherētis**, m., *Pheres*, a Trojan.

Philēmōn, -monis, m., *Philemon*, a pious old man of *Phrygia*, husband of *Baucis*. See *Introductory Note* to *Ovid*, *Selection IX*.

Philoctētēs, -tae, m., *Philoctetes*, a king of *Meliboea*, in *Thessaly*, *Greece*, a famous archer. He fought against *Troy*. Later, having been driven out by the *Meliboeans*, he founded *Petelia*, in *Italy*.

Phinēiūs, -a, -um [*Phineus*], adj., of *Phineus*, *Phineus's*, *Phinean*.

Phineus, **Phineī**, m., *Phineus*, King of *Salmydessus*, in *Thrace*. He put out, unjustly, the eyes of his son, and so was blinded by the gods. The *Harpies*, too, were sent to torment him by carrying off or defiling most of his food; hence he was ever famished.

Phlegethōn, -thontis [a Greek word, a pres. part. act., meaning burning, scorching], m., *Phlegethon*, a fiery river in the underworld.

Phlegōn, **Phlegontis** [a Greek word, a pres. part. act., meaning burning, blazing], m., *Phlegon*, *Blazer*, *Dazzler*, one of the steeds of the sun-god.

Phlegyās, -ae, m., *Phlegyas*, King of the *Lapithae*, and father of *Ixion*. Angry because *Apollo* made love to his daughter, he set fire to a temple of the god; for this impiety he was severely punished in the underworld.

phōca, **phōcae**, f., a sea-calf, a seal.

Phōcis, Phōcidis, f., Phocis, a district of Greece, between Boeōtia and Aetolia. In it were Mt. Parnassus and Mt. Helicon, and the town of Delphi, seat of Apollo's most famous oracle.

Phoebē, Phoebēs or Phoebae [f. of Phoebus], f., Phoebe, i.e. Diana.

Phoebēus, -a, -um [Phoebus], adj., of Phoebus, Phoebus's.

Phoebus, Phoebi [a Greek word, properly an adj., bright, radiant, epithet of Apollo as radiant with youth, later, as the sun-god], m., Phoebus, the Radiant, a title of Apollo (§ 317), the sun-god, Apollo.

Phoenices, -cum, pl. m., the Phoenicians; their home was in Phoenicia, on the east coast of the Mediterranean, but they settled all about that sea.

Phoenissa: see **Phoenissus**.

Phoenissus, -a, -um, adj., found only in f., Phoenician. As noun, **Phoenissa, -sae, f.**, a Phoenician woman, esp. Dido.

Phoenix, Phoenicis, m., Phoenix, a Greek chieftain, son of Amyntor, King of Argos. Becoming afraid of his father, he fled to Peleus, who received him kindly; he became the teacher of Achilles and his comrade in the Trojan War.

Pholoē, -ēs, f., Pholoē, a Cretan woman, slave among the Trojans, one of the prizes in the boat race.

Phorbās, Phorbantis, m., Phorbas, a Trojan, friend of Palinurus.

Phorcus, Phorcī, m., Phorcus. (1) A son of Pontus (Sea) and Gaea (Earth), a sea deity. (2) An Italian.

Phorcynis, -nidos, f., a daughter of Phorcys (= Phorcus [1]).

Phrixēus, -a, -um [Phrixus, Phrixus]. See *Introductory Note to Ovid, Selection VII*, adj., of Phrixus, Phrixus's.

Phryges: see **Phryx**.

Phrygia: see **Phrygius**.

Phrygiae: see **Phrygius**.

Phrygius, -a, -um [Phryx], adj., Phrygian; by metonymy, since Troy belonged to Phrygia, Trojan. As nouns, **Phrygia, -ae** (sc. terra), f.,

Phrygia, a term of different meanings at different periods: in earlier times it included most of Western Asia Minor; **Phrygiae, -ārum, pl. f.**, Trojan women.

Phryx, Phrygis, m., a Phrygian; by metonymy, a Trojan.

Phthia, Phthiae, f., Phthia, a city and district in Thessaly, Greece, over which, one story said, Achilles ruled.

piāculum, -lī [piō], n., a means of appeasing a deity, sin-offering, expiatory offering or sacrifice, atonement, expiation; by metonymy, that which requires atonement, sin, crime, guilt.

picea, -ae [piceus: originally an adj., with arbor to be supplied], f., the pitch-pine tree, pitch-tree, pine.

piceus, -a, -um [pix], adj., of pitch, pitchy; by metonymy, pitch-black, smoky, lurid, dark, black.

pictūra, -rae [pingō], f., the art or process of painting; by metonymy, a painting, picture.

pictūrātus, -a, -um [pictūra], adj., figured, embroidered, brodered, wrought.

pictus: see **pingō**.

pietās, -tātis [pius], f., devotion to duty, dutifulness, in many senses (see § 66), merit, high character; of duty done toward parents and kinsfolk, filial piety, filial love, affection in general, love; of duty done toward the gods, devotion, piety, reverence; also of the dealings of gods with men, compassion, pity, sympathy, tenderness, graciousness, goodness, sense of right, justice.

piger, pigra, pigrum, adj., unwilling, reluctant; sluggish, inactive; lazy, laggard.

piget, pigēre, piguit, —, impers., with acc. of person and gen. of thing, (it) irks one, (it) displeases or vexes one, one is displeased or vexed (with), one is disgusted (with), one regrets.

pignus, pignoris, n., something deposited as a pledge, security; in general, pledge, token, assurance.

pila, pilae, f., a pillar, column; freely, mass of masonry, pier, mole.

pīlentum, -tī, *n.*, a four-wheeled carriage, *luxurious and richly decorated, open on the sides, but with a top, used by Roman women in religious processions, and to carry sacred emblems, utensils, etc.*

Pilumnus, -nī, *m.*, Pilumnus, an old Italian deity, having to do, properly, with childbirth, described by Vergil as an ancestor (great-grandfather) of Turnus.

Pindus, Pindī, *m.*, Pindus, a lofty mountain range in Thessaly, Greece, close to the borders of Macedonia and Epirus. It was a seat of the Muses.

pīnus, -a, -um [pinus], *adj.*, of pine or pines, pine (as *adj.*).

pingō, pingere, **pīnxī**, pictus, *tr.*, paint, stain, dye, color; with or without **acū**, broider, embroider; freely, adorn. **pictus**, -a, -um, *pf. pass. part. as adj.*, painted, dyed, stained, gaily decorated, gay-colored, tattooed; broidered, embroidered, figured; adorned, decorated.

pinguis, -e, *adj.*, fat, rich in fat or oil, oily, unctuous, resinous, pitchy. *Fig.*, of the soil, rich, fertile; of altars, streaming with blood and fat, richly-laden, rich in victims.

pinifer, **pinifera**, **piniferum** [pinus + ferō], *adj.*, pine-bearing, pine-covered.

pinna, **pinnae**, *f.*, feather, *esp.* wing-feather; plume, wing, pinion.

pīnus, **pīnūs** or **pīnī**, *f.*, a pine-tree, pine; by metonymy (§ 203), a ship made of pine beams, a pine torch, fagot.

piō, -āre, -āvi, -ātus, *tr.*, appease, propitiate (the gods by sacrifice, etc.); atone for, expiate sin; avenge, punish guilt.

Pirēnis, -nidis [Pirēnē, *Pirene*, a spring near Corinth], *adj.*, of Pirene, Pirene's.

Pirithōus, -ī, *m.*, Pirithōus, a son of Ixion and King of the Lapithae; in company with Theseus he tried to carry off Proserpina from the underworld, but failed. His punishment for this sin is variously described.

piscis, **piscis**, *m.*, a fish.

piscōsus, -a, -um [piscis], *adj.*, abounding in fish, rich in fish.

pistrīx, **pistrīcis**, *f.*, a sea-monster, *e.g.* a whale, shark. The term is vaguely used of any strange creature of the deep. See **Pristis**.

Pittheus, **Pitthei**, *m.*, Pittheus, a son of Pelops. He was King of Troezen, in Arcadia, and father of Aethra, the mother of Theseus.

pīus, -a, -um, *adj.*, duty-doing, devoted to duty, dutiful, in many senses (§ 66); in general, just, virtuous, righteous, good; dutiful toward one's parents and kinsfolk, filial, affectionate, respectful, loyal; dutiful (*i.e.* maintaining right relations) toward the gods, pious, holy, pure, sacred; of the gods, kind, friendly, considerate.

pīx, **pīcis**, *f.*, pitch.

placeō, **placēre**, **placui**, **placitum**, or **placeō**, **placēre**, **placitum est**, *intr.*, please, be pleasing to, delight; with **mihi**, **tibi**, *etc.*, with *inf.*, I, you, *etc.*, am resolved, have decided or decreed (to do something). **placitus**, -a, -um, *pf. pass. part.*, in *dep. sense*, as *adj.*, pleasing, welcome, agreeable, acceptable.

placidē [placidus], *adv.*, quietly, gently, peacefully, harmlessly.

placidus, -a, -um [placeō], *adj.*, quiet, gentle, peaceful, calm, tranquil, placid; kindly, friendly, gracious, propitious.

placitus: see **placeō**.

plācō, -āre, -āvi, -ātus [*akin, probably, to placeō*], *tr.*, make quiet, quiet, calm, still, soothe, pacify; appease, propitiate, reconcile.

1. **plaga**, **plagae**, *f.*, region, tract, district, realm.

2. **plaga**, **plagae**, *f.*, hunting-net, snare. The real difference between the *rēte* and the *plaga* is not known; the *plaga*, perhaps, was the smaller, placed across roads and narrow openings in the bushes. For the use of nets in hunting see **indāgō**.

plāga, **plāgae**, *f.*, blow, stroke, thrust.

plangō, plangere, plānxi, plānctus, *tr.*, beat, strike, smite; *esp. used of beating the head, arms, or breast with the palms of the hands, or of tearing them with the finger nails, as an expression of grief; lament, bewail. Cf. plangor.*

plangor, plangōris [*cf. plangō*], *m.*, properly, a striking, beating, *esp. of the breast as a sign of grief; by metonymy, the noise thus made, lamentation, wailing, shriek, mourning.*
plānitēs, -ēi [plānus], *f.*, level, plain.
planta, plantae, *f.*, sole of the foot, foot.
plānus, -a, -um, adj., level, flat.
plaudō, plaudere, plausi, plausum, *intr.*, clap or beat the hands together, applaud; *of a bird, flap (with) the wings; tr.*, beat, strike; *with acc. of affect (§§ 140, 144)*, beat out a dance, etc.

plaustrum, plaustrī, *n.*, a wagon, a wain, heavy and noisy.

plausus, plausūs [plaudō], *m.*, clapping of the hands, applause; flapping, beating, fluttering (*of wings*).

plēbs, plēbis, *f.*, properly, the common people, the commons, the plebeians; freely, the rank and file of an army, the common throng, the common soldiers.

Plēiades, -dum, *f. pl.*, the Pleiades, the seven daughters of Atlas (*see Atlas* [2]), and of Pleione, a sea nymph.

Plēmyrium, -rī or -rii, *n.*, Plemmyrium, a Sicilian promontory, near Syracuse.

plēnus, -a, -um [pleō, *old verb*, fill], *adj.*, well-filled, full of, filled with; full; filled; *of sails*, swelling, bellying; *with mēnsa*, generous, richly-laden.

plicō, -āre, -āvi or -ui, -ātus or -itus [originally plecō], *tr.*, fold, fold up, plait, double (*up*), coil.

plūma, plūmae, *f.*, fine, soft feather; *in pl.*, downy feathers, down.

plumbum, plumbi, *n.*, lead.

pluō, pluere, pluī, —, intr., usually *impers.*, (*it*) rains.

plūrimus: *see multus.*

plūs: *see multus.*

Plūtōn, Plūtōnis, *m.*, Pluto, ruler of the underworld. *See* § 336.

pluvia, -ae [pluō], *f.*, rain; a shower.

pluviālis, -e [pluvia, pluvius], *adj.*, rainy; rain-bringing.

pluvius, -a, -um [pluō], *adj.*, rainy; rain-bringing.

pōculum, -li, *n.*, drinking-cup, goblet, beaker.

Podalirius, -rī or -rii, *m.*, Podalirius, a Trojan.

poena, poenae, *f.*, a fine, one of the earliest forms of punishment; satisfaction, compensation, expiation, atonement; punishment, torture, penalty; revenge, vengeance; **poenās sūmere or recipere**, exact a penalty or punishment; **poenās dare**, pay the penalty.

Poenī, Poenōrum [akin to Phoenices], *pl. m.*, properly, the Phoenicians, but regularly the Carthaginians, as one very prominent branch of the Phoenician people.

poliō, -ire, -ivi or -ii, -itus, *tr.*, make smooth, polish, furbish, burnish.

Polītēs, -tae, *m.*, Polites, a son of Priam and Hecuba, killed, before his parents' eyes, by Pyrrhus.

pollex, pollicis, *m.*, a thumb.

polliceor, pollicēri, pollicitus sum, *tr.*, offer, proffer, promise. **pollicitum, -ti**, *pf. pass. part. as noun, n.*, something promised, promise.

pollicitum: *see polliceor.*

pollicitus: *see polliceor.*

polluō, polluere, pollui, pollūtus, *tr.*, properly, in physical sense; defile, pollute, stain, infect. *Fig.*, defile, violate, dishonor, outrage.

Pollūx, Pollūcis, *m.*, Pollux, brother, or half-brother, of Castor; he was son of Jupiter by Leda, wife of Tyndareus, the King of Sparta, and so was immortal. He was very famous as a boxer. When Castor, who was mortal, died, Pollux wished to die, but could not, being immortal. Jupiter, however, agreed that the brothers might, turn and turn about, spend each one day in the upper world, one in the world below.

polus, poli, m., a pole, *i.e.* extremity of the axis on which the heavens and the earth revolve; by metonymy (§204), the sky, the heavens.

Polyboetēs, -tae, m., Polyboetes, a Trojan, priest of Ceres.

Polydōrus, -rī, m., Polydorus, a son of Priam, treacherously slain by Polymestor, King of Thrace, whose guest he was.

Polyphēmus, -mī, m., Polyphemus, one of the Cyclops in Sicily, whose single eye was put out by Ulysses.

Pōmetii, -ōrum, pl. m., Pometii, usually called Pometia or Suessa Pometia, an ancient town of the Volsci, in Latium.

pōmpa, pompae, f., properly, a public procession, *esp.* in connection with solemn occasions, *e.g.* games, festivals, triumphs, funerals; funeral train, funeral rites; freely, sacred rites.

pōmum, pōmī, n., fruit in general; a particular fruit, the apple, the mulberry.

pondus, ponderis [pendō], n., a weight, used with scales; weight, *i.e.* heaviness, quantity. *Fig.*, load, burden.

pōne, adv., after, behind.

pōnō, pōnere, posui, positus [*this verb contains sinō, put*], *tr.*, put down, set down, place, lay, *lit.* and *fig.*; put off, lay aside, *lit.* and *fig.*; put up, set up, erect, build, found, establish; = **compōnō**, arrange for burial, lay to rest, bury, inter; = **imponō**, set or put on the table, serve up. *Fig.*, set up, establish, ordain, appoint, assign, fix.

pōns, pontis, m., a bridge; boarding-bridge, gangway, drawbridge; a bridge connecting a tower with the walls of a city.

pontus, ponti, m., the (open) sea, the deep; by metonymy, a sea, billow.

poples, poplitis, m., the ham, *i.e.* the region above and back of the knee; freely, knee; **poplitem succidere**, hamstring, *i.e.* disable by cutting the tendons back of the knee, disable.

populāris, -e [populus], adj., of or belonging to the people, popular.

pōpuleus, -a, -um [pōpulus, the poplar], adj., of the poplar, poplar (*as adj.*).

populō, -āre, -āvi, -ātus, and populor, -ārī, -ātus sum, tr., lay waste, devastate, ravage, despoil, plunder. *Fig.*, rob, despoil of, deprive of.

populor: see populō.

populus, -li, m., a people, as a body politic, a nation; the people as opposed to the governing powers; freely, throng, multitude, host, crowd.

porca, porcae, f., sow, pig.

porrigō, -rigere, -rēxī, -rēctus [*por = per + regō*], *tr.*, stretch out, spread out, extend; *in pass.*, *in middle sense*, spread out, stretch out.

porrō, adv., used (1) properly with expressions of motion, forward, onward, on and on, (2) with expressions of rest or locality, at a distance, afar, (3) of succession in time, again, in turn, (4) *fig.*, of succession in a discussion or narration, next, furthermore, besides.

Porsenna, -nae, m., Porsenna, a king of Etruria who tried to restore Tarquinus Superbus to his throne at Rome.

porta, portae, f., a gate, *esp.* of a city; *in general*, passageway, entrance, outlet, exit.

portendō, -tendere, -tendī, -tentus [*por = per + tendō*], *tr.*, properly, hold forth, stretch out. *Fig.*, point out the future, foretell, predict, foreshadow, presage, portend. **portentum, -tī, pf. pass. part. as noun, n.**, anything that foreshadows the future, omen, portent, sign.

portentum: see portendō.

porticus, -cūs, f., colonnade, portico, corridor, cloister.

portitor, -tōris [portō], m., carrier, conveyer; boatman, ferryman; warder, keeper, guardian (*said of Charon as Keeper of the Styx. In this sense the word is connected with portus; Charon is now harborman, keeper of a harbor*).

portō, -āre, -āvi, -ātus, tr., bear, carry, convey, bring.

Portūnus, -nī [portus], *m.*, Portunus, an Italian god of harbors, identical with Palaemon (§ 325).

portus, portūs [akin to porta], *m.*, properly, entrance; harbor, haven, port.

poscō, poscere, poposcī, —, *tr.*, ask for urgently, demand, claim, beg; demand, require; with two accusatives, demand or ask something of another; (demand, *i.e.*) ask, inquire into; without object, ask; with *inf.* (§ 182), demand that, urge that.

positus: see pōnō.

possideō, possidēre, possēdī, possessus [por = per + sedeō], *tr.*, have in possession, be master of, hold, own, possess (contrast possidō).

possidō, possidere, possēdī, possessus, [pōr = per + sidō], *tr.*, take possession of, seize, master (contrast possideō).

possum, posse, potuī, — [potis + sum], *intr.*, be able, have the power (to), be in position (to), can; with *acc.* of neuter *adj.* or *pron.* (§ 146), sometimes, too, without such an *acc.*, can do, be able to do, have power, possess power or force. **potēns**, potentis, *pres. part. as adj.*, able, powerful, mighty, great; with *gen.*, having power over, swaying, ruling; *freely*, master of, ruler of.

post, *adv.*, used (1) of space, behind, after, (2) of time, afterwards, in after days, after, hereafter. As *prep.* with *acc.*, used (1) of space, after, behind, (2) of time, after, since.

posterior: see posterus.

posterus, -a, -um [post], *adj.*, *comp.* posterior, posterius, *sup.* postrēmus, -a, -um, and postumus, -a, -um, coming after or next in time, next, following, ensuing; *freely*, future; in *comp.*, latter, later; in *sup.*, of space, hindmost, last, of time, latest, last; in form postumus, last-born, late born, last, applied *esp.* to a child born after its father's death. As noun, postrēma, -mōrum, *pl. n.*, the rear of anything.

posthabeō, -habēre, -habuī, -habitus [post + habeō], *tr.*, hold behind, set behind, set after, place after, esteem less, hold in less regard.

postis, postis, *m.*, doorpost; door, *esp. in pl.*; *freely*, gate, entrance.

postpōnō, -pōnere, -posuī, -positus [post + pōnō], *tr.*, with *dat.* and *acc.*, set one thing after (behind) another, count one thing less than another.

postquam [post + quam], *conj.*, properly, later than, after, since, when.

postrēmus: see posterus.

postumus: see posterus.

potēns: see possum.

potentia, -ae [potēns], *f.*, power, might, strength.

potestās, -tātis [cf. potēns, potis], *f.*, power, might; *esp.*, legal or constitutional power, authority, sway. *Fig.*, power, authority, permission, opportunity, chance.

1. **potior**, potiri or poti, potitus sum [potis], *intr.*, construed with *abl.*, become master of, gain control of, take or get possession of, get, gain, obtain; be master of, possess, enjoy.

2. **potior**: see potis.

potis, -e, *adj.*, *comp.* potior, potius, able, powerful; with *est* = potest, is able, can; in *comp.*, preferable, better. **potius**, *n. sing. comp. as adv.* (§ 146), preferably, rather, more.

potitus: see 1. potior.

potius: see potis.

pōtō, -āre, -āvi, -ātus or pōtus, *tr.*, drink, quaff.

prae, *adv.*, before, in front. As *prep.*, with *abl.*, before. As *prep. prefix*, often with intensive force, from the idea of in front, at the head.

praeacūtus, -a, -um [prae + acūtus], *adj.*, sharp in front, sharp-pointed, sharp.

praebeō, praebēre, praebuī, prae-bitus [prae + habeō], *tr.*, hold forth, hold out, offer, proffer, present; furnish, supply.

praeceđō, -ceđere, -cessī, -cessum [prae + cēdō], *tr.*, go before, precede.

praececlusus, -a, -um [prae + celsus], *adj.*, very high, lofty.

praeceps, -cipitis [*prae* + *caput*], *adj.*, headforemost, headlong, heels over head. *Fig.*, steep, precipitous, sheer; headlong, in headlong flight or course, hasty, in haste, pell-mell, quick, speedy, swift; headstrong, violent. *As noun*, **praeceps**, **praecipitis**, *n.*, a perpendicular ascent or descent, a sheer or precipitous height, a steep, a preeipice; the verge, edge of such a height.

praeceptum: see **praecipio**.

praeceptus: see **praecipio**.

praecipio, -cipere, -cēpi, -ceptus [*prae* + *capiō*], *tr.*, take beforehand. *Fig.*, anticipate, forestall; advise, admonish, teach, instruct; prescribe, bid, command. **praeceptum**, -tī, *pf. pass. part. as noun, n.*, an instruction; injunction, admonition, direction, rule.

praecipitō, -āre, -āvi, -ātus [*praeceps*], *tr.*, throw (down) headlong, cast or fling headlong, fling; drive headlong, impel, hurry, urge on, *lit. and fig.*; *intr.* (§151), rush down, descend swiftly, hasten, hurry.

praecipuē [*praecipuus*], *adv.*, especially, particularly, chiefly.

praecipuus, -a, -um [*praecipio*], *adj.*, properly, taken before others, first chosen; choice, chief, especial, special, particular, peculiar.

praecīlārus, -a, -um [*prae* + *clārus*], *adj.*, properly, very bright. *Fig.*, brilliant, splendid, famous, illustrious, noble, glorious.

praecō, **praecōnis**, *m.*, a public crier, herald.

praecordia, -ōrum [*prae* + *cor*], *pl. n.*, properly, the diaphragm, midriff; freely, the heart, the breast.

praecutiō, -cutere, -cussi, -cussus [*prae* + *quatiō*], *tr.*, shake before, brandish before.

praeda, **praedae**, *f.*, booty, spoil, plunder, *esp. booty won in war*; freely, prey, prize.

praedicō, -dicere, -dixi, -dictus [*prae* + *dicō*], *tr.*, say beforehand; foretell, predict, prophesy; warn, charge, command, bid. **praedictum**, -tī,

pf. pass. part. as noun, n., prediction, prophecy.

praedictum: see **praedicō**.

praedō, **praedōnis** [*praeda*], *m.*, robber, plunderer, brigand, pirate, marauder.

praeeō, -ire, -ivī or -iī, -itum [*prae* + *eō*], *intr.*, go before, precede, be in advance.

praefērō, -ferre, -tulī, -lātus [*prae* + *ferō*], *tr.*, carry before, bear before; offer, proffer. *Fig.*, set one thing above or before another, prefer, esteem more highly.

praeficiō, -ficere, -fēci, -fectus [*prae* + *faciō*], *tr.*, set over, put in command or charge of, place in authority over.

praefigō, -figere, -fixi, -fixus [*prae* + *figō*], *tr.*, fix before, set before; fasten on the end of, fasten on; *with acc. and abl.*, fix one thing by means of another, fit with a tip, tip, point.

praefixus: see **praefigō**.

praegnāns or **praegnās**, **praegnantis** or **praegnātis**, *adj.*, pregnant (*with*).

praelātus: see **praefērō**.

praemetuō, -metuere, -metuī, — [*prae* + *metuō*], *tr.*, fear beforehand, dread.

praemissus: see **praemittō**.

praemittō, -mittere, -misi, -missus [*prae* + *mittō*], *tr.*, send before or forward, send in advance.

praemium, **praemī** or **praemiū** [*prae* + *emō*], *n.*, something specially taken or chosen, prize, reward, recompense.

praenatō, **praenatāre**, —, — [*prae* + *natō*], *tr. and intr.*, swim before, swim by; float by, flow by, glide by.

praepes, **praepetis** [*prae* + *petō*, fly], *adj.*, swiftly flying, swift, fleet, nimble; *applied esp. to birds from whose flight omens were derived*; hence, ominous, of good omen.

praepinguis, -e [*prae* + *pinguis*], *adj.*, very fat; of soil, very rich, fertile.

praepōnō, -pōnere, -posui, -positus [*prae* + *pōnō*], *tr.*, set one thing before (*i.e. as superior to*) another; put before, prefer.

praereptus: *see praeripiō.*

praeripiō, -ripere, -ripui, -reptus [prae + rapiō], *tr.*, hurry forward, and so hurry a thing away (before some one else can seize it), wrest from.

praerumpō, -rumpere, -rūpi, -ruptus [prae + rumpō], *tr.*, break off in front, break off. **praeruptus, -a, -um, pf. pass. part. as adj.**, broken, steep, precipitous, towering.

praeruptus: *see praerumpō.*

praesaepe, -pis [prae + saepiō], *n.*, properly, an inclosure; *esp.*, a stall, stable; beehive, hive.

praesāgus, -a, -um [prae + sāgus, prophetic], *adj.*, having knowledge of beforehand, foreknowing, foreboding.

praescius, -a, -um [prae + sciō], *adj.*, having knowledge of beforehand, foreknowing, divining.

praesēns: *see praesum.*

praesentia, -ae [praesēns], *f.*, presence.

praesentiō, -sentire, -sēnsi, -sēnsus [prae + sentiō], *tr.*, perceive or feel beforehand, foresee, detect.

praesideō, -sidere, -sēdi, -sessum [prae + sedeō], *intr.*, sit before or over, preside over, have the care of, direct, control, watch, guard, defend, protect.

praesignis, -e [prae + signum], *adj.*, having a distinguishing mark, marked, distinguished; resplendent, conspicuous. *Cf. insignis.*

praestāns: *see praestō.*

praestō, -stāre, -stiti, -stitum or -stātum [prae + stō], *intr.*, stand before something. *Fig.*, be superior to, excel, surpass; **praestat, impers.**, (*it*) is better (*best*); *tr.*, surpass, outstrip, excel; show, display, exhibit. **praestāns, praestantis, pres. part. act. as adj.**, surpassing, superior, pre-eminent, signal, splendid.

praesum, praesesse, praefui, — [prae + sum], *intr.*, be before (something or some one); be over, be in charge of, have control of, be first or foremost. **praesēns, -sentis, pres. part. as adj.**, present, in person, in bodily presence, on hand, ready; instant, im-

mediate, speedy; ready, collected, resolute, firm; of gods, aiding in bodily presence (*cf. "a very present help in time of trouble"*), propitious, favorable, helpful; strong, powerful.

praetendō, -tendere, -tendi, -tentus [prae + tendō], *tr.*, stretch before, set in front of; stretch forth, extend; offer, proffer, present. **praetentus, -a, -um, pf. pass. part. as adj.**, stretched before, lying before; *freely*, before, opposite.

praetentus: *see praetendō.*

praeter, adv., past, by, beyond. *As prep. with acc.*, past, by, beyond; above, *lit. and fig.*; besides, in addition to; contrary to; except.

praetereā [praeter + is], *adv.*, properly, beyond this, besides, in addition, also; rarely, thereafter, hereafter, afterwards.

praetereō, -ire, -ivi or -ii, -itus [praeter + eō], *tr.*, go by, pass by, pass beyond, pass, outstrip.

praeterfugio, praeterfugere, praeterfūgi, — [praeter + fugiō], *intr.*, fly or flee past or by.

praeterlābor, -lābi, -lāpsus sum [praeter + lābor], *tr.*, glide by; flow by; sail by, pass by.

praetervehor, -vehī, -vectus sum [properly, *pass. of praetervehō; sc. equō, nāvī, etc.*], *tr.*, sail by, glide by, pass by or along.

praetexō, -texere, -texui, -textus [prae + texō], *tr.*, properly, weave in front; fringe, border, *lit. and fig.*; cover, conceal, cloak.

praetinguō, -tinguere, -tinxi, -tinctus [prae + tinguō], *tr.*, wet (beforehand, or at the end), moisten, steep.

praevertō, -vertere, -verti, -versus, and praevertor, praeverti, — [prae + vertō], *tr.*, outstrip, outrun, surpass, excel; preoccupy, occupy, possess, master.

praevideō, -videre, -vidi, -visus [prae + videō], *tr.*, see beforehand, foresee; see in time.

prātum, prāti, n., meadow, mead.

prāvus, -a, -um, adj., crooked. *Fig.*, crooked, perverse, wrong.

precor, precārī, precātus sum [*cf. prex*], *tr.*, pray for, ask for; pray to, supplicate, beseech, entreat, invoke; *intr.*, pray, implore, make entreaty or supplication.

prehendō,prehendere,prehendī,prehēnsus, or prēndō, prēndere, prēndī, prēnsus, tr., grasp, grasp at, catch, seize, clutch, lay hold on eagerly, quickly, or violently.

prehēnsō or prēnsō, -āre, -āvi, -ātus [*freq. ofprehendō, prēndō*], *tr.*, grasp, grasp at, catch (*at*), seize, clutch.

prehēnsus: *see* **prehendō**.

premō, premere, pressī, pressus, tr., press, press down, squeeze; press with the feet, tread on, step on, tread; press down on, overwhelm, crush, oppress, lay low; *press one by pursuing him*, press hard on, pursue closely, beset, assail; drive, force, press home; (*press down, i.e.*) compress, close, shut; check, hold, stay, restrain; press down, weigh down, confine; cover, conceal, hide. *Fig.*, oppress, burden, weigh down, overwhelm, crush; repress, suppress, hide, conceal; repress, check, restrain; hamper; crush (*stifle*) grief; check, curb, control, rule.

prēndō: *see* **prehendō**.

prēnsō: *see* **prehēnsō**.

prēnsus: *see* **prehendō**.

pressō, -āre, -āvi, -ātus [*freq. of premō*], *tr.*, press, squeeze.

pressus: *see* **premō**.

pretium, pretī or pretiī, n., price, value, worth; money, *as representing price*; reward, prize, guerdon.

prex, precis, f., prayer, entreaty.

Priamēius, -a, -um [Priamus], *adj.*, of Priam, Priam's, son or daughter of Priam.

Priamidēs, -dae [Priamus], *m.*, son of Priam.

Priamus, -mī, m., Priam. (1) *The aged King of Troy, husband of Hecuba, father of many sons and daughters, esp. Hector and Paris.* (2) *A Trojan, grandson of King Priam.*

pridem, adv., long ago, long since; **iam pridem**, long since, long ago, for a long time, this long time (*past*).

primaevus, -a, -um [primus + aevum], *adj.*, in one's first years, in the first period of life, young, blooming, fresh.

primō: *see* **prior**.

primum: *see* **prior**.

primus: *see* **prior**.

princeps, -cipis [primus + capiō], *adj.*, properly, first taken or chosen; first in space, time, or order, foremost, leading, chief. *As noun, princeps, -cipis, m.*, a chief, chieftain, leader; author (*of a race*), source, founder.

principium, -pi or -pii [princeps], *n.*, beginning. **principiō, abl. sing. as adv.**, of time, in the beginning, at first; of sequence (*balanced sometimes by inde*), in the first place, first, to begin with.

prior, prius, gen. priōris [*akin to prae*], *adj.*, in comp., of time or order, prior, first, previous; leading, in advance; = *an adv.*, first; *freely*, taking the lead. *As noun, prior, priōris, m.*, leader, winner; in *pl.*, the men of earlier days, the men of old, the ancients, ancestors, forefathers. **prius, n. sing. as adv.** (§ 146), before, sooner, rather; in a series, *balanced by mox or deinde*, at first; **prius . . . quam or priusquam**, rather than, before, until. In *sup.*, **primus, -a, -um, used** (1) of space or time, first, foremost, leading, earliest, most ancient, the first part (= *front, edge*) of, the extremity of, outer, the beginning of, (2) of rank or station, first, foremost, highest, leading, chief, principal, best, most noble. *The adj. is often best rendered by very, or by an adv. phrase*, at first, from the very outset. **primō, abl. sing. as adv.**, used properly in a contrast, at first, at the outset, in the beginning; **primum, acc. sing. as adv.**, used properly in a series, *balanced usually by mox, deinde, tunc*, at first, in the first

place; for the first time; *with omnium*, first of all; in *primis*, *properly*, among the first, especially, first and foremost; *ut, ubi, or cum primum*, when . . . first, as soon as; *so ut, ubi, or cum* with forms of the *adj.* *primus*, when . . . first, as soon as. *As nouns*, *primi, primorum*, *pl. m.*, chiefs, leaders, nobles; *prima, primorum*, *pl. n.*, the first place, the lead.

priscus, -a, -um [*akin to prior*], *adj.*, of or belonging to the former days, old-time, old, ancient, primitive; good old, venerable.

prīstinus, -a, -um [*akin to prior*], *adj.*, former, one-time, old, original.

Pristis, Pristis [*by-form of Pistris = Pistris*], *f.*, *Pristis*, Sea-Monster, Shark, the name of a Trojan ship.

prius: see *prior*.

pro: see 1. *prō* (at the end).

1. *prō*, *prep.* with *abl.*, used (1) of space, *lit. and fig.*, before, in, in front of; (*before, in front of, i.e.*) in defense of, on behalf of, for the sake of; in return for, in compensation for, in retribution for; instead of, in place of, for, (2) *in modal relations*, in proportion to, according to; *prō sē*, to the best of one's ability, with might and main. *As a prep. prefix*, *prō* (*old form, prōd*), *pro*, before, in front, forth, forward, for.

2. *prō*, *interjection*, oh!, ah!, alas!

proavus, -vī [*1. prō + avus*], *m.*, great-grandfather; sire, forefather, ancestor.

probō, -āre, -āvī, -ātus [*cf. probus*, good, proper], *tr.*, *properly*, *prove* good or count good; try, test; approve, commend, sanction; *with inf.*, (*approve, i.e.*) be willing that something shall be done, permit, suffer.

Procās, Procae, m., *Procas*, King of Alba Longa, father of Amulius and Numitor.

procāx, procācis [*procō*, ask, demand], *adj.*, bold, pert, saucy, insolent, impudent, wanton, shameless.

prōcēdō, -cēdere, -cessī, -cessum [*1. prō + cēdō*], *intr.*, go forth, come forth; go forward, move on, advance, proceed. *Fig.*, of time, etc., move on, advance, pass, glide on, proceed, go.

procella, -lae [*1. prō + 2. cellō*, *old verb*, dash down, strike down], *f.*, a driving storm, hurricane, tempest, blast, gust.

procerēs, -rum, pl. m., chiefs, nobles, leaders, princes.

Prochyta, -tae, f., Prochyta, a small island off the coast of Campania, near the promontory of Misenum, now Procida.

prōclāmō, -āre, -āvī, -ātus [*1. prō + clāmō*], *intr.*, cry out, cry aloud, exclaim.

Procris, Procris, f., Procris, wife of Cephalus, King of Phocis, Greece. She was accidentally shot by her husband while he was hunting; she had, out of jealousy, followed him into the woods.

procul, adv., at a distance (the amount or measure of the distance must be determined by the context), afar off, far away, far, from afar; at a little distance, near by, hard by.

prōcumbō, -cumbere, -cubui, -cubitum [*1. prō + cumbō, old verb*, lay], *intr.* (§ 151), *properly*, lay (= fling) one's self forward, fall forward, pitch forward, sink forward, sink down, fall, be laid low; bend forward, lean forward.

prōcurrō, -currere, -cucurri or -curri, -cursum [*1. prō + currō*], *intr.*, run forth, run forward, rush onward or against, charge. *Fig.*, run out, jut out, project.

prōcursus, -sūs [*prōcurrō*], *m.*, *properly*, a running forward, onset, charge.

prōcurvus, -a, -um [*1. prō + curvus*], *adj.*, curved, crooked, winding.

procus, procī [*procō*, ask, demand], *m.*, suitor, wooer, lover.

prōd: see 1. *prō* (at the end).

prōdeō, -īre, -ivī or -iī, -itum [*prōd = 1. prō + eō*], *intr.*, go forth, come forth; go forward, advance.

prōdigium, -gī or -gii, *n.*, prophetic sign, omen, portent, prodigy.

prōdiitō, -ōnis [prōdō], *f.*, information, evidence; betrayal, treachery.

prōditus: *see* prōdō.

prōdō, -dere, -didī, -ditus [1. prō + dō], *tr.*, give forth, put forth; *put forth in speech or writing*, make known, publish; hand down, deliver, transmit; hand or deliver over to an enemy ('give away'), betray.

prōducō, -ducere, -dūxī, -ductus [1. prō + dūcō], *tr.*, lead forth, bring forth, bring forward; bring forth, bear, produce, rear. *Fig.*, draw out, drag out, prolong.

proelium, proeli or proelii, *n.*, battle, combat, fighting, strife.

profānus, -a, -um [pro = 1. prō + fānum, temple], *adj.*, properly, (before, *i.e.*) without or outside a temple, unhallowed, unholy, profane; of persons, not inducted into the sacred mysteries, uninitiated, unhallowed, unholy.

profectus: *see* proficiscor.

prōferō, -ferre, -tulī, -lātus [1. prō + ferō], *tr.*, bear forth, bear forward; carry forward; extend, advance, stretch, spread.

prōficiō, -ficere, -fēcī, -fectus [1. prō + faciō], *properly, tr., with reflex. pron. as object*, set one's self forward, make headway; *intr.* (§ 151), be of profit, be useful.

proficiscor, proficiscī, profectus sum [pro = 1. prō + faciō], *intr., properly, (make, i.e.) set one's self on the way, set out (for), depart, go, proceed, come. Fig.*, proceed from, come from, spring from.

prōflō, -flāre, -flāvī, -flātus [1. prō + flō, blow], *tr.*, blow forth, breathe forth.

profor, -fārī, -fātus sum [pro = 1. prō + for], *tr.*, speak out, speak.

profugus, -a, -um [pro = 1. prō + fugiō], *adj.*, flying, fleeing, in flight, fugitive. *As noun*, profugus, -gī, *m.*, a fugitive, exile.

profundus, -a, -um, *adj.*, deep, high, towering. *Fig.*, deep, profound, in-

tense, abysmal. *As noun*, profundum, -dī, *n.*, depth; *esp.*, the deep, the deeps, the sea.

prōgeniēs, -ēī [1. prō + gignō], *f.*, properly, birth, descent, lineage; by metonymy, offspring, descendant, progeny, descendants, race, nation; of an individual, offspring, descendant, child.

prōgignō, -gignere, -genuī, -genitus [1. prō + gignō], *tr.*, beget, bear, bring forth, produce.

prōgredior, -gredi, -gressus sum [1. prō + gradior], *intr.*, go forth, go forward, come forth, advance, proceed.

prōgressus: *see* prōgredior.

prohibeō, -hibēre, -hibuī, -hibitus [1. prō + habeō], *tr.*, hold back or off, keep off, ward off, drive off, avert, debar; keep from, restrain, prevent, hinder.

prōiciō, -icere, -iēcī, -iectus [1. prō + iaciō], *tr.*, throw forth, throw away, cast forth, cast, fling, throw, hurl; throw or fling away, give up, renounce, resign. **prōiectus**, -a, -um, *pf. pass. part. as adj.*, (thrown forward, *i.e.*) jutting out.

prōiectus: *see* prōiciō.

prōlābor, -lābī, -lāpsus sum [1. prō + lābor], *intr.*, slide or slip forward; fall down, fall to ruin or decay, perish.

prōlāpsus: *see* prōlābor.

prōlēs, prōlis, *f.*, shoot; offspring, child, son, descendant; *in coll. sense*, descendants, progeny, line, race; birth, lineage, pedigree, descent.

prōluō, -luere, -luī, -lūtus [1. prō + 1. luō], *tr.*, wash forth or out, wash away, wash down; wash, drench, moisten.

prōluviēs, -ēī [prōluō], *f.*, overflow, inundation; by metonymy, discharge.

prōmereō, -merēre, -meruī, -meritus, and prōmereor, -merērī, -meritus sum [1. prō + mereō, mereor], *tr.*, earn, deserve; with *dē* and an *abl.*, expressed or to be supplied, to deserve well (or ill) of a person, to do him favors (or injuries). *See* mereō.

Promēthidēs, -dae [Promētheus, Prometheus, 'Forethought'], *m.*, son of Prometheus, *i.e.* Deucalion.

prōmissum: *see* prōmittō.

prōmissus: *see* prōmittō.

prōmittō, -mittere, -misi, -missus [1. prō + mittō], *tr.*, properly, send forth. *Fig.*, proffer, offer, promise, agree. **prōmissum, -si, pf. pass. part. as noun, n.**, promise, agreement, covenant.

prōmō, prōmere, prōmpsi, prōmptus [1. prō + emō], *tr.*, take out, bring forth, bring out, produce; *with reflex. pron.*, come forth. *Fig.*, put forth, display. **prōmptus, -a, -um, pf. pass. part. as adj.**, easily brought forth, easily produced; *of a task*, easy, simple.

1. **prōmptus:** *see* prōmō.

2. **prōmptus, prōmptūs** [prōmō], *m.*, a bringing forth, capability of being brought forth. *The noun is found only in the abl. sing., in one phrase, in prōmptū est, it is easy.*

pronepōs, -pōtis [pro = 1. prō + nepōs], *m.*, great-grandson.

prōnuba: *see* prōnubus.

prōnubus, -a, -um [1. prō + nūbō], *adj.*, having to do with marriage, marriage, nuptial. *As noun, prōnuba, -bae, f.*, bride-woman, bride's attendant, matron of honor, *i.e.* a married woman who attended a bride at her wedding; *as epithet of Juno, the goddess of marriage* (§314), goddess of marriage, bride-escorting.

prōnus, -a, -um, adj., turned or bent forward, bending or leaning forward, headlong, headfirst, headforemost; down-sloping, sloping, inclined. *Fig.*, easy, smooth.

prōpāgō, -ginis [1. prō + root of pangō], *f.*, properly, a shoot or twig of a plant bent down (fixed) so as to take root in the ground, layer, shoot. *Fig.*, offspring; *in coll. sense*, progeny, descendants, race, stock.

prope, adv., comp. propius, near, near by, *used with expressions of rest,*

motion from or toward. Fig., with aspicō, etc., (from close at hand, i.e.) closely, carefully. As prep., with acc., near, close to.

properē [*cf.* properō; properus, hastening, speedy], *adv.*, hastily, speedily, in haste, quickly.

properō, -āre, -āvi, -ātus, intr., hasten, hurry, make haste; *with inf.*, be in haste, *and, fig.*, be eager or anxious (*that*); *tr.* (§ 143), hasten, quicken, speed.

prōpexus, -a, -um [1. prō + pectō, comb], *adj.*, combed forward, hanging down, streaming, flowing.

propincus, propinqua, propincum [prope], *adj.*, near, neighboring, close by, close at hand; near in lineage, related, kindred, akin. *Note: for the spelling see note on secuntur, i. 185.*

propinquō, -āre, -āvi, -ātus [propincus], *intr.*, come near (*to*), draw near (*to*), approach.

propior, propius [prope], *adj., in comp.*, nearer, *in space or in time. As noun, propiōra, -ōrum, pl. n.*, the nearer place, the nearer space. *In sup., proximus, -a, -um, nearest in space or in time, next; freely, nearest, next in worth, rank, etc., most like; = an adv., hard by, close by.*

propius: *see* prope.

prōpōnō, -pōnere, -posui, -positus [1. prō + pōnō], *tr.*, put forth, set forth, place before; offer, proffer. **prōpositum, -ti, pf. pass. part as noun, n.**, what is set before a person, purpose, resolve, plan.

proprius, -a, -um, adj., properly, own, very own, *of things that only one person can have, used of all three persons and both numbers, my, our, your, his, her, their (very own); peculiar, special; (one's very own forever; hence) lasting, abiding, permanent.*

propter, prep. with acc., near to, close to, by; on account of, through, because of.

prōpugnāculum, -li [1. **prō** + **pugnō**], *n.*, something that fights for (defends) one, defense, bulwark, rampart, battlement.

prōra, **prōrae**, *f.*, prow of a ship; (*by metonymy*), ship.

prōripiō, -ripere, -ripui, -reptus [1. **prō** + **rapīō**], *tr.*, hurry forth or forward, drag forth; *with reflex. pron.*, or *intr.* (§ 151), rush forth, dash forth, hasten away, hurry.

prōrumpō, -rumpere, -rūpi, -ruptus [1. **prō** + **rumpō**], *tr.*, cause to break forth, send forth, belch forth; *intr.* (§ 151), or *in pass.*, *with reflex. force* (§§ 166-167), burst forth, rush forth. **prōruptus**, -a, -um, *pf. pass. part.*, *in reflex. sense* (§§ 166, 186) or as *deponent*, as *adj.*, bursting forth or out, streaming, rushing, impetuous, raging, furious.

prōruptus: *see* **prōrumpō**.

prōscindō, -scindere, -scidi, -scissus [1. **prō** + **scindō**], *tr.*, split open (*in front*), split, cleave.

prōsequor, -sequi, -secutus sum [1. **prō** + **sequor**], *tr.*, follow (*forth*), accompany, attend, escort, conduct. *Fig.* pursue, continue (*a story*).

Prōserpina, -nae, *f.*, Proserpina, daughter of Ceres. As wife of Pluto she was queen of the underworld. *See* § 336.

prōsiliō, **prōsilire**, **prōsilui** or **prōsilii**, — [1. **prō** + **saliō**], *intr.*, leap forth, spring forth, dart forth.

prōspectō, -āre, -āvi, -ātus [*freq. of* **prōspiciō**], *tr.*, look forth or out on, follow with one's eyes, look at eagerly, gaze on; look forward to, expect, await, wait for.

prōspectus, -tūs [**prōspiciō**], *m.*, outlook, prospect, view, sight.

prōsper or **prōsperus**, **prōspera**, **prōsperum**, *adj.*, favorable, auspicious.

prōspiciō, -spicere, -spexi, -spectus [1. **prō** + **speciō**, *old verb*, look, look at], *intr.*, look forward, look into the distance, look forth and see; *tr.*, see in the distance, espy, desery, discern; look out on, gaze on, behold.

prōsum, **prōdesse**, **prōfui**, — [1. **prō**, **prōd** + **sum**], *intr.*, be useful (*to*), be of use or service, profit, avail, help. **prōtēctus**: *see* **prōtegō**.

prōtegō, -tegere, -tēxi, -tēctus [1. **prō** + **tegō**], *tr.*, cover in front, cover; defend, protect.

prōtendō, -tendere, -tendi, -tentus [1. **prō** + **tendō**], *tr.*, stretch forth, stretch out, extend.

prōtentus: *see* **prōtendō**.

prōterreō, -terrere, -terrui, -territus [1. **prō** + **terreō**], *tr.*, frighten forth, frighten away, frighten into flight, scare away, drive into flight.

Prōteus, **Prōtei**, *m.*, Proteus, a sea-god capable of assuming many shapes. He guarded Neptune's *phōcae*. If a mortal seized Proteus, while Proteus slept, the god assumed many shapes—fire, water, etc. But if the mortal clung to Proteus, the god at last returned to his original shape, and prophesied to the mortal his destiny.

prōtinus [1. **prō** + **tenus**], *adv.*, of space, forward, onward, straight on; of time, continuously, uninterruptedly; forthwith, straightway, instantly, immediately.

prōtrahō, -trahere, -trāxi, -tractus [1. **prō** + **trahō**], *tr.*, draw forth, drag forth.

prōturbō, -āre, -āvi, -ātus [1. **prō** + 1. **turbō**], *tr.*, rout, disturb, dislodge, repel, drive away.

prōvectus: *see* **prōvehō**.

prōvehō, -vehere, -vexi, -vectus [1. **prō** + **vehō**], *tr.*, bear or carry forward; *in pass.*, *in middle sense*, go forward, move, proceed; *with equō* or *nāvi*, expressed or to be supplied, ride (*on*), sail. *Fig.*, proceed in speech, go on, continue.

prōvolvō, -volvere, -volvi, -volūtus [1. **prō** + **volvō**], *tr.*, roll forward, roll over, turn over.

proximus: *see* **propior**.

prūdētia, -ae [*originally* **prōvidētia**, *from* **prōvideō**, foresee], *f.*, foresight, power of foreseeing the future, prophetic skill; insight.

pruinŏsus, -a, -um [pruina, hoar-frost], *adj.*, frosted, frozen.

prūna, prūnae, f., a live (*burning*) coal.

prūnum, prūnī, n., a plum.

Prytanis, -nis, m., Prytanis, a Trojan, killed by Turnus.

pūbēns, pūbentis, adj., full-grown, mature; of plants, ripe, juicy, full of sap.

pūbēs, pūbis [*cf.* pūber or pūbēs, *adj.*, full-grown], *f.*, signs of maturity, the genital parts; waist, thigh, groin; by metonymy, in coll. sense, grown-up persons, young persons; in general, company, body, throng; men, people, folk; esp., warriors (*cf.* iuvenis, iuventūs), warrior host, martial host.

pūbēscō, pūbēscere, pūbuī, — [pūbēs], *intr.*, come to maturity, become mature, come to man's estate, grow up.

pūblicus, -a, -um, adj., belonging to a whole people, belonging to a State; free to all, common.

pudet, pudēre, puduī, —, or pudet, pudēre, puditum est, impers., construed with acc. of person and gen. of thing, (*it*) shames one, puts to shame, makes ashamed, one is ashamed before, one feels shame before or in the presence of, one thinks with shame of, one shrinks from, is loath.

pudor, pudōris [*cf.* pudet], *m.*, shame as a force that restrains men from wrongdoing, respect for public opinion, sense of shame, honor, modesty, self-respect.

puella, -lae [*feminine dim.* of puer, child], *f.*, maiden, girl.

puellāris, -e [puella], *adj.*, girlish.

puer, puerī, m., child, esp. boy; in pl., children, male or female.

puerilis, -e [puer], *adj.*, childish, boyish, youthful.

pugna, pugnae [pugnus], *f.*, properly, a fight with fists, hand-to-hand encounter; fight, battle, combat, conflict, encounter.

pugnātor, -tōris [pugnō], *m.*, fighter. As *adj.*, pugnacious, fond of fighting, fighting, warlike.

pugnō, -āre, -āvi, -ātum [*cf.* pugna,

pugnus], *intr.*, fight, contend; fight with, struggle against, resist, oppose; *tr.*, with acc. of effect (§ 140), fight, wage.

pugnus, pugnī, m., a fist.

pulcher, pulchra, pulchrum, adj., beautiful, handsome, lovely, fair. *Fig.*, noble, glorious, illustrious.

pullō, -āre, -āvi, -ātum [pullulus, *dim.* of pullus, a young animal], *intr.*, with abl., properly, be with young (*said both of plants and animals*); freely, sprout with, be pregnant with, bear, produce.

pullus, -a, -um, adj., blackish-gray, dusky (*esp. of mourning garments*).

pulmō, pulmōnis, m., lung.

pulsō, -āre, -āvi, -ātus [*freq. of pellō*], *tr.*, strike often or with violence, beat, lash, smite; batter, shatter; cause to shake, make . . . tremble. *Fig.*, disturb, disquiet, assail, vex.

1. **pulsus**: see pellō.

2. **pulsus, pulsūs** [pellō], *m.*, striking, beating, beat, stroke; stamping, tramping.

pulvereus, -a, -um [pulvis], *adj.*, dusty.

pulverulentus, -a, -um [pulvis], *adj.*, dusty, dust-covered.

pulvis, pulveris, m., dust, dry earth, mold, sand.

pūmex, pūmicis, m., pumice-stone; in general, porous rock, crannied rock.

pūniceus, -a, -um [*akin to Pūnicus*], *adj.*, properly, scarlet, crimson, red (*used esp. of crimson produced by Tyrian [Carthaginian] dyes*); often rendered by purple. See purpura.

Pūnicus, -a, -um [*akin to Poeni*], *adj.*, Punic, Carthaginian.

puppis, puppis, f., stern of a ship; by metonymy, ship, boat, vessel.

pūrgō, -āre, -āvi, -ātus [pūrus + agō], *tr.*, properly, drive or force into cleanliness or purity, make clean; purify; with *sē*, clear one's self away, i.e. remove one's self, vanish.

purpura, -rae, f., properly, a color in which sometimes red, sometimes blue predominated; crimson color, crimson, purple.

purpureus, -a, -um [purpura], *adj.*, crimson, red, purple; *freely, with loss of the idea of definite color*, bright, brilliant, shining, glowing, beautiful.

pūrus, -a, -um, *adj.*, clean, pure, clear, bright; plain, simple, unadorned; *with campus*, clear, open, unobstructed; *with hasta*, headless, without an iron head (*the exact point of the adj. in this expression is not clear*). *Fig.*, pure, unmixed.

putō, -āre, -āvi, -ātus, *tr.*, properly, cut vines, etc. (*cf.* 'amputate,' which shows the same root), then, clear or clean by cutting, prune, set in order. *Fig.*, set accounts in order (*by cutting apart and separating their elements*), reckon; think, consider, reflect on, ponder; deem, suppose. *Note: we may have here forms of two different verbs.*

Pygmalion, -ōnis, *m.*, Pygmalion, son of Belus, King of Tyre, and brother of Dido. He killed Sychaeus, the husband of Dido.

pyra, pyrae, *f.*, a funeral pile, pyre.

Pyracmōn, -monis, *m.*, Pyracmon, a Cyclops at the forge of Vulcan.

Pŷramus, -mī, *m.*, Pyramus, a young man of Babylon.

Pyrgō, Pyrgūs [a Greek form], *f.*, Pyrgo, nurse of Priam's children.

Pyrois, -ēntis [a Greek word, meaning the fiery, fire-flash], *m.*, Pyrois, Fire-Flash, one of the steeds of the sun-god.

pyrōpus, -pī, *m.*, gold-bronze, pyrops, a mixed metal, three parts copper, one part gold.

Pyrrrha, Pyrrhae, *f.*, Pyrrha, daughter of Epimetheus. She was cousin and wife of Deucalion.

Pyrrhus, Pyrrhī, *m.*, Pyrrhus, son of Achilles, called Neoptolemus ('New [=Late] Warrior'), because he did not take part in the Trojan War till late, after his father's death. Later, he had a kingdom in Epirus and was slain by Orestes.

Q

1. quā, *rel. adv.*: see 1. quī.

2. quā, *interrog. adv.*: see 1. quis.

3. quā, *indef. adv.*: see 2. quis.

quācumque: see quicumque.

quadrigae, -gārum [akin to quattuor + iugum, iungō], *pl. f.*, a four-horse team; *by metonymy*, a chariot drawn by four horses, car.

quadriugis, -e, and **quadriugus**, -a, -um [akin to quattuor + iugum], *adj.*, yoked four abreast; *of a chariot*, with four horses, four-horsed.

quadrupēs, -pedis [akin to quattuor + pēs], *adj.*, four-footed. *As noun*,

quadrupēs, -pedis, *c.*, four-footed animal, quadruped; *esp.*, a steed.

quaerō or **quaesō** (older form), **quaerere** or **quaesere**, **quaesivī** or **quaesīi**, **quaesītus**, *tr.*, seek, search for, look for, seek to secure or gain; search into, examine, investigate; seek successfully, earn, get, procure; seek unsuccessfully, lose, miss, lack; ask, ask for, inquire (*into*), demand; *with inf.*, seek, try, attempt, essay, desire, wish. *Note: the form quaesō is usually parenthetical, I beg, I pray.*

quaesitor, -tōris [old form of quaestor: *cf.* quaerō, quaesō], *m.*, investigator, inquisitor, examiner, judge.

quaesītus: see quaerō.

quaesō: see quaerō (*esp. at the end*).

quālis, -e [*cf.* 1. quī, 1. quis], *adj.*, used (1) *as interrog.*, of what sort?, of what kind?, what?, (2) *as rel.*, of what sort, what, *esp. as correlative to tālis*, expressed or to be understood, such . . . as, as, such as; *in comparisons*, it is virtually equivalent to a conj., balanced by tālis, sic, haud secus, etc., even as, just as, precisely as, as, (3) *in exclamations*, what sort of!, what a sight!

quam [*cf.* 1. quī, 1. quis], *adv.*, used (1) *as interrog.*, how?, how much?, how greatly?, (2) *as rel.*, how, how much, as; *with correlative tam*, expressed or to be understood, as much . . . so much, so . . . as, as . . . as;

after comparatives, than; with superlatives, as possible, e.g. **quam primum**, as soon as possible. For **prius . . . quam** or **priusquam** see prior; for **antequam** see ante.

quamquam, conj., although, though; to introduce a correction or an amendment of a preceding statement, and yet, however, but.

quamvis [quam + vis, from 2. volō], properly, adv., as much as you wish, as you will, however much, however; usually as conj., however much, granting that, although.

quandō. I. Adv., (1) interrog., at what time?, when?, (2) indef., at any time, ever. II. Conj., (1) in temporal clauses, when, (at) what time, (2) in causal clauses, since, because, seeing that.

quantus, -a, -um, adj., used (1) as interrog., how big?, how great?, how large?, of what size?, or, in scornful sense, how little?, (2) as rel., correlative to **tantus**, expressed or to be understood, as great as, as much as, as, (3) in exclamations, how great! **quantum**, n. sing. as adv. (§ 146), (1) rel., as much as, as far as, (2) in exclamations, how greatly!, how much!, how sadly!, how!

quārē [quā + rē, abl. sing. of rēs], adv., (1) interrog., on what account?, for what reason?, why?, (2) rel., on which account, for which reason, wherefore, for this reason, therefore.

quārtus, -a, -um [akin to quattuor], ordinal num. adj., fourth.

quassō, -āre, -āvi, -ātus [freq. of quatiō], tr., shake violently, toss, brandish; shake to pieces, shatter, batter.

quater [akin to quattuor], num. adv., four times; **terque quaterque**, freely, again and again, repeatedly, many times, exceedingly.

quatiō, **quaterē**, —, **quassus**, tr., shake, agitate, stir, cause to shiver or tremble; shatter, batter, demolish, destroy, overthrow; strike, smite, lash. Fig., vex, harass.

quattuor, num. adj., indecl., in pl., four.

-que, conj., and, joining closely together the two parts of one whole; usually appended to the word it adds or to the first word of the clause it adds; with emphasis on the added word, and indeed, and in fact; at times best translated by or, or, after neg. expressions, by but; used to introduce a detail illustrating a general statement, and in particular; in a phrase or clause that gives the result of what precedes, and as a result; with temporal or quasi-temporal force, and forthwith, and at once, and lo! -que . . . -que, et . . . -que, -que . . . et, -que . . . atque, both . . . and.

quēō, **quīre**, **quīvī** or **quīi**, **quitum**, intr., chiefly in neg. expressions, be able, can.

Quercēns, **Quercētis**, m., **Quercens**, a Rutulian.

quercus, **quercūs**, f., oak-tree, oak; by metonymy, garland of oak leaves, oak crown.

querēla, -lae [queror], f., complaint, plaint.

queror, **querī**, **questus sum**, tr., complain (of), bewail, lament, bemoan; intr., moan, utter a plaintive cry or note; with inf., complain (that), lament (that).

questus, **questūs** [queror], m., complaint, plaint, lamentation.

1. **quī**, **quae**, **quod**, rel. adj. and pron., who, which, what, that, whoever, whatever, (he) who, etc.; used often where English is content with a dem. or a pers. pron., he, she, this; **quod**, n. sing. acc., in entreaties, etc., as a virtual conj. (see note on ii. 141), lit., as to which, freely, but; so in **quod sī**, but if; **quō . . . (eō)**, with comparatives, the more . . . the more; **ex quō** (sc. tempore), ever since, since. **quā** (sc. viā or parte), abl. sing. as adv., where, whither; in what manner.

2. **quī**, interrog. adj.: see 1. quis.

quia [acc. pl. n. of 1. quī], conj., because. Cf. **quod**.

quianam [quia + nam], adv., why, pray?, why?, wherefore?

quicquam: *see quisquam.*

quicumque, quaecumque, quidcumque or **quodcumque** [1. **quī**], *indef. rel. pron. and adj.*, whoever, whosoever, whatever, whatsoever; = **quīvis** or **quilibet**, any at all, every possible, every. **quācumque** (*sc. viā* or *parte*), *abl. sing. as adv.*, by whatsoever way, whithersoever, wherever.

quid: *see* 1. **quis**.

quidam, quaedam, quiddam, indef. pron., a certain (*man, woman, thing, as in the sentence, "A certain lawyer . . . tempted him"*). **quidam, quaedam, quoddam, indef. adj.**, certain, some.

quidem, adv., indeed, in sooth, truly; yet, however; **quidem . . . sed, sed tamen, autem**, to be sure, true, yes . . . but (*none the less*).

quiēs, quiētis, f., rest, repose, quiet, peace; *esp.*, sleep, slumber, or the quiet of death, death; respite, pause.

quiēscō, quiēscere, quiēvi, quiētum [**quiēs**], *intr.*, become quiet, go to rest, rest, repose; *in pf. system*, be at rest, be quiet, be still; rest from doing something, cease, desist from. **quiētus, -a, -um, pf. pass. part.**, *in dep. sense, as adj.*, properly, having come to rest, at rest, calm, peaceful, gentle, quiet, tranquil.

quiētus: *see* **quiēscō**.

quīn [**quī**, *old abl. sing. of* 1. **quī** and 1. **quis** + **nē**, not]. I. *Adv.*, used (1) *as interrog., lit.*, how . . . not?, why . . . not?, (2) *in exhortations, esp. in the phrases, quīn et, quīn etiam* (*from the lit. sense, why . . . not?*, an affirmative meaning, by all means, certainly, was easily developed), come now, now, nay, nay more, nay even. II. *Conj.*, *in rel. connections, in clauses dependent on neg. expressions*, so that . . . not, that . . . not, that; *after neg. expressions of hindrance (hinder)* . . . from . . . (*doing something*).

quīn et or **etiam:** *see* **quīn**.

quīni, quīnae, quīna, distrib. num. adj., *in pl.*, five at a time; freely, five.

quīnquāgintā, num. adj., indecl., in pl., fifty.

quīnque, num. adj., indecl., in pl., five.

quippe, adv., truly, surely, in sooth, no doubt, doubtless, without fail, in fact; *with ironical or sarcastic force*, in sooth, of course; *as conj., in clauses introducing an explanation*, you see, you know, for, inasmuch as.

Quirīnus, -nī, m., Quirinus, a name given to Romulus after he was translated from earth to heaven, the deified Romulus.

1. **quis, quis, quid, interrog. pron.**, who?, which?, what?; loosely used as = **uter**, which of (the) two? *As adj.*, **quī, quae, quod**, which?, what?, what sort of? **quid, n. sing. as adv.**, why?, for what reason?, in what respect?, on what account? **quid** (*sc. putāssset, fēcissset, or the like*) **sī**, what (would one have thought, would one have done) if? **quā** (*sc. parte* or *viā*), *abl. sing. as adv.*, how?, in what way?

2. **quis** or **quī, qua, quid, indef. pron.**, any one, anything, any, some one, something, some. *As adj.*, **quī, quae** or **qua, quod**, any, some. **quā** (*sc. parte* or *viā*), *abl. sing. as adv.*, any way, in any wise, at all.

quīs: *old dat. and abl. pl. of* 1. **quī**.

quīsnam and quīnam, quānam, quidnam or **quodnam, interrog. pron. and adj.**, an emphatic **quīs, etc.**, who, pray?, what, pray?, who?, what?

quisquam, quaequam, quicquam, indef. pron. and (rarely) adj., used in neg. sentences, any one, anything, any.

quisque, quaeque, quidque or **quodque, indef. adj. and pron.**, each one, every one, everything, each, every.

quisquis, quaequae, quidquid or **quicquid, indef. rel. pron. and adj.**, whoever, whatever, whosoever, whatsoever.

quīvis, quaevis, quidvis [1. **quī** + **vis**, *from* 2. **volō**], *indef. pron.*, whom or what you wish, any one (*and every one*) you please, anything (*and everything*) you will. **quīvis, quae-**

vis, quodvis, *adj.*, whatever you will, any (=every), every.

1. quō [from 1. quī and 1. quis: cf. eō, thither, eōdem], *adv.*, used (1) as *interrog.*, whither?, to what place?, where?, for what purpose?, wherefore?, to what end?, (2) as *rel.* (here often a *conj.*), whither, where.

2. quō [abl. sing. of 1. quī], *conj.*, properly, by which (thing), whereby, in order that, to the end that, that, used esp. in purpose clauses which contain a comp. *adj.* or *adverb.*

quōcircā, *conj.*, for which reason, wherefore; therefore.

quōcumque [from quicumque], *adv.*, whithersoever, in any direction (whatever), no matter whither; as *conj.*, in whithersoever direction, whithersoever.

quod [acc. sing. n. of 1. quī], *conj.*, properly, to what extent (§ 146), the extent (degree) to which, in so far as, in as much as, in that, that, because; as to the fact that; nisi quod, except in so far as. See also 1. quī.

quod sī: see 1. quī.

quōnam [1. quō + nam], *interrog. adv.*, whither, pray?, whither?

quondam, *adv.*, properly, of the past, at one time, once, formerly, aforetime, of old, in days gone by; of the future, one day, some day, by and by, at any time, ever; = nōnnumquam, sometimes, at times.

quoniam [quom = 2. cum + iam], *conj.*, properly, since now; now that, since, because, inasmuch as, seeing that.

quoque, *conj.*, emphasizing the word it follows, also, too, even, likewise.

quot, indecl. *adj.*, in pl., *interrog.* and *rel.*, how many; as many as, as many.

quotannis [quot + abl. pl. of annus], *adv.*, in how many (=in as many) years (as there are), annually, yearly, every year.

quotiēns [quot], *conj.*, as many times as, every time that, as often as.

quousque or quō . . . usque (§ 238), *interrog. adv.*, up to what point (in space or time)?, how far?, how long?

R

rabidus, -a, -um [cf. rabiēs], *adj.*, raving, raging, furious, frenzied.

rabiēs, -ēi [cf. radiō, rabere, rave], *f.*, raving, madness, frenzy, fury; esp., the frenzy (or raving) of inspiration.

radiō, -āre, -āvi, -ātus [radius], *tr.*, furnish with rays (of light), cause to shine; *intr.*, shine, gleam, glitter.

radius, radi or radii, *m.*, a staff, a (measuring) rod, a pointer; by metonymy, a spoke of a wheel; a beam or ray of the sun, light, etc.

rādix, rādis, *f.*, a root of a plant or tree.

rādō, rādere, rāsi, rāsus, *tr.*, scrape, shave, rub. *Fig.*, graze, skim along or over, cleave, skirt, pass close to.

rāmālia, -lium [rāmus], *pl. n.*, pieces of branches, twigs, small sticks, fagots.

rāmus, rāmi, *m.*, a branch, bough, twig; by metonymy, garland.

rapāx, rapācis [rapiō], *adj.*, grasping quickly; devouring, ravenous, ravening.

rapidus, -a, -um [rapiō], *adj.*, properly, seizing, hurrying; of fire, consuming, devouring, fierce; of a river, winds, etc., whirling, sweeping, impetuous; in general, swift, speedy, quick.

rapīna, -nae [rapiō], *f.*, a carrying off, seizure.

rapiō, rapere, rapui, raptus, *tr.*, lay hold on quickly, catch quickly, carry off by force, tear away, hurry (off), seize; rob, plunder, spoil; ravage, outrage; move quickly through, range, scour; *intr.*, (see note on iv. 581), hurry, bustle about. raptum, rapti, *pf. pass. part.* as noun, *n.*, plunder, prey, booty.

raptō, -āre, -āvi, -ātus [freq. of rapiō], *tr.*, seize and carry off, drag along, drag away, drag.

raptor, raptōris [raptō], *m.*, robber, plunderer, spoiler; as *adj.*, plundering, ravenous.

raptum: see rapiō.

raptus: see rapiō.

rārēscō, rārēscere, —, — [rārus], *intr.*, properly, grow thin through the separation of parts. *Fig.*, in iii. 411, part, widen, open, leap asunder.

rārus, -a, -um, *adj.*, the opposite of **dēnsus**, applied to things of loose texture, whose parts lie well asunder, thin, loose; of two or more things, wide apart, scattered; of nets, wide meshed; of sounds (isolated, i.e.) broken, faltering, stammering, halting; = *an adv.*, here and there, at intervals.

rāstrum, rāstri [rādō], *n.*, in *pl.*, **rāstri, rāstrorum**, *m.*, an iron hoe, very heavy, with two teeth, used for breaking up the ground, a mattock; also, a four-toothed rake.

ratiō, -ōnis [reor], *f.*, properly, a reckoning, a calculation, account; mode, manner, way, plan, scheme, means; intelligence, understanding, reason, wisdom, sense, counsel.

ratis, ratis, *f.*, a raft; freely, vessel, boat, ship.

ratus: see **reor**.

raucus, -a, -um, *adj.*, hoarse, harsh; deep-sounding, echoing, ringing, booming, thunderous, clanging, noisy; **rauca**, *acc. pl. as adv.* (§§ 142, 146), hoarsely, harshly, loudly.

re-, **red-** (*esp. before vowels*), inseparable prefix, back, again, again and again, against; from the idea of back, again, **re-** often implies a reversal of conditions, and negatives the meaning of the simple verb, and so = English *un-*; it is also sometimes intensive.

rebellis, -e [re- + **bellum**], *adj.*, waging war afresh, rebel, rebellious, insurgent.

recandēscō, -candēscere, -candui, — [re- + **candēscō**], *intr.*, grow white hot, grow white.

reccidō, reccidere, reccidī, — [red- = re- + **cadō**], *intr.*, fall back, recoil; go back, return.

recēdō, -cēdere, -cessi, -cessum [re- + **cēdō**], *intr.*, go back, move back, withdraw, retire, retreat. *Fig.*, e.g. of a house, stand back, recede; of other things, retreat, vanish, pass (away).

recēns, recentis, adj., of things not yet long in existence, fresh, recent, new; new-made; fresh, pure.

recēseō, -cēnsēre, -cēnsui, -cēnsus or **-cēnsitus** [re- + **cēseō**], review, as one does at a census; reckon, rate, value], *tr.*, count up, recount, tell the tale of, reckon; examine with care, survey.

receptō, -āre, -āvi, -ātus [*freq.* of **recipiō**], *tr.*, take back, get back, recover, receive (back).

1. **receptus**: see **recipiō**.

2. **receptus, -tūs** [recipiō], *m.*, withdrawal, retreat. *Cf.* the familiar expression, **sē recēpit**, 'he withdrew.'

recessus, -ūs [recēdō], *m.*, a retreat, withdrawal; by metonymy, of places that withdraw or retreat, retreat, recess, nook.

recidivus, -a, -um [recidō, reccidō], in *fig. sense*, return, recur], *adj.*, properly, returning, recurring; reviving, revived, restored, resurrected.

recidō, -cidere, -cidī, -cīsus [re- + **caedō**], *tr.*, cut off, cut away, lop, sever.

recinctus: see **recingō**.

recingō, -cingere, -cīnxi, -cīctus [re-, with *neg. force* + **cingō**], *tr.*, ungird, loosen, loose. **recinctus, -a, -um, pf. pass. part. as adj.**, ungirt, loosened, flowing, streaming.

recipiō, -cipere, -cēpi, -ceptus [re- + **capiō**], *tr.*, take back, bring back; draw back, withdraw; get back, win back, regain, recover, rescue; take to one's self, receive, admit, welcome; **poenās recipere**, exact punishment, take vengeance; **sē recipere**, take (move) one's self back, withdraw, retreat.

recisus: see **recidō**.

reclūdō, -clūdere, -clūsi, -clūsus [re- + **claudō**], *tr.*, open (again), lit. and *fig.*, uncloset, open, lay bare, disclose, reveal; lay open, pierce; with **ēnsem**, unsheathe.

recoctus: see **recoquō**.

recognōscō, -cognōscere, -cognōvī, -cognitus [re- + **cognōscō**], *tr.*, prop-

erly, learn again or anew; examine, survey, review.

recolō, -colere, -colui, -cultus [re- + colō], *tr.*, properly, till again or anew, retill. *Fig.*, reflect on, contemplate, survey.

recondō, -condere, -condidī, -conditus [re- + condō], *tr.*, put up again, put back, stow away, hide, conceal; close (*again*); bury, *lit.* and *figuratively*.

recoquō, -coquere, -coxi, -coctus [re- + coquō, cook], *tr.*, properly, cook over, boil again; *freely*, work or treat (*repeatedly*) with fire, forge, smelt, refine.

recordor, -dārī, -dātus sum, *tr.*, call to mind, recall, remember.

rēctor, rēctōris [regō], *m.*, guider; with *nāvis*, steersman, helmsman, pilot.

rēctum: *see* regō.

rēctus: *see* regō.

recubō, -cubāre, —, — [re- + cubō, *old verb*, lie, lie down], *intr.*, lie on the back, lie at ease, lie, recline.

recumbō, -cumbere, -cubui, -cubitum [re- + cumbō, *old verb*, lay], *intr.* (§ 151), properly, lay one's self down, lie down, lie, fall down, sink (*down*), settle.

recurrō, -currere, -curri, -cursum [re- + currō], *intr.*, come back repeatedly, return; of the sun, return, revolve. *recurrēns*, *recurrentis*, *pres. part. act. as adj.*, of the sun, revolving, or, *freely*, in his daily round.

recursō, -cursāre, —, — [*freq.* of *recurrō*], *intr.*, hasten or hurry back. *Fig.*, recur, return, be renewed or repeated.

recursus, -sūs [recurrō], *m.*, a running back, return movement, counter-march, retreat.

recurvō, -āre, -āvi, -ātus [re- + curvō], *tr.*, curve back, bend back.

recūsō, -āre, -āvi, -ātus, *tr.*, take exception to, gainsay, refuse, decline; with *inf.*, refuse, decline, be unwilling, be reluctant.

recussus: *see* recutiō.

recutiō, -cutere, -cussi, -cussus [re- +

quatiō], *tr.*, shake back or again; strike back; strike violently, shake.

red-: *see* re-.

redarguō, redarguere, redargui, — [red- = re-, with *neg. force* + arguō], *tr.*, disprove, refute.

redditus: *see* reddō.

reddō, -dere, -didī, -ditus [red- = re- + dō], *tr.*, give back, give up, hand over, deliver up, return, restore, *lit.* and *fig.*; give back as one should, return, render, bestow; with a *reflex. pron.*, or in *pass.*, with *middle force* (§§ 166-167), restore one's self, come back, go back, return; give back in *speech*, return or say by way of answer, answer, reply; make, render, produce; (*make over, i.e.*) repeat, renew, reflect, reproduce.

redeō, -īre, -ivī or -iī, -itum [red- = re- + eō], *intr.*, go back, come back, return, *lit.* and *fig.*; with *acc. of effect*, retrace, traverse again.

redigō, -igere, -ēgi, -āctus [red- = re- + agō], *tr.*, drive back, force back, bring back.

redimiculum, -lī [redimiō], *n.*, band; *esp.*, headband, fillet; strings, lap-pets.

redimō, -īre, -ivī or -iī, -itus, *tr.*, bind around, encircle, crown, wreath.

redimitus: *see* redimiō.

redimō, -imere, -ēmī, -ēemptus [red- = re- + emō], *tr.*, buy back; *esp.*, ransom, redeem.

reditus, -tūs [redeō], *m.*, a return.

redoleō, -olēre, -olui, — [red- = re- + oleō, smell], *intr.*, emit an odor, smell; be fragrant with.

redūcō, -ducere, -dūxī, -ductus [re- + dūcō], *tr.*, lead back, bring back, fetch back; restore, save, rescue; draw back (*a weapon for a stroke or cast*), hence, ply with might and main, wield forcefully. **reductus**, -a, -um, *pf. pass. part. as adj.*, withdrawn; retired, secluded, deep.

reductus: *see* redūcō.

redux, reducis [redūcō], *adj.*, properly, in *pass. sense*, brought back, returned, restored; hence, safe; in *active sense*, returning.

refectus: *see* **reficiō.**

refellō, -fellere, -felli, — [re- + fallō], *tr.,* prove (to be) false, refute, disprove, repel.

referō, referre, rettuli, relātus [re- + ferō], *tr.,* bear back, bring back, carry back or off; return, restore; *with a reflex. pron., with pedem, vēstigia, or gressum, or in pass., with middle force (§§ 166, 167),* bear or take one's self back, go back, return, retreat, withdraw; give back, return, restore, pay, render, offer. *Fig.,* bring back, restore, renew, revive; reproduce, represent, imitate, resemble; bear back *in speech,* bring tidings (*that*), report, relate, recount; fetch forth (*words, etc.*), utter, say; answer, reply; bring or lay before the Senate, councilors, etc., refer (to); (*bring or carry back, i.e.*) alter, change, transform. **relātum, -ti, pf. pass. part. as noun, n.,** something reported, report, recital, tale, news.

rēfert [rē, abl. sing. of rēs + ferō], *intr. and impers.,* it touches on one's interests, it matters, it makes a difference.

reficiō, -ficere, -fēci, -fectus [re- + faciō], *tr.,* make again, make over, repair. *Fig.,* renew, restore, refresh, revive, recruit, reinvigorate.

refigō, -figere, -fixi, -fixus [re-, with neg. force + figō], *tr.,* unfix, unfasten, loose; tear down. *Fig., with lēgēs,* unmake, annul, abolish, rescind (*see note on vi. 622*).

refixus: *see* **refigō.**

reflectō, -flectere, -flexi, -flexus [re- + flectō], *tr.,* bend back, turn back. *Fig.,* turn (back), direct; change, alter; **animum reflectere,** give heed to, take thought on.

reflexus: *see* **reflectō.**

refluō, -fluere, —, — [re- + fluō], *intr.,* flow back, stream back, recede, subside.

refringō, -fringere, -frēgi, -fractus [re- + frangō], *tr.,* break up, break open; break off.

refugiō, -fugere, -fūgi, — [re- + fugiō], *intr.,* fly back, flee back,

recoil, shrink back; flee, escape; *tr.,* flee from, recoil from. *Fig., as intr.,* recede, recoil; *with inf.,* shrink from, recoil from; *hence,* be reluctant, be unwilling, be loath.

refugus, -a, -um [refugiō], *adj.,* receding, retreating.

refulgeō, -fulgēre, -fulsi, — [re- + fulgeō], *intr.,* flash back, shine forth, send forth light, shine brightly, gleam, glitter.

refundō, -fundere, -fūdī, -fusus [re- + 2. fundō], *tr.,* pour back, pour up; upheave. **refusus, -a, -um, pf. pass. part. as adj.,** properly, uppoured; freely, overflowing.

refusus: *see* **refundō.**

rēgālis, -e [rēx], *adj.,* of or pertaining to a king, worthy of a king (*prince, or princess*), kingly, royal, regal; splendid, magnificent, gorgeous, princely.

rēgia: *see* **rēgius.**

rēgificus, -a, -um [rēx + faciō], *adj.,* regal, royal, princely.

rēgina, -nae [regō, rēx], *f.,* a woman who rules, a queen, princess. *As adj.,* of royal blood, royal.

regiō, -ōnis [regō], *f.,* direction, course, line; *by metonymy (cf. finēs),* the land between certain lines, territory, district, quarter, region.

rēgius, -a, -um [rēx], *adj.,* of a king or queen, king's; royal, queenly, princely; *by metonymy,* princely, splendid, magnificent. *As noun,* **rēgia, -ae (sc. domus),** *f.,* a king's house, palace.

rēgnātor, -tōris [rēgnō], *m.,* ruler, sovereign, king, lord.

rēgnō, -āre, -āvi, -ātum [rēgnum], *intr.,* have sovereignty, hold sway, reign, rule; *tr.,* rule over, sway, govern.

rēgnum, rēgni [cf. regō, rēx], *n.,* sovereignty, rule, dominion, lordship; royal or kingly power; *by metonymy,* a dominion, kingdom, realm, crown.

regō, regere, rēxi, rēctus, tr., guide, direct; steer; guide, control, rule, sway, govern, manage, *lit. and figuratively.* **rēctus, -a, -um, pf. pass.**

part. as adj., direct, straight. *As noun*, *rēctum, rēctī*, *n.*, *in fig. sense*, right, right conduct, virtue.

regressus, -sūs [*regredior*, come back], *m.*, a return.

reiciō, reicere, reiēcī, reiectus [*re- + iaciō*], *tr.*, throw back, fling back or from; turn away, turn from. *Note: for scansion see note on disice*, i. 70.

relābor, -lābī, -lāpsus sum [*re- + lābor*], *intr.*, glide back, slip back.

relanguēscō, -languēscere, -languī, — [*re- + languēscō*], *intr.*, sink back fainting, fall back exhausted.

relātum: see referō.

relegō, -legere, -lēgī, -lēctus [*re- + legō*], *tr.*, traverse again, sail over or past a second time, coast along or by again.

relēvō, -āre, -āvī, -ātus [*re- + levō*], *tr.*, make light, lighten, lessen; lift up, raise; *make easy or comfortable*, relieve, ease.

relictus: see relinquō.

rēligiō, -ōnis [*re- + legō*, choose, select], *f.*, *properly*, selection, pains-taking care (*about matters relating to the gods*), reverence for the gods, piety, devotion, veneration, reverence, awe, religious scruples, religious feelings; *by metonymy*, any display or evidence of devotion, a religious observance, sacred rites, sacred custom, pious ceremony, holy observance; agencies of religion, revelation, prophecy; the sanctity of a thing, sacredness, religious significance. *See* § 278.

rēligiōsus, -a, -um [*rēligiō*], *adj.*, hal- lowed, holy, sacred.

religō, -āre, -āvī, -ātus [*re- + ligō*], *tr.*, bind fast, bind, fasten; *with equōs*, tether.

relinquō, -linquere, -liquī, -lictus [*re- + linquō*], *tr.*, leave behind, leave, *lit. and fig.*; resign, relinquish, sur- render; quit, abandon, forsake, desert, neglect; give up.

rēliquiae, -ārum [*relinquō*], *pl. f.*, *properly*, 'leavings'; remains, rem- nant; relics; remains of an individ- ual, ashes. *See* § 278.

relūceō, -lūcere, -lūxī, — [*re- + lūceō*], *intr.*, shine back or again (*i.e. re- flect a light or blaze*), light up, blaze, shine.

relūcēscō, -lūcēscere, -lūxī, — [*re- + lūcēscō*, *inceptive of lūceō*], *intr.*, become bright, grow bright, flash forth, gleam, glow.

remaneō, -manēre, -mānsī, -māsum [*re- + maneō*], *intr.*, stay behind; endure, continue.

remēnsus: see remētor.

remeō, -āre, -āvī, — [*re- + meō*, go], *intr.*, go back, return.

remētor, -mētiri, -mēnsus sum [*re- + mētor*], *tr.*, *properly*, measure back; *with astra*, (*measure back, i.e.*) re- trace, observe again with care; traverse again, repass, recross.

rēmex, rēmigis [*rēmus + agō*], *m.*, *driver of an oar*, oarsman, rower; *in coll. sense*, oarsmen, crew.

rēmigium, -gī or -gīi [*cf. rēmex*], *n.*, the act of rowing, rowing; *by me- tonymy*, oarsmen. *Fig.*, oarlike motion.

reminīscor, reminiscī, — [*re- + root of meminī*], *tr.*, recall to mind, recall, remember.

remissus: see remittō.

remittō, -mittere, -mīsī, -missus [*re- + mittō*], *tr.*, send back; send forth, return; release, free; slacken, loosen; give up, yield, resign, surrender, waive; return, repay.

remollēscō, -mollēscere, -molluī, — [*re- + mollēscō*, become soft], *intr.*, become soft (*again*), grow soft.

remordeō, -mordēre, -mordī, -morsus [*re- + mordeō*], *tr.*, *properly*, bite (*again*). *Fig.*, gnaw, vex, harass, torment, trouble.

remoror, -morārī, -morātus sum [*re- + moror*], *intr.*, linger, tarry, delay; *tr.*, delay, keep waiting.

remōtus: see removeō.

removeō, -movēre, -mōvī, -mōtus [*re- + moveō*], *tr.*, move back, move away; put away, remove; *mēnsās removēre*, end a feast (*i.e. end the eating proper*).

remūgiō, -mūgire, —, — [re- + mūgiō], *intr.*, bellow back, bellow again, boom; reëcho, resound, roar, rumble.

remulceō, -mulcēre, -mulsī, -mulsus [re- + mulceō], *tr.*, properly, stroke back; loosely used with *caudam*, draw back, cause to droop, droop.

Remulus, -li, m., Remulus. (1) *A Latin, from Tibur.* (2) *A cognomen of Numanus, a Rutulian.*

rēmus, rēmi, m., an oar.

Remus, Remi, m., Remus. (1) *The brother of Romulus.* (2) *A Rutulian.*

renārrō, -āre, -āvi, -ātus [re- + nārrō], *tr.*, tell again, retell, recount, relate.

renāscor, -nāscī, -nātus sum [re- + nāscor], *intr.*, be born again; spring up again, grow afresh, be renewed.

renātus: *see* renāscor.

renīdeō, -nīdēre, -nīduī, — [re- + nīdeō, shine], *intr.*, shine (again), gleam, glitter, glisten.

renovō, -āre, -āvi, -ātus [re- + novō], *tr.*, renew, *lit. and figuratively*.

reor, rēri, ratus sum, tr., with clause as object, properly, reckon, calculate; think, believe, suppose, imagine.

ratus, -a, -um, pf. pass. part. as adj., properly, reckoned; hence, confirmed, established, settled, ratified.

repāgula, -lōrum, pl. n., bolts or bars of a door; in general, barriers.

reparābilis, -e [reparō], *adj.*, capable of renewal (*restoration*); renewable, restorable, retrievable.

reparō, -āre, -āvi, -ātus [re- + parō], *tr.*, make ready again, make afresh; renew, restore.

repellō, repellere, reppulī, repulsus [re- + pellō], *tr.*, drive or dash back, thrust back, repel. *Fig.*, reject, repel, spurn.

rependō, -pendere, -pendī, -pēnsus [re- + pendō], *tr.*, pay back, repay, requite; weigh one thing over against another, balance, offset.

repente [*cf.* repēns, repentīnus, sudden], *adv.*, suddenly.

repercutiō, -percutere, -percussī, -percussus [re- + percutiō], *tr.*, shake

violently, shake often; strike back (*light, sound*), reflect.

reperiō, reperire, repperī, repertus [re- + pariō], *tr.*, properly, beget, produce. *Fig.*, find out, discover, find, detect.

reptor, -tōris [reperiō], *m.*, discoverer, inventor, designer, author, creator.

repertus: *see* reperiō.

repetitus: *see* repetō.

repetō, -petere, -petivī or -petiī, -petitus [re- + petō], *tr.*, attack (*again and again*), assail; seek again; revisit; go back for, fetch, bring back. *Fig.*, go back for in thought or in speech, call to mind, recall, recollect; retrace, repeat, utter again (*and again*).

repleō, -plēre, -plēvī, -plētus [re- + pleō, old verb, fill], *tr.*, fill up, fill, *lit. and figuratively*.

replētus: *see* repleō.

repōnō, -pōnere, -posuī, -positus or -postus [re- + pōnō], *tr.*, put back, place back, *lit. and fig.*, replace, restore, repair, renew; put aside, lay aside, lay by, store up, treasure up; lay away (*in the earth*), bury, inter; put off, lay aside, lay down, resign, abandon, quit; *simply*, put, place, lay.

reportō, -āre, -āvi, -ātus [re- + portō], *tr.*, bear back, bring back, carry back; **pedem reportāre**, retrace one's steps, come back, return. *Fig.*, bring back in speech, report, announce, relate.

reposcō, -poscere, —, — [re- + poscō], *tr.*, ask for (*again*), demand (*back*); claim. **poenās . . . reposcere**, (*claim, i.e.*) seek to exact vengeance.

repositus or repostus: *see* repōnō.

reprimō, -primere, -pressī, -pressus [re- + premō], *tr.*, press back, hold back, keep back; withhold, check, stop, stay, retain.

repugnō, -āre, -āvi, -ātum [re- + pugnō], *intr.*, fight back, resist, struggle.

repulsa, -sae [repellō], *f.*, rejection, refusal, repulse.

repulsus: *see* repellō.

requiēs, -ētis [re-+quiēs], *f.*, rest, repose; respite (*from*), relief (*from*), stay.

requiēscō, -quiēscere, -quiēvi, -quiētum [re-+quiēscō], *intr.*, come to rest, rest, repose.

requirō, -quirere, -quisivī, -quisitus [re-+quaerō], *tr.*, seek out (*again*), seek after, search for; seek to learn, inquire after, ask; (*inquire after, because one misses; hence*) miss, be conscious of the lack of.

rēs, rei, *f.*, matter, event; circumstance, condition, lot, estate, experience, fortune; deed, exploit, achievement; misfortune, crisis, mishap, sorrow; *in pl.*, interests, concerns; destinies, fates, career; *freely*, the earth, the world, the universe, nature; *rēs* or *rēs publica*, the commonwealth, the State.

rescindō, -scindere, -scidi, -scissus [re-+scindō], *tr.*, cut off, cut loose; tear down, tear away.

rescō, -secāre, -secui, -sectus [re-+secō], *tr.*, cut off.

reserō, -āre, -āvi, -ātus [re-+sera], *tr.*, unbar, open.

reservō, -āre, -āvi, -ātus [re-+servō], *tr.*, keep back, set aside, reserve, preserve, save.

reses, residis [*cf.* resideō], *adj.*, inactive, idle, sluggish, dormant.

resideō, -sidēre, -sēdi, — [re-+se-deō], *intr.*, sit down, remain sitting; be idle, be inactive, be sluggish.

residō, -sidere, -sēdi, — [re-+sīdō], *intr.*, sit down, take a seat; take up one's abode, settle. *Fig.*, settle down, sink, subside, abate, cease.

resignō, -āre, -āvi, -ātus [re-, *in neg. sense* +signō], *tr.*, unseal, *lit.* and *fig.*, unstop, open.

resistō, -sistere, -stiti, — [re-+sistō], *intr.* (§ 151), *properly*, set one's self back; stand back, stand still; (*check one's self*), pause, stop; set one's self against, withstand, oppose, resist.

resolūtus: *see* resolvō.

resolvō, -solvere, -solvi, -solūtus [re-+solvō], *tr.*, untie, unbind, loosen, open; separate, part, sever; relax, slacken. *Fig.*, loosen, unravel, disentangle; untie, sever, cancel, dissolve.

resonō, -sonāre, -sonāvi, — [re-+sonō], *intr.*, sound again (*and again*), ring again, reëcho, resound.

respectō, -āre, —, — [freq. of respiciō], *intr.*, look back, look around (*often or intently*); *tr.*, look back at, give heed to, regard, care for.

respiciō, -spicere, -spexi, -spectrum [re-+speciō, *old verb*, look, look at], *intr.*, look back, look about or around, look; *tr.*, look about or back for, search for; see by looking back, see behind one, look back at. *Fig.*, give heed or thought to, regard, be mindful of, consider.

respirō, -āre, -āvi, -ātum [re-+spirō], *intr.*, breathe, draw breath.

resplendeō, -splendēre, —, — [re-+splendeō], *intr.*, shine brightly, gleam, glitter.

respondeō, -spondēre, -spondi, -spōnsus [re-+spondeō], *tr.*, *properly*, promise in return or in reply, offer in return; answer, say in reply. *Fig.*, as *intr.* with *dat.*, answer to, correspond to, agree with, match. **respōnsum**, -sī, *pf. pass. part.* as *noun, n.*, answer, reply, response; *esp.*, reply of an oracle or prophet, oracle, prophecy, prediction.

respōnsō, -āre, —, — [freq. of respondeō], *intr.*, answer, reply, respond. *Fig.*, (*respond, i.e.*) echo, reëcho.

respōnsum: *see* respondeō.

restinctus: *see* restinguō.

restinguō, -stinguere, -stīnxi, -stīnctus [re-+stinguō, *old verb*, quench], *tr.*, quench, extinguish.

restituō, -stituere, -stitui, -stitūtus [re-+statuō], *tr.*, set up again, reestablish, restore.

restō, -stāre, -stiti, — [re-+stō], *intr.*, (*stand, i.e.*) stop behind; remain, be left. *Fig.*, (*be left for one, i.e.*) be in store for.

resultō, -āre, —, -ātum [re-+sultō, saltō, *freq. of salio*], *intr.*, spring back, leap back, rebound; *freely, by a misunderstanding* (see note on v. 150), reëcho, reverberate.

resumō, -sūmere, -sūmpsī, -sūmptus [re-+sumō], *tr.*, take up again, resume.

resupīnus, -a, -um [re-+supīnus], *adj.*, lying on one's back, supine.

resurgō, -surgere, -surrēxi, -surrēctum [re-+surgō], *intr.*, rise again, *lit. and figuratively*.

retardō, -āre, -āvi, -ātus [re-+tardō], *tr.*, make slow, delay, hinder.

rēte, rētis, n., a net.

retēctus: see **retegō**.

retegō, -tegere, -tēxi, -tēctus [re-, in *neg. sense* +tegō], *tr.*, uncover, lay bare. *Fig.*, lay bare, disclose, reveal.

retentō, -āre, -āvi, -ātus [*freq. of retineō*], *tr.*, hold back, keep back, retard, detain.

retexō, -texere, -texuī, -textus [re-+texō], *tr.*, weave back, *i.e.* unweave, unravel; *also, with different force of prefix*, weave anew, reweave, *lit. and figuratively*.

retināculum, -li [retineō], *n.*, properly, a holdback, holdfast; rope, cable, hawser.

retineō, -tinēre, -tinuī, -tentus [re-+teneō], *tr.*, hold back, restrain; detain, retard, delay.

retorqueō, -torquēre, -torsī, -tortus [re-+torqueō], *tr.*, turn back, twist back. *Fig.*, change, alter, transform.

retractō, -āre, -āvi, -ātus [*freq. of retrahō*], *tr.*, handle anew or afresh, grasp again, seize again; *intr.* (§ 151), draw back, withdraw, retreat. *Fig.*, as *tr.*, withdraw, retract.

retrahō, -trahere, -trāxi, -tractus [re-+trahō], *tr.*, draw back, drag back, bring back, withdraw.

retrō, adv., backward, back.

retrōrsus: see **retrōversus**.

retrōversus or retrōrsus [retrō+vertō], *adv.*, backward, back.

reus, reī, m., a party to a lawsuit, either plaintiff or defendant, but esp. defendant; one condemned and so bound in certain penalties, debtor. As *adj.*, held in (penalties), bound by, answerable for.

revellō, -vellere, -velli, -vulsus [re-+vellō], *tr.*, tear away, wrench away, pull off, pull away, dislodge, remove; (*dig up ashes of the dead*; hence) disturb, desecrate, violate.

reverentia, -ae [re-+vereor], *f.*, fear (of, for), regard for, respect for.

reversus: see **revertor**.

revertor, -verti, -versus [re-+vertō], *intr.*, turn back, return. *Note*: the *pf. system, aside from the part.*, is regularly *act.*, **reverti, reverteram, etc.**

revinciō, -vincire, -vinxi, -vinctus [re-+vinciō], *tr.*, bind back, bind fast, fasten; bind round, encircle, wreath.

revinctus: see **revinciō**.

revisō, -visere, —, — [re-+visō], *tr.*, go or come back to see, revisit, *lit. and fig.*, return to.

revocābilis, -e [revocō], *adj.*, recallable, revocable.

revocō, -āre, -āvi, -ātus [re-+vocō], *tr.*, call back, recall; with **gradum**, retrace one's steps, return. *Fig.*, (*recall, i.e.*) regain, refresh, replenish, restore, renew, revive.

revolūtus: see **revolvō**.

revolvō, -volvere, -volvi, -volūtus [re-+volvō], *tr.*, roll back, roll over; roll or fling forth; in *pass.*, with *middle force* (§§ 166, 167), roll over (and over); sink back, fall back. *Fig.*, with **iter**, retrace; change, transform; rehearse, repeat. **revolūtus, -a, -um, pf. pass. part. as adj.**, of waves, rolled back, *i.e.* ebbing.

revomō, -vomere, -vomui, — [re-+vomō], *tr.*, vomit forth again, throw up (again), disgorge, discharge.

revulsus: see **revellō**.

rēx, rēgis [*cf.* **regō**], *m.*, ruler, leader, lord, prince, sovereign, king; as *adj.*, ruling, sovereign.

- Rhadamanthus**, -thī, *m.*, Rhadamanthus, son of Jupiter, and brother of Minos. In life he was famed for his justice; after death he became one of the judges of the underworld.
- Rhaebus**, Rhaebi, *m.*, Rhaebus, the warhorse of Mezentius.
- Rhamnēs**, Rhamnētis, *m.*, Rhamnes, a Rutulian, an augur of Turnus.
- Rhēnus**, Rhēni, *m.*, the River Rhine.
- Rhēsus**, Rhēsi, *m.*, Rhesus, a Thracian king or prince who came to aid Troy, but was slain by Diomedes on the very night of his arrival.
- Rhodanus**, -nī, *m.*, the Rhone, a great river in Gallia (France).
- Rhodopē**, -pēs, *f.*, Rhodope, a mountain in Thrace.
- Rhodopēus**, -a, -um, *adj.*, of Rhodope, Rhodopeian, Thracian.
- Rhoetēus**: see Rhoetēus.
- Rhoeteus**, Rhoetei, *m.*, Rhoeteus, a Rutulian, slain by Pallas, son of Evander.
- Rhoetēus**, -a, -um, *and* Rhoetēus, -a, -um, *adj.*, of Rhoeteum (a promontory of the Troad), Rhoetean; by metonymy, Trojan.
- Rhoetus**, Rhoeti, *m.*, Rhoetus. (1) An Italian, slain by Euryalus. (2) A Marsian, ancestor of Anchemolus.
- rictus**, rictūs [ringor, open the mouth in a snarl], *m.*, the open mouth, jaws.
- rideō**, ridēre, risi, risum, *intr.*, smile, laugh; *tr.*, smile at, laugh at.
- rigēō**, rigēre, rigui, —, *intr.*, be stiff, be stiffened, be rigid.
- rigidus**, -a, -um [rigeō], *adj.*, stiff, rigid, unyielding, unbending, stark.
- rigō**, -āre, -āvi, -ātus, *tr.*, water, wet, moisten, bedew, bathe.
- rigor**, rigōris [cf. rigeō], *m.*, stiffness.
- riguus**, -a, -um [cf. rigō], *adj.*, well-watered.
- rima**, rimae, *f.*, chink, cleft, rent, crack, fissure, seam.
- rimor**, rimāri, rimātus sum [rima], *tr.*, make clefts in, split open, tear up; tear up (i.e. open) things in order to examine them, pry into, search thoroughly, explore, examine.
- rimōsus**, -a, -um [rima], *adj.*, full of chinks or clefts; leaky.
- ripa**, ripae, *f.*, bank of a river.
- Ripheus**, Riphei, *m.*, Ripheus, a Trojan warrior.
- rite** [cf. ritus], *adv.*, with due ceremony, in due form, duly, fittingly, fitly, rightly; in the usual form, as usual, according to custom.
- ritus**, ritūs, *m.*, sacred ceremony, holy rite; time-honored custom, observance.
- rivus**, rivi, *m.*, rivulet; stream, brook.
- rōbur**, rōboris, *n.*, oak-tree, oak, a species with very hard wood; in general, hard wood, timber; by metonymy, a lance or spear of oak; in *pl.*, oaken timbers, planks of oak. *Fig.*, strength, esp. the strength of endurance or resistance, defensive strength, power, might, vigor.
- rogitō**, -āre, -āvi, — [freq. of rogō], *tr.*, ask for frequently, inquire after eagerly, ask.
- rogō**, -āre, -āvi, -ātus, *tr.*, ask, question; ask for, beg for, sue for.
- rogus**, rogī, *m.*, funeral pile, pyre.
- Rōma**, Rōmae, *f.*, Rome.
- Rōmānus**, -a, -um [Rōma], *adj.*, of Rome, Roman. *As noun*, Rōmānus, -nī, *m.*, a Roman.
- Rōmuleūs**, -a, -um [ī. Rōmulus], *adj.*, of Romulus, Romulus's.
- Rōmulidae**, -dārum [ī. Rōmulus], *pl. m.*, the sons or descendants of Romulus, the Romans.
1. **Rōmulus**, -lī, *m.*, Romulus, twin brother of Remus and son of Mars; tradition made him the founder and first king of Rome. *As adj.*, Rōmulus, -a, -um, of Romulus, Romulus's; by metonymy, Roman.
2. **Rōmulus**, -a, -um: see 1. Rōmulus.
- rōrō**, -āre, -āvi, -ātum [rōs], *intr.*, drop or distill dew; freely, drip (with moisture), trickle, be moist or wet.
- rōs**, rōris, *m.*, dew; in general, (dew-like) moisture, spray.
- rosa**, rosae, *f.*, rose.
- rōscidus**, -a, -um [rōs], *adj.*, wet with dew, dewy, dew-bespangled.
- roseus**, -a, -um [rosa], *adj.*, of roses; rose-colored, rosy, roseate; freely, bright, lovely.

rōstrātus, -a, -um [rōstrum], *adj.*, adorned with beaks, beaked.
rōstrum, rōstrī [cf. rōdō, gnaw], *n.*, the beak, bill of a bird; snout, muzzle of an animal; by metonymy, the beak or prow of a ship.
rota, rotae, *f.*, a wheel; by metonymy, chariot, car.
rotō, -āre, -āvi, -ātus [rota], *tr.*, turn round like a wheel, wheel, swing round, whirl about; *intr.*, roll.
rubeō, rubēre, —, —, *intr.*, be red, grow red, redden, glow.
ruber, rubra, rubrum, *adj.*, red, crimson, ruddy.
rubescō, rubescere, rubuī, — [inceptive of rubeō], *intr.*, grow red, redden.
rubor, rubōris, *m.*, redness, ruddiness; flush.
rudēs, rudentis, *m.*, a rope, esp. on shipboard, cable, hawser; in particular, sheet, i.e. a rope attached to the bottom of a sail, used in hauling the sail flat against the mast or in easing off the sail to present a greater surface to the wind (cf. pēs); in *pl.*, running-gear, rigging, tackle, in general.
rudis, -e, *adj.*, properly, of things unwrought or undeveloped, rough, raw, crude, rude.
rudō, rudere, rudivī, ruditum, *intr.*, roar, bellow, bray; creak, groan.
rūga, rūgae, *f.*, wrinkle.
rūgōsus, -a, -um [rūga], *adj.*, wrinkled.
ruīna, -nae [ruō], *f.*, a falling down, downfall, collapse; **ruīnam dare** or **trahere**, fall in (long, trailing) ruin, collapse; upheaval, eruption; by metonymy, in *pl.*, ruins. *Fig.*, downfall, collapse, ruin, destruction.
rūmor, rūmōris, *m.*, common talk, gossip, rumor, report, tidings.
rumpō, rumpere, rūpi, ruptus, *tr.*, break in pieces, rend, burst open, burst asunder, break off, break through, snap, sever, *lit. and fig.*, annul, violate, destroy; with *acc.* of effect (§ 140), cause to burst forth, pour forth, give vent to.

ruō, ruere, rūi, rutus, *tr.*, throw down, overthrow; cast up; upturn, upheave, churn up, plow up; *intr.*, rush down, fall (quickly or violently down), stream down, tumble down, fall in (overwhelming) ruin, *lit. and fig.*; rush in or on, rush forth, rush up, rush down, hasten, hurry. *Fig.*, (of the sun, etc.), hasten to its setting, set (quickly), sink. *Note*: we have here forms of two, perhaps three, different verbs that have been, in use, confused.

rūpēs, rūpis, *f.*, rock, crag; a line of rocks, cliff.

ruptus: see rumpō.

rūricola, rūricolae [rūs + colō], *adj.*, dwelling in the country, rural, rustic.

rūrsus: see rūrsus.

rūrsus or **rūrsūm** [originally **revorsus** = **reversus**, as *adv.*: cf. **re-** + **vertō** and **retrōversus**], *adv.*, back, backward; again, anew.

rūs, rūris, *n.*, the country (as opposed to the city); in *pl.*, lands, fields.

rūsticus, -a, -um [rūs], *adj.*, country (as *adj.*), rural, rustic.

rutilus, -a, -um [akin to **ruber**], *adj.*, properly, yellow and red mixed, red-gold, reddish golden; bright red, ruddy.

Rutuli, -lōrum, *pl. m.*, the Rutuli, the Rutulians, an ancient people of Latium, ruled by Turnus; their capital was Ardea. As *adj.*, **Rutulus**, -a, -um, of the Rutuli, Rutulian; freely, Italian.

S

Sabaeus, -a, -um, *adj.*, of the Sabaei (a people in the southwestern part of Arabia, in a district famous for its perfumes), Sabaeian; by metonymy, Arabian.

Sabinae: see Sabīnī.

Sabīnī, -nōrum, *pl. m.*, the Sabines, an ancient people of Central Italy, occupying chiefly the high mountainous country. In *pl. f.*, **Sabinae**, -nārum, Sabine women.

sacer, sacra, sacrum, adj., set apart or consecrated to the gods (*whether for weal or for woe the context must determine*), holy, hallowed, sacred; sacrificial, venerable, awful; (*set apart to the gods of the underworld; hence*) devoted, doomed, accursed, impious. *As noun, sacrum, sacri, n.*, usually in *pl.*, holy thing, holy vessel, sacred symbol or image; holy rite, holy act, ceremony, sacrifice, mystery; sacred song, hymn.

sacerdōs, -dōtis [sacer], *c.*, one who gives (*offers*) sacrifice, holy person, priest, priestess.

Sacēs, Sacae, m., *Saces, a Rutulian.*

Sacrānus, -a, -um, adj., of the Sacrani, an ancient people of Latium, of whom little, if anything, is known, Sacranian.

sacrārium, -rī or -rīi [sacer], *n.*, holy place, sanctuary, shrine.

Sacrātor, -tōris, m., *Sacrator, an Italian (Etruscan?), comrade of Mezentius.*

sacrātus: see **sacrō**.

sacrō, -āre, -āvi, -ātus [sacer], *tr.*, make holy, hallow, consecrate, set apart, dedicate, devote. **sacrātus, -a, -um, pf. pass. part. as adj.**, holy, hallowed, sacred.

saeculum, -lī, n., race, breed, generation; the lifetime of a race or generation (*properly, a period of about thirty-three years*), a generation; freely, an age, century; in *pl.*, years, the ages, the years to come, eternity.

saepe, adv., often, oftentimes, frequently, repeatedly; *comp. saepius, with intensive force, very often.*

saepiō, saepire, saepsi, saeptus, tr., hedge in, fence in, hem in, inclose, surround, infold, *lit. and fig.*; guard, protect.

saeptus: see **saepiō**.

saeta, saetae, f., a stiff hair, bristle.

saetiger, saetigera, saetigerum [saeta + gerō], *adj.*, bristle-bearing, bristly.

saeviō, saevire, saevivi or saevii, saevitum [saevus], *intr.*, be fierce, be savage, be angry, rage, storm.

saevus, -a, -um, adj., usually in bad

sense, raging, furious, fierce, savage, fell, violent, terrible, relentless, deadly, remorseless, ruthless, pitiless, cruel; *in good sense*, terrible, awful, valiant.

Sagaris, -ris, m., *Sagaris, a slave among the Trojans.*

sagitta, -tae, f., an arrow.

sagittifer, sagittifera, sagittiferum [sagitta + ferō], *adj.*, arrow-bearing, armed with arrows.

sagulum, -lī [dim. of sagum, military cloak], *n.*, a short military cloak.

sal, salis, m., salt water, the sea; brine, surf, surge, spray; salt.

salignus, -a, -um [salix, a willow-tree, willow], *adj.*, of willow-wood, willow (*as adjective*).

Salii, -ōrum, pl. m., the Salii, priests of Mars, twelve in number, who annually, in March, kept a festival of Mars, marching through Rome with songs and dances, beating the ancilia (*see ancile*).

salio, salire, salivī, salii, or salui, saltum, intr., leap, spring, jump, bound.

Salius, Salī or Salii, m., Salius, an Arcadian, comrade of Aeneas.

Sallentinus, -a, -um, adj., of the Sallentini (*a people in Calabria, i.e. in the southeastern part of Italy*), Sallentine.

Salmōneus, -neī, m., Salmoneus, a son of Aeolus (*the founder of the Aeolic race*), king in Elis, Greece. He sought to imitate the thunder and the lightnings of Jupiter, but the latter destroyed him by his thunderbolt and punished him in the underworld.

salsus, -a, -um [pf. pass. part. of salio or salō, salt down, salt], *adj.*, salted, salt, briny.

saltum, adv., at least, at all events, at any rate.

1. **saltus, saltūs [salio]**, *m.*, leaping, dancing; leap, spring, jump, bound.

2. **saltus, saltūs, m.**, properly, a piece of wooded ground used as pasture, esp. on the mountains, woodland-pasture, woodland, glade, forest; mountain pass, ravine.

salum, salī [*cf. sal*], *n.*, the open sea, the sea, the main.

salūs, salūtis [*cf. salvus*, sound, well, safe], *f.*, soundness, well-being, health; safety, deliverance, preservation.

salūtō, -āre, -āvi, -ātus [salūs], *tr.*, wish health to, salute; greet, welcome.

salvē: see **salvēō**.

salvēō, salvēre, —, — [*cf. salvus*, sound, well, safe], *intr.*, be well, be strong. **salvē, salvēte**, *imp.*, as a greeting, properly, be well (*cf. English 'farewell'*), hail!, all hail!, greetings!, welcome!

Samē, Samēs, f., Same, an island in the Ionian Sea, off the west coast of Greece; in later times it was called Cephallenia (now Cephalonia).

Samos or Samus, Samī, f., Samos, a large island off the coast of Asia Minor, renowned for its temple of Juno, one of the most famous buildings in the ancient world.

sanciō, sancire, sānxi, sānctus [*cf. sacer*], *tr.*, make holy; *esp.*, of laws and treaties, make inviolable, fix unalterably, ratify, confirm. **sānctus, -a, -um**, *pf. pass. part. as adj.*, sacred, holy, sainted, inviolable; unsullied, pure, blameless.

sānctus: see **sanciō**.

sanguineus, -a, -um [sanguis], *adj.*, bloody, bloodstained, blood-red, bloodshot; of Mars, bloodthirsty.

sanguis, sanguinis, m., blood; bloodshed; by metonymy, race, lineage; those of like blood, family, stock; a descendant, offspring.

saniēs, acc. saniem, abl. saniē, f., diseased or corrupted blood, bloody matter, gore; by metonymy, poisonous froth of a serpent, venom.

sānus, -a, -um, adj., sound in body, healthy, well; sound in mind, rational, sane.

sapiēns: see **sapiō**.

sapienter [sapiō], *adv.*, wisely.

sapiō, sapere, sapivi or sapii, —, tr., taste, savor, savor of; know, understand; *intr.*, be wise, be discreet.

sapiēns, sapientis, pres. part. act. as adj., sensible, discreet, wise.

sarcina, -nae, f., bundle; load, burden.

Sardēs, Sardium, pl. f., Sardis, capital of Lydia, in Asia Minor. It was on the River Pactolus. American scholars have made important discoveries through excavations on its site.

Sarpēdōn, -donis, m., Sarpedon, son of Jupiter and King of the Lycians; he was an ally of Troy, but was slain by Patroclus, the friend of Achilles.

sat: see **satis**.

sata: see **2. serō** (at the end).

satiō, -āre, -āvi, -ātus [satis], *tr.*, satisfy, fill. *Fig.*, satisfy, satiate, appease.

satis, and, in abbreviated form, sat.

I. *Adv.*, enough, sufficiently. II. *Noun, indecl., n.*, enough, sufficient.

III. *Adj., indecl., with a comp. satius*, enough, sufficient; freely, a match for, equal to; in *comp.*, better, preferable.

satius: see **satis**.

sator, satōris [2. **serō**], *m.*, sower, planter. *Fig.*, begetter, creator, father, author.

satur, satura, saturum [*cf. satis*], *adj.*, filled with food, sated.

Satura, -rae, f., Satura, an unknown lake (or swamp) in Latium, perhaps a part of the Pontine Marshes.

Sāturnia: see **Sāturnius**.

Sāturnius, -a, -um [Sāturnus], *adj.*, of Saturn, Saturnian, Saturn's; freely, son or daughter of Saturn.

As nouns, **Sāturnia, -ae, f.**, Saturnia, a name of Juno, as daughter of Saturn; **Sāturnius, -ni or -nii, m.**, Sāturnius, i.e. Jupiter, son of Saturn.

Sāturnus, -ni [2. **serō**], *m.*, Saturnus, an ancient Italian god of agriculture, identified later with the Greek Cronos. See §§ 309-311.

saturō, -āre, -āvi, -ātus [satur], *tr.*, fill up, satisfy, lit. and figuratively.

satus: see **2. serō**.

Satyrus, -ri, m., a Satyr, an attendant of Bacchus, having long, pointed ears, a snub nose, small horns behind the ears, and legs like a goat's.

saucius, -a, -um, *adj.*, wounded, hurt, mangled. *Fig.*, stricken, smitten.

saxeus, -a, -um [*saxum*], *adj.*, of rocks or stones, rocky.

saxum, **saxi**, *n.*, an isolated or detached rock, stone, boulder.

Scaea, **Scaee** [*from a Greek word, meaning left, western*], *adj.*, found only in *f.*, Western, Scaean, the name of the chief gate of Troy. This gate faced the Grecian camp and so was most exposed to attack.

scaena, **scaenae**, *f.*, the background or scene of a Roman theater; *by metonymy*, stage, theater. *Fig.*, a background of woods, etc.

scālae, **scālārum**, *pl. f.*, a flight of steps, staircase, stairs; scaling-ladder, ladder.

scandō, **scandere**, —, —, *tr.*, climb, mount, scale, ascend.

scelerātus: *see* **scelerō**.

scelerō, -āre, -āvi, -ātus [*scelus*], *tr.*, stain by crime, defile, pollute.

scelerātus, -a, -um, *pf. pass. part. as adj.*, stained by crime, polluted, guilty, accursed, impious, infamous.

scelus, **sceleris**, *n.*, an evil or impious act, wicked deed, sin, crime, villainy.

scēptrum, **scēptri**, *n.*, a staff; *esp.*, a royal staff, scepter; *by metonymy*, lordship, sovereignty, kingly sway.

Schoenēia: *see* **Schoenēius**.

Schoenēius, -a, -um [*Schoeneus*, Schoeneus, a king of Boeōtia, father of Atalanta], *adj.*, of Schoeneus, Schoeneus's. *As noun*, **Schoenēia**, -ae, *f.*, the daughter of Schoeneus, a title of Atalanta.

scilicet [*sci*, *imp.* + *licet*], *adv.*, properly, know!, you may!, you may readily see; obviously, evidently, certainly, truly, doubtless; often with ironical force, of course, to be sure, think of it!, mark you!

scindō, **scindere**, **scidi**, **scissus**, *tr.*, cut or tear asunder, tear, rend, cleave, split, divide, sever, separate. *Fig.*, with **viam**, cleave; part, divide.

scintilla, -lae, *f.*, a spark.

sciō, **scīre**, **scīvī**, **scītus**, *tr.*, come to know, learn, know; with *inf.*, know how, understand how.

Scipiadēs, -dae, *m.*, one of the Scipios, a Scipio. *Note: this word ought to = a son of Scipio, but is used in place of Scipiō, Scipiōnis, whose quantities make the word impossible in hexameter verse (§ 281).*

scissus: *see* **scindō**.

scītōr, **scītārī**, **scītātus sum** [*freq.* of **sciō**], *tr.*, seek to know, search into, ask, inquire; with **ōrāculum**, consult.

scopulus, -li, *m.*, a projecting point or peak of rock, rock, crag, cliff; a rock or ledge in the sea, reef.

Scorpiō or **Scorpius**, **Scorpi**, *m.*, the Scorpion, the sign of the zodiac through which the sun passes from October 23 to November 22.

scrūpeus, -a, -um [*scrūpus*, a rough stone], *adj.*, stony, rocky, jagged, rough.

scūtātus, -a, -um [*scūtum*], *adj.*, armed with shields, shielded.

scūtum, **scūti**, *n.*, a shield or buckler, oblong in shape, four feet long by two and a half wide, and rounded or oval, so as to curve round the body; at first, at least, made of wood covered with leather.

Scylacēum, -ī, *n.*, Scylaceum, a town on the east coast of Bruttium, in Southern Italy, on a promontory dangerous to ships.

Scylla, **Scyllae**, *f.*, Scylla. (1) A sea monster, described as resident in a grotto in certain rocks, also called Scylla, between Italy and Sicily. The upper part of this monster resembled a lovely woman. About the waist was a circle of dogs or wolves; below was the tail of a dolphin. The wolves reached out and seized passing ships and dragged them on the rocks. (2) A ship in Aeneas's fleet. (3) A Scylla-like monster; several such were seen by Aeneas in the entrance to the underworld.

Scyllaeus, -a, -um [*Scylla*], *adj.*, of Scylla, Scyllaeen, Scylla's.

Scȳrius, -a, -um, *adj.*, of Scyros, an island in the Aegean Sea, northeast of Euboea.

Scythia, -ae, *f.*, Scythia, a general name for the parts of Europe and Asia north of the Black Sea.

Scythicus, -a, -um [Scythia], *adj.*, of Scythia, Scythian.

sē: see **sui**.

sē- or **sēd-** [akin to **sē**], inseparable prefix, properly, by itself, apart, away, aside.

sēcernō, -cernere, -crēvī, -crētus [sē-+cernō], *tr.*, sunder, sever, separate. **sēcētus**, -a, -um, *pf. pass. part. as adj.*, set apart, separate, sequestered, retired, solitary, lonely, quiet; hence, secret, hidden; =an *adv.*, apart, privately, secretly. As noun, **sēcētum**, -tī, *n.*, a retired or private abode, (quiet or retired) haunt.

sēcessus, -sūs [sēcēdō, go apart], *m.*, a going away, a withdrawing or retiring; by metonymy, a place of retirement, a sequestered place, retreat, recess, nook; a place where the shore seems to retreat, an inlet, estuary.

sēclūdō, -clūdere, -clūsī, -clūsus [sē-+claudō], *tr.*, shut apart or off, shut out, shut up. *Fig.*, exclude, expel, banish, put aside. **sēclūsus**, -a, -um, *pf. pass. part. as adj.*, secluded, retired.

sēclūsus: see **sēclūdō**.

secō, secāre, secuī, sectus, *tr.*, cut, cut off, cut up; cut through, saw, split, hew, sever, cleave. *Fig.*, cut one's way through, fly through, sail through, cleave, plow; with *viam* (§ 140), cut a way, speed one's way.

sēcētus: see **sēcernō**.

sectus: see **secō**.

secundō, -āre, -āvī, -ātus [secundus], *tr.*, prosper, favor, give a favorable turn to.

secundus, -a, -um [sequor], *adj.*, properly, following; esp., following the first, next, second, inferior, in place, order, or time. *Fig.*, going with another, i.e. not opposing, favoring,

favorable, gracious, helpful, friendly, propitious, auspicious, prosperous, successful. **rēs secundae**, prosperity, success.

secūris, -ris [secō], *f.*, ax, battle-ax.

sēcūrus, -a, -um [sē-, apart from, i.e. without +cūra], *adj.*, without care, careless (in the lit. sense), free from anxiety, unconcerned, undisturbed, secure, untroubled; in bad sense, careless (of), heedless, reckless.

secus, *adv.*, otherwise, differently; **haud secus**, **nōn secus**, not otherwise, in no less measure, not less; hence, just so, even so, even thus; **haud secus ac** or **atque**, precisely as, even as. In comp., **sētius**, otherwise, less, in less degree or measure; **nōn sētius**, in no less measure, none the less, equally, in equal measure, just as much.

secūtus: see **sequor**.

sed [akin to **sē-**], *conj.*, but; yet; **sed enim**, but indeed, but of a truth, however; **sed . . . autem**, a pleonastic expression, but yet.

sēd-: see **sē-**.

sedeō, **sedēre**, **sēdī**, **sessum**, *intr.*, sit, sit down, be seated; of a general or army, be encamped; sit idly by, sit by. *Fig.*, of a weapon, etc., be lodged (in); with *dat.* of person interested, and a clause as subject, be firmly fixed, be settled, be resolved or determined, please (one), be the fixed purpose of.

sēdēs, **sēdis** [cf. **sedeō**], *f.*, a seat, a resting-place; by metonymy, like English 'seat,' a lasting, permanent abode, home, habitation, house; palace, temple; the final resting-place, the tomb, the grave; the place in which one abides, spot, region; base, foundation, bottom; of the sea, deeps, depths.

sedīle, -lis [sedeō], *n.*, seat, bench; a rower's bench, thwart.

sēditiō, -ōnis [sēd-+eō], *f.*, properly, a going apart or aside; esp., a parting of citizens, civil dissension, popular uprising, sedition, riot, discord, strife.

sēdō, -āre, -āvi, -ātus [sedeō], *tr.* properly, cause to sit down, settle. *Fig.*, quiet, calm.

sēdūcō, -dūcere, -dūxi, -ductus [sē- + dūcō], *tr.*, lead away or apart, draw apart, divide, separate, part.

sēdulus, -a, -um [sē- + dolus], *adj.*, properly, apart from guile, i.e. without guile, honest, genuine; busy, careful, diligent; bustling, zealous.

seges, segetis, *f.*, a grain field; the standing grain in a field, grain crop, grain. *Fig.*, crop in general, growth, thicket.

sēgnis, -e, *adj.*, slow, sluggish, slothful, listless, lifeless, inactive.

sēgnitiēs, -ēi [sēgnis], *f.*, sluggishness, slothfulness, sloth, tardiness.

Selinūs, -nūntis, *f.*, Selinus, a town on the southern coast of Sicily, famous for its palm trees.

semel [akin to similis], *num. adv.*, once, once for all.

sēmen, sēminis [akin to 2. serō], *n.*, a seed. *Fig.*, in pl., seeds or elements of things, germs.

sēmēsus, -a, -um [sēmi- + edō], *adj.*, half eaten, half consumed.

sēmi-, inseparable prefix, half.

sēmianimis, -e, and sēmianimus, -a, -um [sēmi- + anima, animus], *adj.*, half alive, half dead; expiring, dying.

sēminex, -necis [sēmi- + nex], *adj.*, half slain, half dead, badly wounded, mangled.

sēminō, -āre, -āvi, -ātus [sēmen], *tr.*, sow, plant; freely, produce, beget, bring forth.

Sēmīramis, -mis or -midis, *f.*, Semiramis, Queen of Babylon, the wife of Ninus.

sēmita, -tae [sē- + meō, go], *f.*, by-path, footpath, narrow way, path.

sēmiustus, -a, -um [sēmi- + ūrō], *adj.*, half burned, half consumed, charred, scorched.

sēmivir, sēmivirī [sēmi- + vir], *adj.*, (only) half man, unmanly, effeminate.

semper, *adv.*, always, ever, constantly, continually.

senātus, -tūs [cf. senex], *m.*, the body of elders, the elders, the senators, senate.

senecta: see senectus, -a, -um.

senectus, -a, -um [cf. senex], *adj.*, old, aged. *As noun*, senecta, -tae (sc. aetās), *f.*, old age, age.

senectūs, -tūtis [cf. senex], *f.*, old age, age; by metonymy, in bad sense, senility, decrepitude. *Personified*, Senectūs, -tūtis, *f.*, Old Age, Age.

senex, senis, *adj.*, comp. senior, old, aged, venerable. *As noun*, senex, senis, *m.*, old man. *In comp.*, older; often with intensive force, very old, (very) aged, venerable. *As noun*, senior, -ōris, *m.*, aged or venerable man.

sēni, sēnae, sēna [cf. sex], *distrib. num. adj.*, in pl., six at a time, six each; six.

senilis, -e [cf. senex], *adj.*, aged, old.

senior: see senex.

sēnsus, sēnsūs [sentiō], *m.*, feeling, physical and mental, perception, sense; a thought or feeling; emotion, understanding, intelligence; the mind, the reason.

sententia, -ae [sentiō], *f.*, a way of thinking, thought, opinion, view; purpose, resolve, intention.

sentiō, sentīre, sēnsī, sēnsus, *tr.*, perceive by the senses; feel; feel to one's sorrow. *Fig.*, perceive by the mental faculties, notice, realize, become aware, observe; understand.

sentis, sentis, *m.*, a thorn, bramble, briar; thorn bush.

sentus, -a, -um [cf. sentis], *adj.*, properly, thorny; rough, overgrown, squalid.

sēparō, -āre, -āvi, -ātus [sē- + parō], *tr.*, properly, prepare apart, i.e. prepare differently, and so put apart, set apart, part, divide, separate.

sepeliō, sepelire, sepelivī or sepeliī, sepultus, *tr.*, bury, inter. *Fig.*, bury, overcame.

septem, *num. adj.*, indecl., in pl., seven.

septemgeminus, -a, -um [septem + geminus], *adj.*, sevenfold; of the Nile, seven-mouthed.

septemplex, -plicis, *adj.*, sevenfold.
septēni, **septēnae**, **septēna** [septem],
distrib. num. adj., in pl., seven at a
time, seven each; *freely*, seven.

septimus, -a, -um [septem], *ordinal
num. adj.*, seventh.

sepulcrum, -crī [sepeliō], *n.*, burial
place, tomb, grave, sepulcher, funeral
or burial mound.

sepultus: *see* **sepeliō**.

sequāx, **sequācis** [sequor], *adj.*, fol-
lowing, pursuing, prone to pursue;
freely, greedy, ravenous, devouring.

sequor, **sequi**, **secutus sum**, *tr.*, fol-
low; go or come after, accompany,
attend; seek to reach, seek, pursue,
aim at; follow in hostile spirit, pur-
sue, chase; *also intr.*, follow, come
after or along. *Fig.*, follow, at-
tend, favor; follow commands, etc.,
obey.

sera, **serae**, *f.*, a bar used in fastening
a door.

serēnō, -āre, -āvī, -ātus [serēnus], *tr.*,
make clear or bright, make calm.
Fig., calm, quiet, smooth.

serēnus, -a, -um, *adj.*, clear, bright,
fair, serene, cloudless, calm, tran-
quil. *Fig.*, calm, serene, tranquil.

Serestus, -ti, *m.*, Serestus, a Trojan,
comrade of Aeneas.

Sergestus, -ti, *m.*, Sergestus, a Trojan,
comrade of Aeneas. Vergil makes
him the progenitor of the Gēns Sergia.

Sergius, **Sergī** or **Sergii**, *m.*, Sergius, a
name borne by members of the Gēns
Sergia.

seriēs, -ēi [1. serō], *f.*, properly, a
number of things bound together,
row, line, chain, series, train.

sermō, **sermōnis** [1. serō], *m.*, proper-
ly, words joined or woven together,
conversation, talk, discussion, dis-
course; common talk, rumor, re-
port, gossip; *by metonymy*, speech,
language, tongue.

1. **serō**, **serere**, **seruī**, **sertus**, *tr.*, join
together, bind together, plait, in-
terweave. *Fig.*, weave (speech),
weave words, etc., into speech, ex-
change in speech, discuss, consider.

sertum, **serti**, *pf. pass. part. as
noun, n.*, garland, wreath.

2. **serō**, **serere**, **sēvī**, **satus**, *tr.*, sow,
plant. *Fig.*, sow, plant; beget; scat-
ter like seed, spread, disseminate.
satus, -a, -um, *pf. pass. part. as
adj.*, properly, sown from = (seed of),
begotten of, born of, son or daugh-
ter of. *As noun*, **sata**, **satōrum**, *pl.
n.*, sown fields, tilled fields, tillage,
crops.

sērō [sērus], *adv.*, late; **sērius**, *comp.*,
later, too late.

serpēns: *see* **serpō**.

serpō, **serpere**, **serpsī**, **serptum**, *intr.*,
creep, crawl. *Fig.*, creep on, steal
on, steal over, spread. **serpēns**,
serpentis, *pres. part. act. as noun,
m.*, properly, a creeper, crawler;
snake, serpent. **Serpēns**, **Serpen-
tis**, *m.*, the constellation called the
Dragon, the Serpent. *See* **anguis**.

Serrānus, -nī, *m.*, Serranus. (1) *The
cognōmen, or surname, of the famous
Caius (in Latin Gaius) Atilius Regu-
lus, who was sowing when the news of
his election to the consulship was
brought to him. Vergil connected
Serrānus with 2. serō.* (2) *A Rutu-
lian, slain by Nisus.*

sertum: *see* 1. **serō**.

sērus, -a, -um, *adj.*, late, tardy, too
late; *often = an adv.*, late, too late;
sērum, *n. sing. as adv.* (§ 146), late.

serva, **servae** [*fem. of servus*, slave],
f., a female slave.

servātor, -tōris [servō], *m.*, preserver,
deliverer, savior.

servātrix, -trīcis [servō], *f.*, a woman
who rescues, preserver, deliverer,
savior.

serviō, **servire**, **servivī** or **servii**, **ser-
vitum** [servus, slave], *intr.*, be a
slave (to), serve, minister to, be
subject to, obey.

servitium, -ti or -tiī [*cf. serviō*], *n.*,
slavery, servitude.

servō, -āre, -āvī, -ātus, *tr.*, watch, *lit.*
and *fig.*, watch over, note, observe,
guard; keep, maintain, retain; pre-
serve, observe a custom, rite, etc.;
keep safe, protect, save, preserve;

freely, from the idea of holding fast involved in that of saving, cling closely to a place, keep to, remain or continue in. *servāns, servantis, pres. part. act. as adj., observant (of), heedful (of), careful.*

sēsē: *see sui.*

sētius: *see secus.*

seu: *see sive.*

sevērus, -a, -um, adj., in good sense, serious, grave, austere, stern, strict, severe; *in bad sense,* cruel, dreadful, terrible, frightful.

sex, num. adj., indecl., in pl., six.

sī, conj., if, in case; in clauses which are conditional only in form, i.e. do not really involve the idea of contingency, (if it be true that), (if, as is the case, i.e.) since, seeing that, when, whenever (this use occurs esp. in entreaties and prayers where the worshiper puts familiar facts in a way as modest and as little offensive as possible); in modest statements as to the future, if, when; in dependent questions, whether (a poetic use); in clauses originally expressing a wish or a prayer, but in effect practically purpose clauses, if haply, on the chance that. *sī modo*, if only, provided that; *sī* or *ō sī*, in wishes, O that, would that (*see note on vi. 187*).

sībilō, -āre, -āvi, -ātum, intr., hiss.

1. sibilus, -a, -um, adj., hissing.

2. sibilus, -lī, m., hissing, whistling; in pl., used only in the neuter, sībila, -lōrum.

Sibylla, -lae, f., a Sibyl, a prophetess, esp. the Sibyl resident at Cumae as priestess of Apollo. Vergil calls her Deïphobe, daughter of Glaucus.

sic, adv., in this manner, after this wise, thus (the word refers both forward and backward), so; in this guise or attitude; ut . . . sic, just as . . . even so, = although . . . yet (nevertheless).

Sicānī, -nōrum, pl. m., the Sicani (an ancient race resident in Italy and Sicily, esp. in the latter); by metonymy, the Sicilians. As adj., Sicānus, -a, -um, Sicanian, Sicilian.

Sicania: *see Sicanius.*

Sicanius, -a, -um [cf. Sicānī], adj., Sicanian; *by metonymy, Sicilian. As noun, Sicānia, -ae (sc. terra), f., Sicily.*

Sicānus: *see Sicānī.*

siccō, -āre, -āvi, -ātus [siccus], tr., make dry, dry up, dry; *of blood, stanch.*

siccus, -a, -um, adj., dry; drained. Fig., dry, parched, thirsty.

sicubi, adv., if anywhere; wherever, wheresoever everywhere.

Siculus, -a, -um, adj., of the Siculi (a people described by ancient writers as living at first in Latium, then as migrating to Sicily, conquering the Sicānī, and giving their name to the island), Sicilian, of Sicily.

sicut [sic + ut], adv., conj., just as, even as, as.

sidereus, -a, -um [sidus], adj., starry; starlike, starlit. Fig., bright as a star, shining, glittering.

sidō, sidere, sidī or sēdi, — [akin to sedeō], intr. (§ 151), seat one's self, sit down; of birds, etc., settle, alight.

Sidōn, Sidōnis, f., Sidon, a very ancient city of Phoenicia, the mother-city of Tyre, and so of Carthage.

Sidōnius, -a, -um [Sidōn], adj., of Sidon, Sidonian; by metonymy, Phoenician, Tyrian, Carthaginian.

sidus, sideris, n., properly, a constellation; freely, a star, meteor; in pl., the signs of the zodiac; the heavens, the sky; by metonymy, season of the year, weather.

Sigēus, -a, -um, adj., of Sigeum (a promontory near Troy), Sigean.

significō, -āre, -āvi, -ātus [signum + faciō], tr., show by signs, indicate; intr., make a signal, beckon, signal.

signō, -āre, -āvi, -ātus [cf. signum], tr., mark, mark out, distinguish; with viam, viās, blaze out, trace; mark with a seal or stamp, seal, stamp, brand. Fig., mark with the eyes or mind, observe intently, note; mark out in words or writing, make plain or clear, indicate, designate, express.

signum, signī, n., a mark, sign, token, evidence; sign of the future, omen; a signal for joining battle, etc.; military standard, banner, flag, ensign; **signa cōferre**, meet in close combat, press to the attack; a figure or a design on silverware or in embroidery.

Sila, Silae, f., Sila, a forest in Bruttium (in Southern Italy).

silēns: see **sileō**.

silentium, -tī or -tīi [sileō], n., silence, stillness, quiet; secrecy.

Silēnus, -nī, m., Silenus, a Satyr, constant attendant of Bacchus, called now the foster-father, now the tutor of Bacchus. See **Satyrus**.

sileō, silēre, silui, —, intr., be completely noiseless, be silent, be quiet; esp., like **taceō**, say nothing, be silent. **silēns, silentis, pres. part. act. as adj.,** quiet, still; voiceless, silent. As noun, **silentēs, -tum or -tium, pl. m.,** the silent people, the (voiceless) dead.

silex, silicis, c., any hard stone, flint-stone, flint; freely, rock, crag, cliff.

silva, silvae, f., a (dense) forest, a wood; freely, a thick, dense growth. **Fig.,** a forest.

silvestris, -e [silva], adj., of or belonging to a forest, dwelling in the forest, woodland, rustic, silvan.

silvicola, -lae [silva + colō], m., dwelling in the forests; virtually an adj., forest-dwelling, forest-ranging.

Silvius, Silvī or Silvīi, m., Silvius. (1) *Silvius Aeneas, son of Aeneas, by Lavinia.* (2) *A name of many kings of Alba Longa.*

similis, -e [from a word meaning one], adj., construed with both gen. and dat., properly, one with another, like, resembling, similar; freely, same.

Simois, -ēntis, m., Simois. (1) *A river of the Troad.* (2) *A river in Epirus which Helenus and Andromache called Simois after the Trojan river.*

simplex, simplicis, adj., single; simple; unmixed, untainted, pure.

simul [cf. similis], adv., at (one and) the same time, together; **simul . . . simul**, both . . . and, not only . . . but at the same time (*Vergil is fond of writing simul . . . simul in coordinate clauses, with asyndeton, instead of writing simul once and joining the clauses by et*); **simul atque or ac, or simul alone**, as soon as. As practically a prep., with abl., at the same time with, with (see v. 357).

simul ac or atque: see **simul**.

simulācrum, -crī [simulō], n., a counterfeit presentment of anything, likeness, image, statue, esp. of the gods; semblance, appearance, imitation; apparition, specter, ghost, phantom.

simulō, -āre, -āvi, -ātus [similis], tr., make one thing like another, imitate, copy; pretend that something is true, feign, simulate. **simulātus, -a, -um, pf. pass. part. as adj.,** counterfeit, pretended, false, deceitful.

sin, conj., properly used to introduce an alternative condition, in sharp contrast to what precedes, if on the other hand, but if, if, however.

sincērus, -a, -um, adj., unspoiled, sound, genuine; clean, pure, chaste.

sine, prep. with abl., without.

singuli, singulae, singula [akin to semel, simul], adj., one at a time, one by one, one each; separate, individual, single.

singultō, -āre, —, -ātum [singultus], intr., hiccup, sob, lit. and fig.; gurgle.

singultus, -tūs, m., hiccup, sob, gasping, panting.

sinister, -tra, -trum, adj., left, on the left hand, to the left. As noun, **sinistra, -trae (sc. manus), f.,** the left hand.

sinistra, as noun: see **sinister**.

sinō, sinere, sivi, situs, tr., set down, lay down, put down; let a thing lie, leave, resign, surrender, spare; allow, suffer, permit, let.

Sinōn, Sinōnis, m., Sinon, a Greek, who induced the Trojans to take the Wooden Horse into their city.

sinuō, -āre, -āvi, -ātus [sinus], *tr.*, bend, curve, wind, twist, coil.

sinuōsus, -a, -um [sinus], *adj.*, full of coils or spires, with many coils, coiled, sinuous, spiral.

sinus, sinūs, *m.*, a bend of any sort; *esp.*, a bent or curved surface, curve, fold, coil; a bend in the shore line, gulf, bay; fold of a garment; curve of a sail when filled with wind, bellying sail; the part of the body covered by the loose folds of the toga or palla, the bosom; freely, arms, embrace. *Fig.*, of the Nile, bosom, embrace.

Sipylus, -li, *m.*, Sipylus, a son of Niobe.

Sirēnes, -num, *pl. f.*, the Sirens, two or three in number, with heads of women and bodies of birds, who dwell on some rocks off the Campanian coast, near Naples. By their sweet singing they enticed passing mariners upon the rocks and then destroyed them.

Sirius, Sīri or Sīrii, *m.*, Sirius, the Dog Star, whose rising was associated with the hottest part of summer.

sistō, sistere, stitī, status [*cf.* stō], *tr.*, cause to stand, put, place, set, lodge; set in place, prop up, support, stay, make firm, establish; bring, fetch, conduct, guide, convey; cause to stand still, check, stay, stop, arrest; *intr.* (§ 151), properly, set one's self, come to a standstill, stand (still), stay, remain, settle.

sistrum, sistri, *n.*, a sistrum, a rattle, a sort of bronze rattle, or 'cricket,' used by the Egyptians in the worship of Isis.

Sisyphus, -phi, *m.*, Sisyphus, son of Aeolus, and King of Corinth, notorious for his cunning and his robberies. In the underworld he had to roll forever uphill a stone which, as soon as it reached the top, rolled again to the bottom.

sitis, sitis, *f.*, thirst. *Fig.*, drought.

1. situs: see sinō.

2. situs, sitūs [sinō], *m.*, properly, a putting or placing, then, the place where something is put, position, situation, arrangement, order; a

leaving, neglect, and, by metonymy, the effect of such neglect, mold, rust, filth. *Fig.*, of the mold or rust of age, inactivity, lethargy, sloth.

sive or **seu** [sī + -ve], *conj.*, or if, or; sive (seu) . . . sive (seu), if on the one hand . . . or if on the other hand, if . . . or (if), whether . . . or.

smaragdus, -di, *m.*, a precious stone, transparent, of a bright green color, emerald, beryl, jasper.

socer, soceri, *m.*, father-in-law; in *pl.*, parents-in-law, a husband's parents.

sociō, -āre, -āvi, -ātus [socius], *tr.*, make (one) an ally or associate, join, unite, associate, ally.

socius, -a, -um [akin to sequor], *adj.*, accompanying, associated, united, allied, confederate, friendly. *As noun*, socius, soci or socii, *m.*, associate, comrade, companion, ally.

sodālis, -lis, *m.*, an intimate friend, (boon) comrade.

sōl, sōlis, *m.*, the sun; by metonymy, sunlight, sunshine; like English 'sun,' a day. *Personified*, Sōl, Sōlis, *m.*, the sun-god (Apollo; see § 317).

sōlācium, -ci or -cii [sōlor], *n.*, comfort, solace, consolation.

sōlāmen, -minis [sōlor], *n.*, comfort, consolation, solace, relief.

soleō, solēre, solitus sum, *intr.*, be accustomed, be wont, be used (to).

solitus, -a, -um, *pf. pass. part.*, in *dep. sense*, as *adj.*, usual, wonted, customary.

solidus, -a, -um, *adj.*, in *physical sense*, solid, firm, stout, strong, massive; solid, whole, entire. *Fig.*, solid, firm, lasting. *As noun*, solidum, -di, *n.*, the solid ground, firm ground.

solitus: see soleō.

solium, soli or solii, *n.*, seat; throne.

sollemnis, -e [sollus, old *adj.* = tōtus, omnis, +annus], *adj.*, properly, of festivals, etc., that recur every year, yearly, annual, customary, wonted, usual, stated, appointed, established; solemn, sacred, festival. *As noun*, sollemne, -nis, *n.*, usually in *pl.*, religious festival, solemn rite; holy offering, offering.

sollertia, -ae [sollers, skillful, clever], *f.*, skill, cleverness, shrewdness.

sollicitō, -āre, -āvī, -ātus [sollicitus], *tr.*, move violently, stir up, agitate. *Fig.*, disturb, disquiet, vex.

sollīcitus, -a, -um [sollus, *old adj.* = tōtus + cieō], *adj.*, properly, violently shaken. *Fig.*, disturbed, agitated, uneasy, restless, anxious, troubled.

sōlor, sōlārī, sōlātus *sum*, *tr.*, comfort, solace, console, soothe; alleviate, relieve, allay, mitigate.

solum, solī, *n.*, the bottom or base of anything; the ground, earth, land, soil; turf, sward; in general, floor, surface, *e. g.* of a temple or of the sea.

sōlus, -a, -um, *adj.*, *gen.* sōlius, alone, single, sole, only; lonely, solitary, deserted.

solūtus: see solvō.

solvō,olvere, solvī, solūtus, *tr.*, loosen, unbind, untie; cast loose, cast off; set free, set at liberty; with fūnem, cast off; with vēla, unfurl; with equōs, unyoke. *Fig.*, loosen, release, set free, free; relax, unstring, weaken; (*loosen, i. e.*) pay or discharge a debt, obligation, etc.; render, perform, fulfill (a vow or a sacrifice); dismiss, disperse, banish, dispel.

somnium, somnī or somnī [somnus], *n.*, a dream. *Personified*, Somnium, Somnī or Somnī, *n.*, Dream.

somnus, somnī, *m.*, sleep, slumber; by metonymy, of the time for sleep, night; the sleep of death, death; = somnium, a dream, a vision, a phantom. *Personified*, Somnus, Somnī, *m.*, the god of sleep, Sleep, son of Erebus and Night.

sonāns: see sonō.

sonipēs, -pedis [sonō + pēs], *adj.*, noisy-footed, with sounding feet; freely, prancing. *As noun*, sonipēs, -pedis (*sc.* ecus), *m.*, a prancing steed.

sonitus, -tūs [sonō], *m.*, sound, noise, din, clang, a humming or whizzing, crash, esp. of thunder, thunder.

sonō, sonāre, sonuī, sonitum, *intr.*, make a noise, give forth a sound,

sound, resound, rattle, clang, twang, roar, crash, thunder, rustle, echo, ring, whiz, buzz; *tr.* (§§ 140, 142), cause to sound forth, sound forth, utter. **sonāns**, **sonantis**, *pres. part. act. as adj.*, sounding, resounding; noisy, thunderous, booming, rustling, murmuring.

sonor, sonōris [sonō], *m.*, sound, noise; rattling, crackling, crash.

sonōrus, -a, -um [*cf.* sonus, sonor], *adj.*, sounding, resounding, noisy, roaring, thunderous; ringing, rattling.

sōns, sontis, *adj.*, guilty. *As noun*, sōns, sontis, *m.*, a guilty person, sinner, criminal.

sonus, sonī, *m.*, sound, noise, din, crash, uproar.

sōpiō, sōpire, sōpivī or sōpii, sōpitus [*cf.* sopor], *tr.*, lull or put to sleep.

sōpitus, -a, -um, *pf. pass. part. as adj.*, slumbering, slumberous, dormant.

sopor, sopōris [akin to somnus], *m.*, a deep sleep, profound slumber, sleep; a dream, vision. *Personified*, Sopor, Sopōris, *m.*, Sleep, Lethargy.

sopōrifer, sopōriferā, sopōriferum [sopor + ferō], *adj.*, sleep-bringing, soporific; drowsy, slumberous.

sopōrō, -āre, —, -ātus [sopor], *tr.*, put or lull to sleep. **sopōrātus**, -a, -um, *pf. pass. part. as adj.*, lulled to sleep, asleep; freely, sleepy, drowsy, slumberous; as a transferred epithet, drowsy, *i. e.* soporific.

sopōrus, -a, -um [sopor], *adj.*, sleepy, slumberous, drowsy.

Sōracte, -tis, *n.*, Soracte, a high mountain in Etruria, twenty or twenty-five miles north of Rome. On its top was a temple of Apollo.

sorbēō, sorbēre, sorbui, —, *tr.*, suck in, suck down, drink down, swallow, *lit.* and figuratively.

sordidus, -a, -um [sordēs, filth], *adj.*, foul, filthy, squalid.

soror, sorōris, *f.*, sister; freely, comrade.

sors, sortis, *f.*, a lot (see note on i. 508, at the end), used in determining

matters by an appeal to the gods or to chance; by metonymy, a casting or drawing of lots, allotment, assignment; a lot as assigned by such a decision, portion, fate, destiny, fortune, misfortune; a place where appeal might be made to the lots, an oracle; oracular response, oracle. prophecy, prediction.

sortior, sortiri, sortitus sum [sors], *intr.*, appeal to the lots, cast lots, draw lots; *tr.*, cast lots for, get by lot, select by lot; assign by lot, allot, determine, decide; *freely*, choose, select.

sortitus, -tūs [sortior], *m.*, casting of lots, drawing of lots; allotment, assignment.

sospes, sospitis, adj., saved, rescued; safe, unharmed, unhurt.

spargō, spargere, sparsi, sparsus, tr., scatter, spread, strew, sprinkle; spatter, bespatter, besprinkle; of weapons, hurl in numbers, fling, cast. *Fig.*, scatter, disperse; scatter (reports, etc.), spread abroad, fling out.

sparsus: see spargō.

Sparta, Spartae, f., Sparta, or Lacedaemon, the famous capital of Laconia, a district in the Peloponnesus, Greece.

Spartānus, -a, -um [Sparta], *adj.*, of Sparta, Spartan.

sparus, spari, m., a rude missile, used esp. by rustics, a spear, dart, pike.

spatior, spatiāri, spatiātus sum [cf. spatium], *intr.*, walk about, walk back and forth; move, proceed.

spatiōsus, -a, -um [spatium], *adj.*, roomy, huge, large.

spatium, spati or spatiū, n., room, space; a space, distance, interval; race ground, race track, race course, esp. in pl.; space covered by anything, size, compass; course in general; of time, space, interval, period; time, leisure, opportunity.

speciēs, -ēi [speciō, old verb, look, look at], *f.*, properly, in act. sense, a seeing or viewing, view; in pass. sense, something seen, a sight, spectacle;

the appearance or look of anything, form, shape; beauty, splendor.

specimen, -inis [speciō, old verb, look, look at], *n.*, mark, sign, token, emblem.

speciōsus, -a, -um [speciēs, beauty], *adj.*, good-looking, lovely, beautiful, splendid; lovely on the surface, specious, fraudulent, seductive.

spectābilis, -e [spectō], *adj.*, visible; worth seeing, conspicuous, resplendent.

spectāculum, -lī [spectō], *n.*, (pleasing) sight, spectacle, display, show.

spectātor, -tōris [spectō], *m.*, spectator.

spectātus: see spectō.

spectō, -āre, -āvī, -ātus [freq. of speciō, old verb, look, look at], *tr.*, look at earnestly, gaze at, view, behold; view with pleasure; *intr.*, look on, watch. **spectātus, -a, -um, pf. pass. part. as adj.**, tried, tested, proved.

specula, -lae [speciō, old verb, look, look at], *f.*, a lookout (place), watch-tower; height, tower.

speculor, speculari, specularātus sum [cf. specula], *tr.*, watch closely, examine, reconnoiter, spy out; catch sight of, espy, descry; *intr.*, watch to see, seek to learn (by watching).

specus, specūs [speciō, old verb, look, look at], *m. and n.*, something into (through) which one looks, a grotto, cavern; by metonymy, cavity in general, opening.

spēlunca, -cae, f., grotto, cavern; den.

Sperchēis, Sperchēidis [Sperchēūs, Spercheūs, a river of Thessaly], *adj.*, of the Spercheüs, Spercheüs's.

spernō, spernere, sprēvi, sprētus, tr., set aside, remove, separate, spurn. *Fig.*, spurn, scorn, slight, despise.

spērō, -āre, -āvī, -ātus [cf. spēs], *tr.*, hope for (something good), look for, expect; rarely, expect, look forward to (something bad), apprehend, anticipate, have an eye to, fear; with *inf.*, hope, expect; suppose, imagine.

spēs, spei, f., hope, expectation; by metonymy, of persons and things that inspire hope, a hope, the hope.

spiceus, -a, -um [spīca, an ear or spike of grain, ripened grain], *adj.*, consisting of ears of grain, of ripened grain.

spiculum, -li [*dim.* of spīcum = spīca, a point, spike, *esp.* a spike or ear of grain], *n.*, properly, a sharp point of anything; by metonymy (*cf.* mūcrō), a dart, an arrow.

spīna, spīnae, f., a thorn; backbone, spine.

Spīō, Spīūs (*a Greek form*), *f.*, Spio, *a sea nymph, one of the Nereids.*

spīra, spīrae, f., a coil, spire, fold.

spirābilis, -e [spīrō], *adj.*, that may or can be breathed, breathable.

spīritus, -tūs [spīrō], *m.*, the breath; the breath of life, life; soul, spirit; the world-soul, all-pervading spirit. *Fig.*, spirit, high spirit, courage, fire.

spīrō, -āre, -āvī, -ātum, intr., breathe, respire; of winds, breathe, blow, puff; breathe, live, *lit.* and *fig.*; *tr.*, breathe out, exhale.

spissus, -a, -um, adj., thick, compact, close, crowded, dense; with harēna, close packed.

splendeō, splendēre, splendui, —, intr., shine, glitter. **splendēs, splendentis, pres. part. act. as adj.**, gleaming, bright.

splendidus, -a, -um [splendeō], *adj.*, shining, gleaming, bright, brilliant. *Fig.*, magnificent, stately, sumptuous, splendid.

spoliō, -āre, -āvī, -ātus, tr., deprive of covering, strip; spoil, despoil. *Fig.*, despoil, spoil, rob, deprive.

spolium, spoli or spoliū, n., the spoils of an animal, *i.e.* the skin and hide stripped off. *Fig.*, the armor stripped from a slain enemy, spoils, booty, plunder; spoils of victory, victory. *For the spolia opīma see opīmus.*

sponda, spondae, f., the frame of a couch or bed; by metonymy, bed, couch.

spondeō, spondēre, spondō, spōnsus, tr., promise solemnly, promise, make a promise, give a pledge; *esp.*, promise in marriage, betroth. *Fig.*, give promise or hope of. **spōnsa,**

spōnsae, pf. pass. part. as noun, f., promised wife; freely, bride.

spōns, spontis, f., an old noun, found only in *gen.* and *abl. sing.*, free will, desire, choice; **meā sponte**, of my own motion, of my own will, willingly; **suā sponte**, of his (*her, their, its*) own choice, spontaneously, willingly, voluntarily. **sponte, abl. sing. as adv.**, of (*one's*) own accord, of free will, willingly, voluntarily.

spōnsa: see spondeō.

sponte: see spōns.

spretus: see spernō.

spūma, spūmae, f., froth, foam, *esp.* of the sea, spray, spume; in *pl.*, foaming waters.

spūmeus, -a, -um [spūma], *adj.*, foaming, foam-covered.

spūmiger, spūmigera, spūmigerum [spūma + gerō], *adj.*, foam-bearing.

spūmō, -āre, -āvī, -ātum, intr., foam, froth, be covered with foam. **spūmāns, spūmantis, pres. part. act. as adj.**, foaming, frothing. *Fig.*, trickling, dripping, reeking.

spūmōsus, -a, -um [spūma], *adj.*, foaming.

squāleō, squālēre, squālui, —, intr., be stiff, be rough, *esp.* with dirt; of lands, etc., be rough, with neglect and lack of tillage; in general, be stiff or matted, be foul, be filthy.

squālidus, -a, -um [squāleō], *adj.*, stiff with dirt, squalid, unkempt.

squālor, squālōris [squāleō], *m.*, properly, stiffness, roughness; filth, foulness, squalor.

squāma, squāmae, f., scale (*e.g.* of a fish or snake); by metonymy, a scale or plate in metal armor, scale-armor.

squāmeus, -a, -um [squāma], *adj.*, scaly.

squāmiger, squāmigera, squāmigerum [squāma + gerō], *adj.*, scale-bearing, scaly.

squāmōsus, -a, -um [squāma], *adj.*, scaly.

stabilis, -e [*cf.* stō, stāre], *adj.*, standing, stable, firm. *Fig.*, firm, lasting, enduring.

stabulō: *see stabulor.*

stabulor, stabulārī, stabulātus sum, and, less often, **stabulō, stabulāre,** —, — [**stabulum**], *intr.*, have an abode, dwell; be housed.

stabulum, -lī [stō], *n.*, properly, a standing-place, abode; *esp.*, the abode of an animal, stall, stable, fold; covert, haunt, of a wild beast.

stagnō, -āre, -āvi, -ātum [stāgnum], *intr.*, of water, stand still, form in pools, be still or stagnant. **stagnāns, stāgnantis,** *pres. part. act. as adj.*, standing, stagnant.

stāgnum, stāgnī [stō], *n.*, standing water, still or quiet water; pool, pond; the quiet (because deep) waters at the bottom of the sea, the deep waters, depths; water in general.

statiō, -ōnis [stō], *f.*, properly, the act of standing; by metonymy, the place where something stands, station, resting-place; a place where ships stand, *i.e.* anchor, anchorage, roadstead.

statuō, statuere, statui, statūtus [stō], *tr.*, cause to stand, put, place, set up, set in place; raise up, erect, build, found. *Fig.*, fix, establish, ordain; determine, resolve.

stella, stellae, f., a star.

stellātus, -a, -um [stella], *adj.*, set or studded with stars. *Fig.*, starred, studded.

sterilis, -e, adj., unfruitful, barren, sterile (*used both of the fields, trees, etc., and of animals*).

sternō, sternere, strāvi, strātus, tr., spread out, strew, stretch out, stretch on the ground, lay flat; lay low, fell, overwhelm, overthrow, *lit. and fig.*; slay, kill; lay waste; (*strew, spread out, i.e.*) make level or smooth, level, smooth (*over*); strew, strew with, bestrew, cover; *in pass.*, with middle force, stretch one's self out, lie down, lie. **strātum, strātī, pf. pass. part. as noun, n.**, anything spread out, coverlet of a couch; a bed, couch; pavement of a street or road.

Steropēs, -pae [*from a Greek word*

meaning lightning], *m.*, Steropes, one of the Cyclops who wrought at the forge of Vulcan.

Sthenelus, -lī, m., Sthenelus, a Greek warrior, charioteer of Diomedes; he was in the Wooden Horse.

Sthenius, Sthenī or Stheniī, m., Sthenius, a Rutulian, slain by Aeneas.

stimulō, -āre, -āvi, -ātus [stimulus], *tr.*, prick with a goad, goad. *Fig.*, goad on, spur on, urge, incite, excite.

stimulus, -lī, m., a goad for driving oxen, *etc.*, a spur. *Fig.*, goad, spur, sting, stimulus.

stipes, stīpitī, m., trunk or stock of a tree.

stipō, -āre, -āvi, -ātus, tr., press, squeeze or crowd together, pack, stow, stow away, load; press round, surround closely, attend, accompany, escort. **stipātus, -a, -um, pf. pass. part. as adj.**, closely packed, dense, thronging.

stipula, -lae, f., stalk, *esp.* of grain left at reaping-time, stubble, straw.

stirps, stirpis, c., properly, the lower part of a plant, including the roots, stock, stem, trunk, root. *Fig.*, stock, race, family, line, lineage; of an individual, offspring, progeny, scion, origin, source.

stiva, stivae, f., plow handle.

stō, stāre, steti, statum, intr., stand, *lit. and fig.*; stand firm or steadfast, be immovable; continue standing, remain, endure, last; stand up, stand on end; with emphasis on the result rather than on the process, stand finished, be set up, be reared, be erected, be built; of warfare, take one's stand, set one's self, stand; stay, tarry, halt. *Fig.*, of ships, (*stand, i.e.*) be anchored, be hauled up on land; of a weapon, stand in something, be fixed or lodged (*in*); stand firm, be secure or steadfast, endure, continue, stand in or on, depend on; rest on, be centered in; be fixed or settled, be determined or resolved.

stomachus, -chī, *m.*, the gullet, alimentary canal; *freely*, throat; also, the stomach.

strāgēs, **strāgis** [*cf.* **sternō**], *f.*, a laying low, overthrow; slaughter, massacre, carnage, havoc.

strāmen, **strāminis** [**sternō**], *n.*, *what is spread over something*, straw, thatch of a roof.

strātum: *see* **sternō**.

strātus: *see* **sternō**.

strepitus, -tūs [**strepō**], *m.*, a confused (*unpleasant*) noise, din, uproar, bustle, hum, murmur.

strepō, **strepere**, **strepui**, **strepitum**, *intr.*, make a confused noise, ring, resound, rattle, echo; hum, murmur.

strictūra, -rae [**stringō**], *f.*, *properly*, a contraction, compression; *esp.*, the tightening, 'setting,' *i.e.* the hardening or tempering of iron by dipping it when red-hot into water; by metonymy, tempered iron, iron bars, masses of iron.

strictus: *see* **stringō**.

strideō, **stridēre**, **stridī**, —, and **stridō**, **stridere**, **stridī**, —, *intr.*, *properly*, make any harsh or shrill sound, hiss, whistle, whiz, buzz, hum, creak, crash, grate, rattle, rustle, roar.

stridō: *see* **strideō**.

stridor, **stridōris** [**strideō**], *m.*, any harsh or shrill sound, loud noise, humming, buzz, murmur, whistling, creaking, clanking, grating, rattling, roaring, rumbling.

stridulus, -a, -um [**strideō**], *adj.*, hissing, creaking, sputtering; whizzing, hurtling.

stringō, **stringere**, **strīnxī**, **strictus**, *tr.*, *properly*, draw tight, bind, squeeze, compress; *through the idea of bringing two things together gently*, touch lightly, graze; *hence*, wound lightly; strip off leaves, etc., by friction, lop off, strip; with **rēmōs** (*see note on i. 552*), make, fashion; draw, unsheathe a sword. *Fig.*, touch deeply, wound, hurt. *Note: we have here parts of two verbs, originally distinct.*

Strophades, -dum, *pl. m.*, the Strophades, islands in the Ionian Sea, west of the Peloponnesus; on these islands the Harpies were supposed to dwell.

strūctus: *see* **struō**.

struō, **struere**, **strūxī**, **strūctus**, *tr.*, heap up, pile up, pile; erect, build, construct; arrange, set in order, dispose, marshal an army or fleet, draw up in battle array; pile high, *i.e.* load, burden. *Fig.*, set plans, etc., in order, plan, devise, contrive, compass.

Strȳmōn, **Strȳmonis**, *m.*, Strymon, a river in Macedonia, on the borders of Thrace.

Strȳmonius, -nī or -nīi, *m.*, Strymonius, a Trojan.

studium, **studi** or **studii** [*cf.* **studeō**, be keen, be eager], *n.*, devotion, zeal, eagerness, enthusiasm, eager pursuit of anything, diligence, energy; eager desire, curiosity; zeal for a person or cause, party spirit, partisanship, favor, support; tokens of support, applause, cheers. **studiō**, *abl. sing. as adv.*, eagerly, ardently.

stupefaciō, -facere, -fēcī, -factus [**stupeō** + **faciō**], *tr.*, make senseless, stun, daze, bewilder, astound, astonish.

stupeō, **stupēre**, **stupui**, —, *intr.*, be stunned, be benumbed; be astounded, be amazed, be bewildered, be dazzled; *tr.* (§ 142), be amazed at, gaze in astonishment at.

stupēscō, **stupēscere**, **stupui**, — [*inceptive of stupeō*], *intr.*, become amazed, grow bewildered.

stuppa, **stuppae**, *f.*, the coarse part of flax, tow, hemp, oakum.

stuppeus, -a, -um [**stuppa**], *adj.*, made of tow or hemp, hempen.

Stygius, -a, -um [**Styx**], *adj.*, of the Styx, Stygian; by metonymy, of the underworld, infernal, nether; awful, fatal, deadly.

Styx, **Stygis**, *f.*, the Styx, the main river in the underworld.

suādeō, **suādēre**, **suāsī**, **suāsum**, *tr.*

and *intr.*, advise, counsel, urge, exhort; prompt, impel, invite; recommend, commend, suggest.

sub, *prep.* I. *With abl.*, used (1) of space, *lit.* and *fig.*, under, below, beneath, at, within, in, under cover of, under shelter of, at the foot of, close to, just behind, immediately after, (2) of time, in, within, during, at, on, (3) in *fig. senses*, under, *esp.*, of rank, *etc.*, under, under the control of, under the rule of. II. *With acc.*, used (1) of motion from a higher to a lower level, under, underneath, beneath, within, toward, down to, before, or from a lower to a higher level, up toward, up to, to; **sub aurās**, upward, to the light of day, skyward, (2) of time, toward, close to, just before, just after. As a *prep. prefix*, **sub**, **subs**, under, up to, upward, up, toward; by stealth, secretly.

subāctus: see **subigō**.

subdō, -dere, -didī, -ditus [sub + dō], *tr.*, put or set beneath, put under.

subdūcō, -dūcere, -dūxī, -ductus [sub + dūcō], *tr.*, draw up; with *nāvis*, draw or haul upon shore, beach; draw from beneath, draw from under, withdraw, remove; take away stealthily, remove secretly, steal away, withdraw; remove, rescue.

subeō, -ire, -ivī or ii, -itum [sub + eō], *tr.* and *intr.* (with *dat.*), go under, come under, go beneath; go against, face, meet; shoulder, support, take up, carry, bear; go or come up to or toward, draw near (to), advance (to), approach, go into, enter; come up, come to one's aid; come or go close to, follow, succeed. *Fig.*, steal over one, sweep over one, come into one's mind, occur to one. **subitus**, -a, -um, *pf. pass. part.*, in *dep. sense*, as *adj.*, having come up (or coming up) secretly or unexpectedly, unexpected, sudden; **subitō**, *abl. sing.* as *adv.*, unexpectedly, suddenly, of a sudden, all at once.

subiciō, **subicere**, **subiēcī**, **subiectus** [sub + iaciō], *tr.*, throw under, place under, set under; throw up, fling up. *Fig.*, put under one, conquer, subdue; *fling in words, etc.*, answer, say in reply. **subiectus**, -a, -um, *pf. pass. part. as adj.*, set beneath, lying beneath, conquered. As *noun*, **subiectī**, -tōrum, *pl. m.*, the conquered, the vanquished, subjects, conquered peoples. *Note*: for the scansion see note on *disce*, i. 70.

subiectus: see **subiciō**.

subigō, -igere, -ēgī, -āctus [sub + agō], *tr.*, drive under, drive on, push on, shove or thrust forward. *Fig.*, force, constrain, compel; conquer, subdue, subjugate.

subitō: see **subeō** (at the end).

subitus: see **subeō** (at the end).

sublābor, -lābī, -lāpsus sum [sub + lābor], *intr.*, fall down, sink down. *Fig.*, sink, subside, ebb; of time, glide by unnoticed, slip quietly by.

sublāpsus: see **sublābor**.

sublātus: see **sufferō** or **tollō**.

sublevō, -āre, -āvi, -ātus [sub + levō], *tr.*, lift up, raise up.

sublime: see **sublimis**.

sublimis, -e, *adj.*, lofty; often in sense = **sublevātus**, elevated, uplifted, raised aloft, upborne; = *an adv.*, on high, aloft, in the air, through the sky. *Fig.*, uplifted, elated, exalted, high-spirited. **sublime**, *n. sing.* as *adv.*, on high, through the air.

sublūstris, -e [sub + stem akin to that of **lūx**], *adj.*, giving but little light, dim, glimmering. See **lūstrō** (at the end).

subnectō, -nectere, -nexuī, -nexus [sub + nectō], *tr.*, tie under, bind or fasten under or beneath; bind, fasten.

subnexus: see **subnectō**.

subnixus, -a, -um [sub + nītor], *adj.*, resting or leaning on, supported by, defended by; freely, seated on.

subolēs, -lis, *f.*, offspring, issue, progeny; a child, infant.

subrīdeō, subrīdēre, subrīsī, — [sub + rīdeō], *intr.*, smile quietly or gently, smile on, smile.

subrigō: *see* surgō.

subs-: *see* sub (at the end).

subsequor, -sequī, -secūtus sum [sub + sequor], *tr.*, follow (*closely*).

subsidiū, -dī or -dii [sub + sedeō], *n.*, forces that (*sit, i.e.*) are stationed in reserve, reserve forces, reënforcements; in general, support, aid, help.

subsīdō, -sīdere, -sēdī, -sessum [sub + sīdō], *intr.*, sit down, *lit. and fig.*, sink down, settle down; sink, settle, subside.

subsistō, -sistere, -stitī, — [sub + sistō], *intr.* (§151), come to a standstill, stop, halt, stop or tarry behind; hold one's ground, make resistance, resist, withstand.

subsum, subesse, —, — [sub + sum], *intr.*, be under, be beneath.

subtēmen, -minis [originally *subtexmen*: cf. *subtexō*], *n.*, properly, the woof of anything woven; by metonymy, threads.

subter, adv., below, beneath. *As prep.*, with *acc.*, beneath, under.

subtexō, -texere, -texuī, -textus [sub + texō], *tr.*, weave one thing beneath another. *Fig.*, (underweave a thing, *i.e.* overspread it, and so) cover, curtain, obscure, hide, conceal.

subtrahō, -trahere, -trāxī, -tractus [sub + trahō], *tr.*, draw from under, withdraw, remove, *lit. and figuratively*.

suburgeō, suburgēre, —, — [sub + urgeō], *tr.*, drive up to, force close to.

subvectō, -āre, -āvī, -ātus [freq. of *subvehō*], *tr.*, carry (*up*), bring, convey, transport.

subvectus: *see* subvehō.

subvehō, -vehere, -vexī, -vectus [sub + vehō], *tr.*, carry (*up*), bring or convey, transport; in *pass.*, with *bigis, equō, or nāvī*, expressed or to be supplied, drive, ride, sail.

subvolvō, -volvere, —, — [sub + volvō], *tr.*, roll up, roll.

succēdō, -cēdere, -cessī, -cessum [sub + cēdō], *intr.*, go under or

beneath, *lit. and fig.*, come under, go in beneath, enter; come or go to or toward, advance to, draw near to, approach; come to the side of, come to the aid of, take the place of; go, come; go under a burden, shoulder, take up, bear; come under, submit to; go rightly, prosper, succeed.

successus, -sūs [succēdō], *m.*, advance, movement, progress; career; success.

succidō, succidere, succidī, — [sub + cadō], *intr.*, fall down, sink down, sink.

succidō, -cidere, -cidī, -cīsus [sub + caedō], *tr.*, cut beneath, cut on the under side; cut off, lop off, mow down.

succinctus: *see* succingō.

succingō, -cingere, -cīnxī, -cīnctus [sub + cingō], *tr.*, gird below or from below; gird about, gird; clothe, robe, *lit. and fig.*; furnish, equip.

succisus: *see* succidō.

succrēscō, -crēscere, -crēvī, -crētum [sub + crēscō], *intr.*, spring up, grow up, grow.

succumbō, -cumbere, -cubuī, -cubitum [sub + cumbō, old verb, lay], *intr.* (§151), properly, lay beneath. *Fig.*, (lay one's self beneath, *i.e.*) yield to, submit to, succumb to, give way to.

succurrō, -currere, -currī, -cursum [sub + currō], *intr.*, run to aid, hurry to the help of, assist, help, relieve, succor. *Fig.*, = *subeō*, come to one's mind, occur to one.

succutiō, -cutere, -cussī, -cussus [sub + quatiō], *tr.*, shake upward; fling upward, toss up.

sūcus, sūcī, m., juice, sap; moisture; esp. juice of the *mūrex* (*see* *mūrex*), and so, crimson dye, dye.

sūdō, -āre, -āvī, -ātum, intr., sweat, perspire. *Fig.*, sweat, be wet (*with*), be drenched, reek, swim.

sūdor, sūdōris, m., sweat, perspiration.

suēscō, suēscere, suēvī, suētus, intr., become accustomed; in *pf. system*,

be accustomed, be used, be wont. **suētus**, -a, -um, *pf. pass. part.*, in *dep. sense, as adj.*, accustomed, used, wont.

suētus: see **suēscō**.

suffectus: see **sufficiō**.

sufferō, **sufferre**, **sustulī**, **sublātus** [sub + **fērō**], *tr.*, bear up, hold up, support. *Fig.*, withstand, resist, endure.

sufficiō, -**ficere**, -**fēci**, -**fectus** [sub + **faciō**], *tr.*, put under (*dye*), dye, tinge, color, suffuse; make or put *o. thing* in place of another, substitute, supply, furnish, grant; *intr.*, be sufficient, be adequate to or for, suffice; with *inf.*, (*suffice, i.e.*) be strong enough (*to*), be in position (*to*), be able.

suffodiō, -**fodere**, -**fōdī**, -**fossus** [sub + **fodiō**], *tr.*, stab beneath, pierce beneath, stab.

suffossus: see **suffodiō**.

suffundō, -**fundere**, -**fūdī**, -**fūsus** [sub + **2. fundō**], *tr.*, pour below, pour under; pour in or on; overspread, suffuse, fill.

suffūsus: see **suffundō**.

suggerō, -**gerere**, -**gessī**, -**gestus** [sub + **gerō**], *tr.*, put under, set beneath, heap up beneath; heap up, furnish, supply.

suī, *gen.*, *sibi, dat.*, *sē* or *sēsē*, *acc. and abl., reflex. pron., sing. and pl., (of, etc.)* himself, herself, itself, themselves; often best rendered by (*of, etc.*) him, her, it, them.

sulcō, -**āre**, -**āvī**, -**ātus** [sulcus], *tr.*, furrow, plow. *Fig.*, furrow, plow, cleave the sea.

sulcus, **sulcī**, *m.*, a furrow; freely, trench, ditch. *Fig.*, track or path of a vessel, wake; track or train of a meteor.

Sulmō, **Sulmōnis**, *m.*, Sulmo, a Rutulian.

sulphur, **sulphuris**, *n.*, brimstone, sulphur.

sum, **esse**, **fui**, **futūrus** (*fut. part.*), *intr.*, be in existence, exist, live, be, lie, be situated; endure, continue, remain, abide; in *pf. tense*, has been,

has ceased to be, is no more; with *gen.*, be the part of, belong to, or, freely, occasion, cost, require; with *dat.*, to denote possession, one has; used *impers.*, with *inf.*, it is possible, one may, one can. **futūrus**, -a, -um, *fut. part. as adj.*, future, coming; sure to be or happen, sure, certain, impending, inevitable. As *noun*, **futūrum**, -**rī**, *n.*, what is to be, the future. *Note: the forms fore, = futūrum, etc., esse and forem, forēs, etc., = essem, essēs, etc., require attention.*

summa, **summae** [summus], *f.*, the chief or main point; the substance, sum and substance, sum total.

summergō, -**mergere**, -**mersi**, -**mersus** [sub + **mergō**], *tr.*, plunge under water, submerge, sink, drown, overwhelm.

summersus: see **summergō**.

summissus: see **summittō**.

summittō, -**mittere**, -**misī**, -**missus** [sub + **mittō**], *tr.*, send under, put under, let down, lower, sink; in *pass.*, with middle force, bend the knee, bend low. *Fig.*, subdue, repress, check; (*send one thing under another, i.e.*) make one thing yield to another, subdue or subject to. **summissus**, -a, -um, *pf. pass. part. as adj.*, in *fig. sense*, submissive, subdued, modest, gentle.

summōtus: see **summoveō**.

summoveō, -**movēre**, -**mōvī**, -**mōtus** [sub + **moveō**], *tr.*, drive off or away, keep off, remove.

summus: see **superus**.

sūmō, **sūmere**, **sūmpsi**, **sūmptus** [sub + **emō**], *tr.*, take up, take, choose, assume; with *poenās*, take, exact, inflict; take or pick out, choose, select; (*take up, assume; hence*) employ, use.

sūmptus: see **sūmō**.

suō, **suere**, **suī**, **sūtus**, *tr.*, sew, stitch, stitch together. **sūta**, **sūtōrum**, *pf. pass. part. as noun, pl. n.*, plates (*sewed, i.e.*) fastened together; a coat of mail made of plates fastened together, metal cuirass or corselet.

super. I. *Adv.*, used (1) *lit.* of space, above, on top, from above (= *dē-super*), (2) *fig.*, over and above, moreover, besides, in addition, furthermore; beyond measure, too much, *e.g.* in the phrase *satis superque*, enough and to spare; enough, aye, more than enough; = *an adj.*, surviving, remaining. II. *Prep.*, (1) *with acc.*, over, above, on (the) top of, upon, on, beyond; *in fig. uses*, above, more than, beyond, besides, (2) *with abl.*, of space, upon, on, of time, about, at; *fig.*, about, concerning, in reference to, with regard to, as to.

superātor, -tōris [*superō*], *m.*, conqueror.

superbia, -ae [*superbus*], *f.*, pride, whether in good sense or in bad; *esp.*, haughtiness, arrogance, insolence, wantonness.

superbus, -a, -um [*super*], *adj.*, properly, of persons who think themselves above others, proud, usually in bad sense, haughty, insolent, arrogant, overbearing, wanton, lawless; *in good sense*, proud, elated, exultant, glorying (*in*), flushed (*by*), high-spirited; of things that excite pride, proud, gorgeous, glorious, noble, magnificent, splendid, superb.

superēmineō, superēminēre, —, — [*super + ex + the root of 1. minor*], *tr.*, tower above, rise above, overtop.

superimmineō, superimminēre, —, — [*super + immineō*], *intr.*, stand high over, tower over, hang over, overhang.

superimpōnō, -pōnere, -posui, -positus [*super + impōnō*], *tr.*, put on, place on.

superiniciō, -inicare, -iniēcī, -iniectus [*super + iniciō*], *tr.*, throw over, throw on, fling on.

supernē [*supernus*, above, upper], *adv.*, from above, above; up, upward.

superō, -āre, -āvi, -ātus [*cf. super*], *intr.*, be or rise above, *lit. and fig.*, go over, overtop; surpass, excel, be superior; win, conquer, be victori-

ous; go beyond bounds, exult, glory (*excessively in something*); be over and above, be in excess, be left, remain; survive, be (*still*) alive; *tr.*, go over, *lit. and fig.*, surmount, rise above, pass beyond, overpower, subdue; gain, win.

superstes, -stis [*superstō*], *adj.*, surviving, remaining.

superstō, superstāre, —, — [*super + stō*], *intr.*, stand over, stand above; survive, remain.

superus, superesse, superfui, — [*super + sum*], *intr.*, be over and above, be left, remain over, remain; remain in life or being, survive, continue, last, endure.

superus, -a, um [*super*], *adj.*, *comp.* superior, -ius, *sup. suprēmus* or *summus*, -a, -um, above, upper, higher, on high, sovereign, mighty; of things in heaven as opposed to those on earth, heavenly; of things in the upper world of earth as opposed to those in the underworld, in or of the upper world, upper, in the world above, on earth. As nouns, **superus, -rī, m.**, a god (*very rare in sing.*), *in pl.*, the gods above, the heavenly gods, the gods; also, the men of the earth, the earth, as opposed to the underworld; **supera, -rōrum, pl. n.**, the heavenly regions, heaven, sky. *In sup.*, **suprēmus, -a, -um**, of space, highest, loftiest, very high; *in fig. senses*, high, lofty, noble, glorious; of degree, utmost, extreme, the highest or last degree of, dire; of time, last, final. As noun, **suprēma, -mōrum, pl. n.**, the last offices to the dead, funeral rites. **suprēum, n. sing.** as *adv.*, for the last time. *In form summus, -a, -um*, of space, highest, topmost, extremest, or, simply, high; highest part of, top of, summit of, the surface of, the tip or end of; of time, latest, last, final; of degree or rank, highest, mightiest, supreme, sovereign, chief, main. As noun, **summa, summōrum, pl. n.**, the highest parts, the top, the summit.

supervolō, supervolāre, —, — [**super** + **1. volō**], *tr. and intr.*, fly over, fly above.

supīnus, -a, -um, adj., bent backward, laid or lying on the back; (*with*) face upward, supine; *with manūs*, (*with* face, *i.e.*) palms upward, or, *freely*, uplifted.

suppleō, -plēre, -plēvi, -plētus [**sub** + **pleō**, *old verb*, fill], *tr.*, fill up, fill full; make good or whole, fill up the number of.

supplex, -plicis [**sub** + **plicō**], *adj.*, *properly*, bending the knees, or, *perhaps*, grasping (*another's*) knees in entreaty, suppliant, making entreaty, humble, submissive. *As noun*, **supplex**, **supplicis, c.**, a suppliant.

suppliciter [**supplex**], *adv.*, suppliantly, humbly.

supplicium, -ci or -cū [*cf.* **supplex**], *n.*, properly, a kneeling, either in prayer, prayer, supplication, thanksgiving, or to receive punishment, punishment, penalty, suffering.

suppōnō, -pōnere, -posuī, -positus or **suppostus** [**sub** + **pōnō**], *tr.*, put or place beneath, set under; apply (*a knife, etc.*); *with taurō*, mate with. **suppositus** or **suppostus**: *see* **suppōnō**.

suprā, adv., over, above; *with sum*, tower above. *As prep.*, *with acc.*, over, above, beyond, *lit. and fig.*

suprēmus: *see* **superus**.

sūra, sūrae, f., the calf of the leg, ankle, leg.

surgō, surgere, surrēxi, surrēctum [**sub** + **regō**: *cf.* the form *subrigit* in *iv.* 183], *tr.*, raise up, erect; *with auris*, prick up; *intr.* (§151), *properly*, raise one's self, rise, arise, in many meanings, *lit. and fig.*; spring up, spring into being, grow, bloom, develop.

sūs, suis, c., pig, hog, boar, sow.

susceptus: *see* **suscipiō**.

suscipiō, -cipere, -cēpi, -ceptus [**subs** = **sub** + **capiō**], *tr.*, take up, lift up, raise up; catch up, catch; *esp.*, raise up a newborn child, in order to acknowledge it as one's own, acknowledge, bring up, rear, support, nur-

ture; beget, bear. *Fig.*, take on one's self, assume; *take up another's speech, i.e.* reply to, answer, resume, reply.

suscitō, -āre, -āvi, -ātus [**subs** = **sub** + **citō**, *freq. of cieō*], *tr.*, set in (*violent*) motion. *Fig.*, stir up, arouse, excite, kindle, fan, quicken.

1. **suspectus**: *see* **suspiciō**.

2. **suspectus, -tūs** [**suspiciō**], *m.*, a looking upward, view upward; hence, height, distance.

suspendō, -pendere, -pendī, -pēnsus [**subs** = **sub** + **pendō**], *tr.*, hang up, hang, suspend; hang up as an offering, dedicate, consecrate; prop up, bear up, uplift. *Fig.*, lift up, keep in suspense, excite. **suspēnsus, -a, -um, pf. pass. part. as adj.**, hung up, suspended, upborne. *Fig.*, in suspense, bewildered, awed, deeply moved, anxious, troubled.

suspēnsus: *see* **suspendō**.

suspiciō, suspicere, suspexī, suspectus [**sub** + **speciō**, *old verb*, look, look at], *intr.*, look upward; *tr.*, look up at, gaze (*upward*) at. *Fig.*, look up to, admire, respect; look at stealthily (*'out of the corner of one's eye'*) or askance, mistrust, suspect. **suspectus, -a, -um, pf. pass. part. as adj.**, suspected, distrusted.

suspīrium, -rī or -rīi [**suspīrō**], *n.*, a sigh.

suspīrō, -āre, -āvi, -ātum [**sub** + **spīrō**], *intr.*, draw a deep breath, sigh.

sustentō, -āre, -āvi, -ātus [*freq. of* **sustineō**], *tr.*, hold up, prop, support. *Fig.*, hold up, support, sustain, maintain; withstand, resist, check.

sustineō, -tinēre, -tinuī, -tentus [**subs** = **sub** + **teneō**], *tr.*, hold up or aloft, bear up, support, hold, carry; hold off, keep off. *Fig.*, hold up or off, withstand, resist, endure, keep in check, stay; *with inf.*, endure (*to*), have the power (*to*).

sūta: *see* **suō**.

sūtilis, -e [**suō**], *adj.*, sewed, stitched; *with cymba*, sewed, *i.e.* built of skins (or bark?) sewed together.

suus, -a, -um, reflex. poss. adj., corresponding to **suī, sibi, sē**, his own, her own, its own, their own; *freely*, his, her, its, their; (*one's own, i.e. adapted to one; hence*) fitting, meet, suitable, friendly, favoring, propitious. *As noun*, **suī, suōrum, pl. m.**, his (*one's, their*) friends, comrades, countrymen, subjects, people, household, etc.

Sŷchaeus, -ī, m., Sychaeus, the husband of Dido, treacherously slain by his brother-in-law Pygmalion. *As adj.*, Sychaeus, **-a, -um**, of Sychaeus, Sychaeus's.

syrtis, syrtis, f., a sand bank in the sea, sand bar, bar, reef; shoal, shallow. *As proper name, esp. in pl.*, **Syrtis, Syrtis, f.**, the Syrtis or Syrtes, two shallow bays on the north coast of Africa, distinguished as *Maior* (now Gulf of Sidra) and *Minor* (now Gulf of Gabes), dangerous to navigation. The neighboring coasts, too, were accounted dangerous, by reason of wild inhabitants and wild and dangerous beasts, serpents, etc.

T

tābeō, tābere, —, —, intr., melt away, melt, waste away. **tābēs, tābentis, pres. part. act. as adj.**, wasting, wasted.

tābēs, tābis, f., properly, a wasting or pining away, consumption; by metonymy, a wasting disease, wasting force or power; *freely*, illness, fever, sorrow.

tābēscō, tābēscere, tābuī, — [*inceptive of tābeō*], **intr.**, waste away, melt away, melt.

tābidus, -a, -um [*cf. tābeō, tābēs*], **adj.**, properly, in *pass. sense*, wasted, wasting away; in *act. sense*, wasting, consuming.

tabula, -lae, f., a board, a plank.

tabulātus, -a, -um [*tabula*], **adj.**, boarded, floored. *As noun*, **tabulātum, -tī, n.**, boarding, flooring; story, floor, e.g. of a tower.

tābum, tābi [*cf. tābēs*], **n.**, corrupt moisture, matter; *esp.*, corrupted blood, gore.

Taburnus, -nī, m., Taburnus, a mountain chain, in Italy, south of the Caudine Pass, between Samnium and Campania; it was famous as a pasture-ground and for its olives.

taceō, tacēre, tacuī, tacitum, intr., be silent (*i.e. refrain from speech*), say nothing; = **sileō**, be still, be quiet, be noiseless; *tr.*, a poetic use, keep silence about, pass over in silence. **tacitus, -a, -um, pf. pass. part.**, in *dep. sense, as adj.*, uttering no word, silent; still, quiet, noiseless; unvoiced, voiceless; = *an adv.*, quietly, silently, secretly; in *pass. sense*, unmentioned, unheralded, unsung.

taciturnus, -a, -um [*taceō*], **adj.**, voiceless, silent.

tacitus: see **taceō**.

1. **tāctus**: see **tangō**.

2. **tāctus, tāctūs** [*tangō*], **m.**, a touching, touch.

taeda, taedae, f., pitch-pine tree, pine; by metonymy, pine-wood, pine fagots; a pine plank; a torch of pine-wood, *esp.* a bridal torch, marriage torch.

taedet, taedēre, taeduit or taesum est, impers., construed with *acc. of person and gen. of thing*; it wearies or disgusts one, one is weary of, one is sick and tired of, one is disgusted with, one loathes.

taedium, taedī or taedii, n., weariness (*of*), loathing (*of*), disgust (*with*).

Taenarius, -a, -um [*Taenarum, Taenarus*], Taenarus, a promontory in Laconia, Greece, on which, near a temple of Neptune, was a grotto that was supposed to be an entrance to the underworld], **adj.**, of Taenarus, Taenarian, Spartan.

taenia, -ae, f., a band, ribbon; *esp.*, the long hanging ends of a vitta, then, by metonymy, headband, fillet.

taeter, taetra, taetrum, adj., foul, loathsome, disgusting.

Tagus, Tagī, m., Tagus. (1) *An Italian.* (2) *A river in Spain, celebrated for the gold it carried in its sands.*

tālāris, -e [tālus], *adj.*, of the ankles, or on the ankles. As *noun*, **tālāria, -rium, pl. n.**, the *tālāria* of Mercury or Perseus, *i. e.* winged sandals, or wings attached to the ankles.

talentum, -ti, n., the talent, the heaviest unit of weight in use in Greek communities, varying in weight from fifty to one hundred pounds; freely, a great weight, hundredweight. The name was given also to similar weights (not coins) of silver and gold; the Attic silver talent was worth over \$1000.

tālis, -e, adj., denoting quality, generally in good sense, occasionally in bad, such, of such a sort, of such a kind or nature; so fine, so splendid; so sorry; = *an adv.*, in such manner, in such guise; such as this (which has immediately preceded or is to follow at once), this, the following; like English 'such,' when emphatic, (so) great, distinguished, important. **tālis . . . quālis, such . . . as.**

tālus, tāli, m., ankle.

tam, adv., used esp. with adjectives or adverbs, so, so very, to such a degree; often best rendered by *an adj.*, such; **tam . . . quam, by so much . . . as, as much . . . as, as . . . as.**

Tamasēnus, -a, -um [Tamasus, Tamasus], a town on the island of Cyprus; *adj.*, of Tamasus, Tamasenian.

tamen, conj., yet, yet after all, however, nevertheless, none the less.

Tanaïs, -is, m., Tanaïs, a river in Europe (Russia), now called the Don.

tandem, adv., at length, at last, finally; often strengthened by *vix*, after long waiting, at last; in questions expressive of deep emotion, esp. of surprise or impatience, pray tell me, pray.

tangō, tangere, tetigī, tāctus, tr., touch; lay hold of; (touch, *i. e.*) share. *Fig.*, reach, attain; (touch, *i. e.*) be concerned with, be involved in; touch, affect, move, impress.

Tantalus, -lidis [Tantalus], *f.*, Tantalus, a woman descendant of Tantalus, esp. Niobe.

Tantalus, -li, m., Tantalus. (1) Son of Jupiter, and father of Peleus and Niobe. Jupiter admitted him to the banquets of the gods, but, when he disclosed their secrets, he was flung into the underworld, there to stand to his chin in water which always ran away when he tried to drink it; fruits hung near till he tried to eat them. It is also said that a rock hung over his head, always threatening to fall upon him. (2) A son of Niobe, grandson of (1).

tantum: see tantus.

tantus, -a, -um, adj., referring to size or quantity, of such size, such (in size, bulk, or quantity), so great, such great; (as great as it [one] really was, *i. e.*) great, mighty, numerous, important, illustrious; also, so grievous, grievous, monstrous, enormous. **tantus . . . quantus, (so) great . . . as, as great . . . as. tantō, abl. sing., abl. of measure of difference, as adv.**, by so much, so much, the (as 'the' is used in phrases like 'the more, the merrier'); **tantum, acc. sing. as adv.** (§146), to such an extent, so greatly, so much, so; (so much and no more), only, merely. As *noun*, **tantum, tantī, n.**, so much, such a measure or quantity, thus much only.

tapēte, -tis, n., (but note acc. pl. *m.* **tapētas**, as if from **tapēs, tapētis**), hangings, coverings, coverlets, carpets, tapestry, rug.

Tarchō or Tarchōn, Tarchōnis or Tarchontis, m., Tarchon, an Etruscan, ally of Aeneas.

tardē [tardus], *adv.*, slowly, lingeringly.

tardō, -āre, -āvī, -ātus [tardus], *tr.* make slow or sluggish, cause to tarry, delay, hinder, impede, retard. *Fig.*, hinder, hamper, embarrass.

tardus, -a, -um, adj., slow, sluggish, slow-moving, lingering, lazy, inactive, dull; = **tardātus** (as giving the result, not the process), delayed, hindered, hampered.

Tarentum, -tī, *n.*, Tarentum, a famous city of Southern Italy, on the gulf of the same name.

Tarpēia, -ae, *f.*, Tarpeia, a comrade of Camilla.

Tarpēius, -a, -um, *adj.*, properly, belonging to the Gēns Tarpēia, Tarpeian; the *adj.* was applied esp. (for some reason not known) to the famous Tarpeian Rock, on the Capitoline Hill, on the side overhanging the Forum; also, freely, Capitoline.

1. **Tarquinius**, -nī or -nīi, *m.*, Tarquinius, a name borne by two of the kings of Rome; esp., Tarquinius Superbus, last king of Rome. As *adj.*, Tarquinius, -a, -um, of the Tarquins, Tarquinian.

2. **Tarquinius**, -a, -um, *adj.*: see 1. **Tarquinius**.

Tarquitus, -tī, *m.*, Tarquitus, an Italian, son of Faunus, slain by Aeneas.

Tartara: see **Tartarus**.

Tartareūs, -a, -um [**Tartarus**], *adj.*, of Tartarus, Tartarean; by metonymy, infernal, hellish, awful, dread.

Tartarus, -rī, *m.*, in *pl.*, Tartara, -rōrum, *n.*, Tartarus, properly, a deep abyss in the part of the underworld in which the wicked were punished; by metonymy, the abode of the wicked in the underworld, the underworld in general, the infernal regions.

Tatius, **Tatī** or **Tatiī**, *m.*, Tatius, *i.e.* Titus Tatius, King of the Sabines, who waged war against Romulus on account of the capture of the Sabine women, but finally made peace with Romulus and was associated with him in the government.

taureūs, -a, -um [**taurus**], *adj.*, of a bull, bull's, bulls'.

taurinus, -a, -um [**taurus**], *adj.*, of a bull, a bull's.

taurus, **taurī**, *m.*, a bull, bullock, ox; by metonymy, a bull's hide.

Taurus, **Taurī**, *m.*, Taurus. (1) The Bull, the sign of the zodiac through which the sun passes from April 20 to May 20. (2) A high range of

mountains in Asia Minor, esp. in Cilicia.

tēctum: see **tegō**.

tēctus: see **tegō**.

Tegeaeus, -a, -um, *adj.*, of Tegea (a town in Arcadia, Greece), Tegean.

tegmen or **tegumen**, **tegminis** [**tegō**], *n.*, a covering; skin, hide of a beast, used as a covering or for clothing. *Fig.*, (covering, *i.e.*) defense, protection; by metonymy, shield, armor.

tegō, **tegere**, **tēxi**, **tēctus**, *tr.*, cover, clothe, deck, adorn, veil, envelop; hide, conceal, stow away; shelter, protect, defend; (cover, *i.e.*) bury, inter; wrap. **tēctus**, -a, -um, *pf. pass. part. as adj.*, covered, hidden, secreted; in bad sense, skulking. As *noun*, **tēctum**, **tēctī**, *n.*, a covered place, shelter; house, palace, temple; abode, habitation, haunt; chamber, apartment; in *pl.*, often like English halls; haunt, covert, den of a wild beast; by metonymy (§ 204), roof, ceiling.

tegumen: see **tegmen**.

tēla, **tēlae**, *f.*, something woven, web.

tellūs, **tellūris**, *f.*, the earth, the surface of the earth, the soil, ground, earth; land as opposed to sea; a land, district, country, region. *Personified*, **Tellūs**, **Tellūris**, *f.*, Tellus, the goddess Earth (§ 311).

tēlum, **tēlī**, *n.*, a missile; dart, lance, javelin, arrow, spear; weapon in general.

temerārius, -a, -um [*cf.* **temerē**, **temerō**], *adj.*, blind, heedless; reckless, rash, foolhardy.

temerē, *adv.*, properly, blindly; carelessly, heedlessly, at random, in confusion. *Fig.*, without thought or purpose, without meaning, accidentally.

temerō, -āre, -āvi, -ātus [*cf.* **temerē**], *tr.*, treat rashly or thoughtlessly; outrage, profane, violate, desecrate, pollute.

temnō, **temnere**, —, —, *tr.*, think lightly of, treat lightly, slight, scorn, despise, mock, defy.

tēmō, tēmōnis, m., the pole of a chariot, or of a wagon, or of a plow.

temperō, -āre, -āvi, -ātus [1. tempus], *tr.*, properly, divide properly, mix in due proportions; regulate, control, calm, soothe; *intr.* (§ 151), restrain one's self, refrain from, abstain from.

tempestās, -tātis [1. tempus], *f.*, a space of time, season; *by metonymy*, the weather conditions at a given moment, weather; *esp.*, bad weather, storm, tempest, gale. *Fig.*, storm of weapons, shower, hail. *Personified*, **Tempestās, -tātis, f.**, Tempest, storm-god.

templum, templi, n., properly, a place or space cut off and specially set apart, for religious purposes, a sacred place, sanctuary; temple, shrine, chapel.

temptō, -āre, -āvi, -ātus (also spelled tentō) [freq. of tendō], *tr.*, handle, touch, feel; test, try, examine, explore; try, try the issue of, venture on, attempt, essay; *esp.*, with *inf.*, seek.

1. tempus, temporis, n., a portion of time, interval of time, season, hour, moment; time in general; the right time, fitting season or moment, opportunity, occasion; time for rest, respite; crisis, critical moment; *esp.*, in *pl.*, the times, circumstances, condition or state of affairs.

2. tempus, temporis, n., usually in the *pl.*, temple of the head.

tenāx, tenācis [teneō], *adj.*, holding fast (*to*), clinging (*to*), tenacious.

tendō, tendere, tetendī, tentus or tēnsus [akin to teneō], *tr.*, stretch, stretch out, strain, extend, distend, spread out, spread; stretch forth, hold out, offer, proffer, present; guide, direct, aim, hold or follow a course; *intr.*, through *ellipsis* of *iter, cursum, viam, etc.*, or, according to § 151, hold one's course, take one's way, go, proceed, hasten; of a path or road, tend in a given direction, trend, lead; strain one's self, stretch

every nerve, strive, struggle; (*sc. tentōria or vēla*), pitch one's tent, encamp. **tentus, -a, -um, pf. pass. part. as adj.**, stretched, stretched taut, taut.

tenebrae, -brārum, pl. f., darkness, gloom, of night, or of the underworld.

tenebrōsus, -a, -um [tenebrae], *adj.*, dark, dusky, gloomy, shadowy.

Tenedos, -dī, f., Tenedos, a small island in the Aegean Sea, near Troy.

teneō, tenēre, tenuī, tentus, tr., hold, hold fast, have, keep, *lit. and fig.*; lay hold on, seize, grasp, cling to; hold, bear, carry parts of the body (*cf. gerō, gestō*); lay hold on, seize, master, overpower, be master of, possess, control, rule, sway; hold fast, maintain, occupy; retain, keep; (*hold by reaching*), reach, gain; hold or keep one's way or course, guide, direct, pursue; hold or keep back, restrain, detain.

tener, tenera, tenerum, adj., tender, soft, frail, delicate, dainty; thin, fine.

tenor, tenōris [tendō, teneō], *m.*, a straining or holding; *esp.*, a holding on a course or path, uninterrupted course, course, progress.

tentō: see temptō.

tentōrium, -rī or -rīi [tendō], *n.*, a tent.

tentus: see tendō.

tenuis, -e [akin to tendō], *adj.*, properly, stretched or drawn out, 'wire-drawn,' thin, slender, fine; delicate, dainty, small, narrow; of a breeze, gentle; light, slight, trifling. *Fig.*, airy, unsubstantial.

tenus [cf. tendō, teneō], *prep. with abl.*, set after its case, up to, as far as, to.

tepefaciō, -facere, -fēcī, -factus [tepeō + faciō], *tr.*, make warm or hot, warm, heat.

tepefactus: see tepefaciō.

tepeō, tepēre, —, —, intr., properly, be lukewarm; be warm or hot, reek.

tepēscō, tepēscere, tepuī, — [inceptive of tepeō], *intr.*, become warm, grow hot.

tepidus, -a, -um [*cf.* **tepeō**], *adj.*, *properly*, lukewarm (*see notes on iii. 627*), tepid, warm; still warm with life, not yet dead, living; reeking; *occasionally*, hot.

ter, *num. adv.*, thrice, three times.

terebrō, -āre, -āvi, -ātus [**terebrā**, a borer, auger], *tr.*, bore, bore into, bore through, pierce.

teres, **teretis** [*cf.* **terō**], *adj.*, (*rubbed, i.e.*) rounded off, round, well-rounded, well-turned, shapely, taper, smooth; polished.

Tēreus, **Tērei**, *m.*, Tereus, a Trojan.

tergeminus, -a, -um [**ter** + **geminus**], *adj.*, threefold, three-formed, having three bodies, three-bodied.

tergeō, **tergere**, **tersi**, **tersus**, *tr.*, rub off, wipe clean, wipe dry, wipe.

tergum, **tergi**, *n.*, back, *either of man or of animal*; **terga** **vertere**, turn in flight, flee, run away; **terga dare**, *with dat.*, flee before, flee from; *by metonymy*, the covering of the back, hide, skin; *the skin as prepared*, bull's hide, rawhide; layer of a shield, at first of rawhide, then of metal; **ā tergō**, from behind, from the rear, in the rear, behind.

tergus, **tergoris** [*cf.* **tergum**], *n.*, back of an animal; *by metonymy*, skin, hide.

terminō, -āre, -āvi, -ātus [**terminus**], *tr.*, set bounds to, limit, bound, *lit.* and *figuratively*.

terminus, -nī, *m.*, a boundary-line, a boundary-stone; bound, limit, *lit.* and *fig.*; goal of a journey. *Fig.*, fixed or appointed limit.

ternus, -a, -um, *distrib. num. adj.*, usually found in the *pl.*, three at a time, three apiece; *freely*, three.

terō, **terere**, **trivī**, **tritrus**, *tr.*, rub, chafe; wear away *by rubbing*, rub to pieces, grind, bruise; **calcem calce terere**, *freely*, rub heel with heel, tread on the heels of. *Fig.*, (*rub or*) fritter away time, waste; spend, pass.

terra, **terrae**, *f.*, the earth, dry land, the land, as a division of the universe, opposed to the heavens and the sea; earth, land, ground, soil; a land,

district, region, country; *in pl.*, or *in the phrase orbis terrarum*, the cycle of the lands, the wide world, the world. *Personified*, **Terra**, **Terrae**, *f.*, = **Tellūs**, the goddess Earth (§ 311).

terrēnus, -a, -um [**terra**], *adj.*, of earth; earthy, earthly, earth-born.

terreō, **terrēre**, **terruī**, **terrītus**, *tr.*, frighten, affright, alarm, terrify.

terribilis, -e [**terreō**], *adj.*, terror-causing, alarming, frightful, dreadful, awful, terrible.

terrificō, -āre, —, — [**terrificus**], *tr.*, frighten, alarm, terrify.

terrificus, -a, -um [**terreō** + **faciō**], *adj.*, terror-causing, awe-inspiring, alarming, dreadful, dread, awful.

terrigenus, -a, -um [**terra** + **gignō**], *adj.*, earth-born.

terrītō, -āre, —, — [*freq. of terreō*], *tr.*, frighten greatly, affright, alarm, terrify.

terrītus: *see terreō*.

terror, **terrōris** [*cf.* **terreō**], *m.*, fright, alarm, terror, panic; *by metonymy*, a sight, etc., that causes terror, dread event, dread sight, alarm.

tertius, -a, -um [**ter**], *ordinal num. adj.*, third.

testa, **testae**, *f.*, a piece of burned clay, a potsherd; a brick, a tile.

testis, **testis**, *c.*, a witness.

testor, **testārī**, **testātus sum** [**testis**], *tr.*, be witness to, bear witness to, testify to, attest, prove; proclaim something as witness, declare; invoke as witnesses (*the gods, etc.*), appeal to, swear by, protest by or before, adjure; pray, entreat, implore.

testūdō, -**dinis** [**testa**], *f.*, a tortoise, tortoise-shell (*so called, apparently, from its resemblance to an earthenware cover of a vessel*); *by metonymy*, of things similar in shape to a tortoise, a vaulted roof of a building, vault, arch; a **testudo**, *i.e.* a military formation in which the soldiers carried their shields over their heads, the shields fitting closely together, or overlapping.

tête: see tû.

Têthys, Têthyos, f., Tethys, a sea-goddess. She was daughter of Uranus and Ge (§ 309), and wife of Oceanus.

Teucer or Teucrus, Teucrí, m., Teucer. (1) An ancient king of Troy; he came to Troy from Crete. He was father-in-law of Dardanus, and so he is often described as founder of the Trojan line. (2) A Greek, son of Telamon (King of Salamis, an island near Athens), and brother of the more famous Ajax. Ajax was vanquished by Ulysses in a contest for the arms of Achilles, and committed suicide. Because Teucer failed to avenge Ajax's death, Telamon refused to welcome him home. Teucer, aided by Belus, father of Dido, then settled in Cyprus.

Teucrí: see 2. Teucrus.

Teucia, -ae [cf. Teucer, (1)], f., the land of Teucer, the Trojan land, the Troad, Troy.

1. Teucrus: see Teucer.

2. Teucrus, -a, -um [Teucer, (1)], adj., of Teucer, Teucer's; *by metonymy*, Trojan. As noun, **Teucrí, Teucrōrum, pl. m.,** Teucer's sons, the Teucrians, the Trojans.

Teuthrantēs, -a, -um [Teuthrās, Teuthras, a mountain in Mysia, and a king in Mysia, a district in Asia Minor], adj., of Teuthras, Teuthrantian; *freely*, Mysian.

Teuthrās, Teuthrantis, m., Teuthras, an Arcadian, an ally of the Trojans.

texō, texere, texui, textus, tr., weave, plait, braid, interlace, intertwire; join together, frame, fashion, build, construct, *lit. and figuratively*. **textum, texti, pf. pass. part. as noun, n.,** something woven or fashioned; *by metonymy*, texture, fabric.

textilis, -e [texō], adj., woven, of woven stuffs, textile.

textum: see texō.

textus: see texō.

thalamus, -mī, m., a chamber, room; a sleeping-room, bedchamber; *esp.,* a bridal chamber, marriage bed;

freely, residence, habitation, abode; *by metonymy*, marriage, nuptials.

Thalia, -ae, f., Thalia, a sea nymph.

Thapsus, Thapsi, f., Thapsus, a city and peninsula on the east coast of Sicily.

theātrum, -trī, n., a theater; *freely*, a place for games.

Thēbae, Thēbārum, pl. f., Thebes, a city in Greece, the capital of Boeōtia.

Thēbānus, -a, -um, adj., of Thebe, a city in Mysia, Asia, Theban.

Themis, Themidis, f., Themis, goddess of law and of prophecy.

Thermōdōn, -dōntis, m., the Thermodon, a river in Pontus, Asia Minor, which flows into the Black Sea; on its bank dwelt the Amazons.

Thērōn, Thērōnis, m., Theron, an Italian.

Thersilochus, -chi, m., Thersilochus, a Trojan, or ally of the Trojans.

thēsauros, -rī, m., a hoard, a treasure.

Thēseus, Thēsei or Thēseos, m., Theseus, a king of Athens, son of Aegeus, and a famous hero. He slew the Minotaur, and went with Pirithoüs to carry off Proserpina from the underworld. According to one story, for this impiety he was condemned to sit forever chained to a rock in the underworld.

Thessandrus, -dri, m., Thessandrus, one of the Greeks in the Wooden Horse.

Thetis, Thetidis, f., Thetis, a sea-goddess, daughter of Nereus, mother of Achilles.

Thisbē, Thisbēs, f., Thisbe, a maiden of Babylon.

Thoās, Thoantis, m., Thoas, one of the Greeks in the Wooden Horse.

tholus, tholi, m., a dome or cupola of a temple or other building.

thōrāx, thōrācis, m., properly, the breast, chest; *by metonymy*, breast-plate, corselet.

Thrācius, -a, -um [Thrāx], adj., of Thrace, Thracian.

Thrāx, Thrācis, m., a Thracian.

Thrēicius, -a, -um, adj., of Thrace, Thracian. As noun, **Thrēiciī, -ōrum, pl. m.,** the Thracians.

Thrēissa, -sae, *adj.*, used only in the feminine, Thracian. As *noun*, *f.*, a Thracian woman.

Thybris, **Thybridis**, *acc.* **Thybrim**, *m.*, Thybris, another form of Tiberis, the name of the River Tiber; *esp.*, Father Tiber, the god of the river.

Thyias, -adis (*dissyllabic*; the *yi* counts as a diphthong, corresponding to a diphthong in the Greek form of the word), *f.*, a Bacchante, *i.e.* a woman devoted to the worship of Bacchus.

Thymbr or **Thymbrus**, **Thymbri**, *m.*, Thymbr, a Rutulian.

Thymbraeus, -a -um, *adj.*, of Thymbra (a city in the Troad, with a temple of Apollo). As *noun*, **Thymbraeus**, -i, *m.*, Thymbraeus, *i.e.* Apollo as god of Thymbra.

Thymoetēs, -tae, *m.*, Thymoetes, a Trojan.

thymum, **thymi**, *n.*, thyme.

Thŷnēius, -a, -um [*poetic for* **Bithŷnus**, Bithynian], *adj.*, of Bithynia, Bithynian. Bithynia was a district in the northern part of Asia Minor, on the Black Sea.

Tiberinus, -a, -um [**Tiberis**, the Tiber], *adj.*, of the Tiber, the Tiber's, Tiberine. As *noun*, **Tiberinus**, -nī, *m.*, Tiberinus, the River Tiber; *esp.*, Father Tiber, the god of the river.

tibia, -ae, *f.*, properly, the large shin bone; by *metonymy*, a musical instrument, pipe (originally made of bone), clarinet, much used in wild, orgiastic worship like that of Bacchus. It had a mouthpiece, was provided with holes which gave the tones, and was curved at the other end; two tibiae, often of different pitch, were regularly used together.

Tiburs, **Tiburtis**, *adj.*, of Tibur (a town in Latium, sixteen miles northeast of Rome, now called Tivoli), Tiburtian, Tiburtine. As *noun*, **Tiburtēs**, -tum, *pl. m.*, the people of Tibur, the Tiburtines.

Tiburtus, -tī, *m.*, Tiburtus, a Greek from Argolis, in the Peloponnesus, who, with his brothers Catillus and

Coras, was believed to have founded Tibur (see **Tiburs**).

tignum, **tignī**, *n.*, building materials (of wood); piece of timber, beam, rafter.

tigris, **tigris** or **tigridis**, *acc.* **tigrim**, *c.*, tiger, tigress.

tilia, -ae, *f.*, the linden, the lime-tree.

Timāvus, -vī, *m.*, the Timavus, a small river in the northeastern part of Italy, flowing into the Adriatic; perhaps, also, the god of the river Timavus.

timeō, **timēre**, **timuī**, —, *tr.*, fear, be afraid of, dread; *intr.*, be alarmed, be frightened, be anxious.

timidus, -a, -um [*cf.* **timeō**], *adj.*, frightened, fearful, timid, anxious.

Timolus: see **Tmölus**.

timor, **timōris** [*cf.* **timeō**], *m.*, fear, dread, alarm, anxiety. *Personified*, **Timor**, **Timōris**, *m.*, Dread, Fear.

tinguō, **tinguere**, **tīnxī**, **tīnctus**, *tr.*, wet, moisten, bathe, dip, plunge; dye, stain.

tinnitus, -tūs [**tinnīō**, ring, clink, tinkle], *m.*, a ringing noise, ringing, tinkling, jingling.

Tisiphonē, -nēs, *f.*, Tisiphone, one of the Furies. See **Furiae**.

Titān, **Titānis**, *m.*, a Titan (see §§ 309-311); *freely*, a descendant of a Titan; *esp.* the sun-god, the Sun (see § 317, at the end).

Titānia, -ae [**Titān**], *f.*, a descendant of a Titan, a (the) Titaness, an epithet of Pyrrha, as daughter of Epimetheus. See **Titānis**.

Titānis, -nidis [**Titān**], *f.*, a woman descendant of a Titan, a Titaness. See **Coeus**, **Titān**, and §§ 309-311, 317 (at the end).

Titānius, -a, -um [**Titān**], *adj.*, of the Titans, Titanian, Titanic.

Tithōnius, -a, -um [**Tithōnus**], *adj.*, of Tithonus, Tithonus's.

Tithōnus, -nī, *m.*, Tithonus, son of Laomedon, husband of Aurora, and father of Memnon.

titubō, -āre, -āvī, -ātum, *intr.*, stagger, totter, stumble, reel. **titubātus**,

- a, -um, *pf. pass. part.*, in *dep. sense* (§ 186), as *adj.*, tottering, staggering, reeling.
- titulus**, -lī, *m.*, label, inscription, esp. a complimentary inscription on a tablet or on a tombstone; proud name, title; reputation, glory.
- Tityos**, -ī, *m.*, Tityos, a son of Jupiter. He offered violence to Latona, and was therefore slain by Apollo and Diana. In Tartarus, a vulture fed on his liver, which was constantly renewed just as it seemed exhausted.
- Tmarius**, -a, -um, *adj.*, of Tmarus (a mountain in Epirus, Greece), Tmarian; by metonymy, Epirote.
- Tmarus**, Tmarī, *m.*, Tmarus, a Rutulian.
- Tmōlus**, Tmōlī, or **Timōlus**, -lī, *m.*, Tmolus, a mountain in Lydia, a district in the northern part of Asia Minor. On this mountain the River Pactolus rises.
- togātus**, -a, -um [toga, the toga, the distinctive outer garment of the Romans], *adj.*, wearing the toga, togad-clad; hence, Roman.
- tolerābilis**, -e [tolerō], *adj.*, bearable, endurable, tolerable.
- tolerō**, -āre, -āvi, -ātus, *tr.*, bear, endure.
- tollō**, tollere, sustuli, sublātus, *tr.*, uplift, *lit. and fig.*, lift up, raise; uprear, upheave, uproot, stir up; bear up, bear, carry, support; take up and carry away, bear away, carry off, remove; put an end to, stop; with a reflex. pron., or in pass., with middle force, raise one's self, rise, spring or go up. *Fig.*, raise high, exalt, puff up, encourage, cheer; raise (the voice, a shout, etc.), send forth, utter. **sublātus**, -a, -um, *pf. pass. part. as adj.*, uplifted, upraised, towering. *Fig.*, elated, puffed up.
- Tolumnius**, -nī or -nii, *m.*, Tolumnius, a Rutulian augur.
- tondeō**, tondēre, totondī, tōnsus, *tr.*, shear, clip, crop, trim close, lop; of birds and animals, crop, graze on, browse (on), feed on.

tonitrus, -trūs [cf. tonō], *m.*, thunder. **tonō**, tonāre, tonui, —, *intr.*, thunder; by metonymy, of similar noises, roar, crash; *tr.* (§§ 140, 142), thunder out; invoke with loud voice.

tōnsus: see tondēō.

tormentum, -tī [originally torquimentum: cf. torqueō], *n.*, a military engine, used for hurling missiles by the help of a twisted rope or ropes.

Torquātus, -tī, *m.*, Torquatus, a name borne by members of the Gēns Mānlia, esp. by Titus Manlius Torquatus, consul in 340 and leader against the Latins. He gave orders that no Roman should engage in single combat with an enemy. Manlius's own son disobeyed this command and was by Manlius's orders put to death in the presence of the army.

torqueō, torquēre, torsi, tortus, *tr.*, turn about, turn around, turn, cause to revolve or spin round, twist, wind (up); rack, torture, torment; with spūmam, turn up, churn up; hurl (with a rotary motion, to give speed and accuracy), cast, throw, fling, whirl, dash. *Fig.*, guide, control, rule, sway.

torrēns: see torreō.

torrō, torrēre, torruī, tostus, *tr.*, dry by means of heat, parch, roast. **torrēns**, torrentis, *pres. part. act. as adj.*, properly, roasting, parching; freely, boiling, seething, surging; hence, rushing, impetuous, swift. As noun, **torrēns**, torrentis, *m.*, a rushing waterflood, a torrent.

torris, torris [cf. torreō], *m.*, a firebrand, brand.

tortilis, -e [torqueō], *adj.*, twisted, spiral.

1. **tortus**: see torqueō.

2. **tortus**, tortūs [torqueō], *m.*, a turning, twisting; of a snake, writhing.

torus, torī, *m.*, properly, a bulging place, swelling, protuberance; hence, by metonymy, the swelling muscular parts of animal bodies, swelling veins, muscles, sinews, thews; masses of hair; cushion, bolster, pillow; bed, couch, bier; the mar-

riage couch, marriage; funeral couch. *Fig.*, cushion, mound.

torvus, -a, -um, *adj.*, properly, of the eyes, piercing, staring, glaring; freely, grim, savage, lowering, frowning.

tostus: see **torreō**.

tot, *num. adj.*, indecl., in pl., so many; as many; these (those) many; many.

totidem [tot], *num. adj.*, indecl., in pl., just so many, just as many, as many, the same number of; =an *adv. phrase*, in like number.

totiens [tot], *num. adv.*, so many times, so often; repeatedly, again and again.

tōtus, -a, -um, *gen. tōtius, adj.*, the whole (of), the entire, entire; often best rendered by an *adv.*, wholly, entirely, completely, all over.

trā: see **trāns**.

trabālis, -e [trabs], *adj.*, of a beam; freely, like a beam, beam-like.

trabs, **trabis**, *f.*, a beam, a timber; by metonymy (§ 203), a ship.

tractābilis, -e [tractō], *adj.*, that can be handled; manageable, tractable. *Fig.*, pliant, yielding, gracious; =an *adv.*, in pliant mood, graciously.

tractō, -āre, -āvī, -ātus [*freq. of trahō*], *tr.*, draw violently to and fro, handle (often or violently); handle; manage.

1. **tractus**: see **trahō**.

2. **tractus**, **tractūs** [trahō], *m.*, properly, a drawing or dragging; by metonymy, of the thing drawn or stretched out, stretch, expanse, quarter, region.

trādō, -dere, -didī, -ditus [trā, =trāns +dō], *tr.*, give over, hand over, surrender; deliver, transmit; commit (to), intrust.

trahō, **trahere**, **trāxī**, **tractus**, *tr.*, draw, drag, haul; drag along or on, trail, drag with one; tear off, carry away; draw or pull out; (draw, i.e.) lead, guide, conduct. *Fig.*, draw, drag, draw along, trail (behind), trace; draw in, absorb; drag out, prolong, protract; waste, fritter away, spend; **ruinam trahere**, fall in long, trailing ruin; fall slowly (see note on ix. 712-713).

trāciō, **trācere**, **trāiēcī**, **trāiectus** [trā =trāns +iaciō], *tr.*, with two accusatives expressed or implied, throw across, throw over; pass across, pass through; hence, wind or bind round; with one acc. (depending in sense on the prefix) and reflex. pron. to be supplied, in acc. (§ 151), cross over, pass beyond, pass; also with one acc., pierce, transfix.

trāiectus: see **trāciō**.

trāmes, **trāmitis** [trā =trāns +root of meō, go], *m.*, cross-path, bypath; path, way, course.

trānō, -nāre, -nāvī, -nātus [trā =trāns +nō], *tr.*, swim over. *Fig.*, fly through, sail over, pass across or over, pass through, cross.

tranquillus, -a, -um, *adj.*, quiet, calm, still, tranquil. *As noun*, **tranquillum**, -li, *n.*, quiet, stillness; quiet weather, a calm.

trāns, *prep. with acc.*, across, over, beyond, through. *As prep. prefix*, **trāns**, **trā**, across, over, through, beyond.

trānsabeō, -īre, -īvī or -iī, — [trāns +abeō], *tr.*, pass beyond or through; hence, pierce, penetrate.

trānsadigō, -adigere, -adēgī, -adāctus [trāns +adigō], *tr.*, drive or force through, thrust through; *intr.* (§151), pierce.

trānscribō, -scribere, -scripsī, -scriptus [trāns +scribō, write], *tr.*, write across or over (i.e. transfer by copying) from one roll to another, transcribe, enroll (anew or differently); hence, transfer, assign.

trānscurrō, -currere, -curri or -cucurri, -cursum [trāns +currō], *tr.*, run across, shoot across, speed across, dart across.

trānseō, -īre, -īvī or -iī, -itus [trāns +eō], *tr.*, go over, pass over, cross; pass by or beyond, outstrip; pass; pass through, pierce, penetrate; *intr.*, go (through), pass; of time, pass by.

trānsferō, -ferre, -tulī, -lātus [trāns +ferō], *tr.*, bear or carry across, carry over, transfer, *lit. and figuratively*.

trānsfigō, -figere, -fixī, -fixus [trāns + figō], *tr.*, thrust one thing through another; pierce through and through, pierce, transfix.

trānsfixus: *see* **trānsfigō**.

trānsfōrmō, -āre, -āvi, -ātus [trāns + fōrmō], *tr.*, make into a new or different form, transform; alter, change.

trānsiliō, -silire, -siluī, — [trāns + saliō], *tr.*, leap over, leap across, spring across, spring over, dart over.

trānsitus, -tūs [transeō], *m.*, crossing, passage.

trānsmissus: *see* **trānsmittō**.

trānsmittō, -mittere, -misi, -missus [trāns + mittō], *tr.*, send across, convey across; *in fig. sense*, hand over, assign, transmit, transfer; *with ellipsis of sē*, pass over, hurry over, speed over, scud across.

trānsportō, -āre, -āvi, -ātus [trāns + portō], *tr.*, bear across, carry across, convey across.

trānstrum, trānstri, n., a crossbeam, *esp. in a ship*; thwart for rowers, rowing-bench, seat.

trānsverberō, -āre, -āvi, -ātus [trāns + verberō], *tr.*, beat or strike through, pierce, penetrate.

trānsversus, -a, -um [trāns + vertō], *adj.*, turned across, lying or running across, athwart; **trānsversa, n. pl. acc. as adv.** (§ 146), crosswise, athwart one's course.

tremefaciō, -facere, -fēcī, -factus [tremō + faciō], *tr.*, cause to shake, make . . . tremble; alarm, appall. **tremefactus, -a, -um, pf. pass. part. as adj.**, trembling, quaking.

tremefactus: *see* **tremefaciō**.

tremēscō, tremēscere, —, [*inceptive of tremō*], *intr.*, begin to tremble, shake; *tr.* (§ 142), tremble at, shudder at.

tremibundus, -a, -um [tremō], *adj.*, trembling, quivering.

tremō, tremere, tremuī, —, *intr.*, shake, quake, shiver, tremble; *tr.* (§ 142), tremble at, quake at, quake with fear at.

tremor, tremōris [tremō], *m.*, a trembling, shaking, tremor.

tremulus, -a, -um [tremō], *adj.*, trembling, quivering, dancing.

trepidō, -āre, -āvi, -ātum, intr., hurry to and fro, *with nervousness, excitement, eagerness, or fear*; be afraid, be in fear; *with inf.*, bestir one's self, make haste, hasten.

trepidus, -a, -um, adj., trembling, shaking, agitated, alarmed, bewildered, frightened, anxious; bustling, hurrying, restless.

trēs, trēs, tria, num. adj., in pl., three. **tribuō, tribuere, tribuī, tribūtus, tr.**, assign; grant, give, bestow.

tricorpor, -corporis [trēs + corpus], *adj.*, with three bodies, three-bodied.

tricuspis, -cuspidis [trēs + cuspis], *adj.*, three-pointed, three-pronged, trident.

tridēns, tridentis [trēs + dēns], *adj.*, with three teeth, three-pronged. *As noun*, **tridēns, tridentis, m.**, a trident.

trietēricus, -a, -um, adj., biennial (properly, kept every third year, but in Greek and Roman reckoning both limits or ends of a period of time were usually counted in).

trifaux, -faucis [trēs + faucēs], *adj.*, with three throats, three-throated.

trifidus, -a, -um [trēs + findō], *adj.*, thrice-cleft, (three-)forked, cloven.

trifōrmis, -e [trēs + fōrma], *adj.*, of triple form, three-bodied.

trigintā, num. adj., indecl., in pl., thirty.

trilix, trilicis, adj., a technical term of weaving, woven with three leashes, triple-twilled; delicately (*i.e. elaborately*) woven; freely, three-ply, threefold, triple.

Trinacria: *see* **Trinacrius**.

Trinacrius, -a, -um, adj., of Trinacria, *i.e.* of Sicily, Sicilian. *As noun*, **Trinacria, -ae** (*sc. terra*), *f.*, Trinacria, Sicily.

Triōnēs, -num, m., the Triones, the constellations of the Greater and the Lesser Bear. *See* **Arctos**.

triplex, -plicis, adj., threefold, triple.

tripūs, tripodis [trēs + a Greek word, meaning foot, akin to pēs], *m.*, a three-footed stand or seat, a tripod; *esp.*, the tripod on which sat the priestess of Apollo at Delphi, Greece.

tristis, -e, adj., sad, sorrowful, wretched, mournful, gloomy; grim, severe, stern, sullen; sorrow-causing, dire, fell, baneful, fatal, fateful, shocking, dreadful, ill-omened, ominous.

trisolcus, -a, -um [trēs + sulcus], *adj.*, properly, with three furrows. *Fig.*, thrice-cleft, three-forked, triple.

Tritōn, Tritōnis, m., Triton, a sea-god, son of Neptune and Amphitrite, famous for the skill with which he blew a conch or shell; in *pl.*, Tritons, sea-gods like Triton.

Tritōnia: see Tritōnius.

Tritōnis, -nidis, f., Tritonis, a name of Minerva, = Tritōnia.

Tritōnius, -a, -um [Tritōn or Tritōnis, Tritonis, a lake in Africa], *adj.*, of Tritonis, Tritonian. *As noun*, Tritōnia, -ae, *f.*, Tritonia, a name of Minerva (Pallas). See § 315, at the end.

tritus: see terō.

triumphō, -āre, -āvī, -ātum [*cf.* triumphus], *intr.*, celebrate a triumph; *tr.*, triumph over, conquer, vanquish.

triumphus, -phī, m., a triumphal procession, *esp.*, the splendid procession in which, after gaining a great victory, a general and his army were, by vote of the Senate, allowed to enter Rome, in order to go up to the Capitol and make a sacrifice of thanksgiving. *In general*, a triumph, victory.

Trivia: see trivius.

trivium: see trivius.

trivius, -a, -um [trēs + via], *adj.*, of or with three ways or roads. *As nouns*, Trivia, -ae, *f.*, Trivia or Diana (§ 318), goddess of crossroads; trivium, trivī or trivīi, *n.*, properly, a place where three roads meet, crossroads, square.

Trōas, Trōadis, f., a Trojan woman.

Trōia, Trōiae, f., Troy. (1) A famous city in the western part of Mysia, Asia Minor, captured by stratagem

by the Greeks after an unsuccessful siege of ten years. The city was also called Ilium. (2) The Troad, the district about the city of Troy. (3) A city and district in Epirus, Greece, ruled by Helenus. (4) A city in Sicily, founded by Aeneas, to be ruled by Acestes. (5) Equestrian maneuvers, performed, according to tradition, by Trojan lads, in later days by Roman boys; also called the Lūdus Trōiānus.

Trōiānus, -a, -um [Trōia], *adj.*, Trojan. *As noun*, Trōiānus, -nī, *m.*, a Trojan.

Trōilus, -li, m., Trōilus, son of Priam, slain by Achilles.

Trōiugena, -nae [Trōia + root of gignō], *m.*, one born in Troy, a Trojan.

Trōius, -a, -um [*cf.* 1. Trōs, Trōia], *adj.*, of Troy, Trojan.

tropaeum, -ī, n., properly, a trophy, erected by a victorious army on a battlefield, to mark the point at which the rout of the enemy began; it consisted usually of a tree trunk, adorned with arms taken from the foe; in general, trophy, sign or proof of victory.

1. **Trōs, Trōis, m.**, Tros, a king of Phrygia, grandson of Dardanus and father of Ilus, Assaracus, and Ganymedes.

2. **Trōis, m.**, a Trojan.

trucidō, -āre, -āvī, -ātus, tr., cut to pieces, slaughter, butcher.

trudis, trudis [*cf.* trūdō], *f.*, a 'shover,' *e.g.* a pole or stake with which to push a boat, punting-pole, pike.

trūdō, trūdere, trūsī, trūsus, tr., push on or along, push, shove.

truncō, -āre, -āvī, -ātus [*cf.* truncus], *tr.*, maim (by cutting), cut, lop off; mutilate; strip, trim.

truncus, -a, -um, adj., lopped off, hewn, stripped, trimmed; of trees, without leaves or branches; in general, maimed, mutilated. *As noun*, truncus, trunci, *m.*, the trunk of a tree (without leaves or branches), stem, stock; the trunk or body (torso) of a man.

trux, trucis, adj., wild, savage, fierce.
tū, tui, pl. vōs, pers. pron., of the second person, thou, you. **tūte, tēte**, strengthened forms of **tū** and **tē**; **vōs-met**, strengthened form of **vōs** (see **egomet**, under **ego**).

tuba, tubae, f., a trumpet, long and straight; *esp.*, a war trumpet.

tueor, tuēri, tuitus or tūtus sum, tr., look at, gaze on, view, behold, watch; see to, watch, save, guard, defend, protect. **tūtus, -a, -um, pf. part. in pass. sense, as adj.**, well watched, guarded, protected, sheltered; hence, undisturbed, safe, secure; reliable, trustworthy; = *an adv.*, in safety, safely, quietly. *As noun*, **tūtum, tūti, n.**, a place of safety, a haven; safety, security.

Tulla, Tullae, f., Tulla, a comrade of Camilla.

Tullus, Tulli, m., Tullus, *i.e.* Tullus Hostilius, the third king of Rome, famous for warlike prowess.

tum, adv., used (1) of time, at that (this) time, in those (these) days, then, at such a time or crisis, under such circumstances, in that case, in that event; (2) in enumerations, then, thereupon, hereupon, in the second place, next, moreover, besides. **iam tum**, even then, even in those early days; **tum vērō**, introducing the most important point or critical moment, then indeed, then (if ever), then (emphatic).

tumēō, tumēre, tumui, —, intr., swell, be swollen, *lit. and figuratively*.

tumidus, -a, -um [tumeō], adj., swelling, swollen; of waves and the sea, rising (high), surging, towering; in *act. sense*, inflating, swelling. *Fig.*, puffed up, swelling, swollen.

tumulō, -āre, -āvi, -ātus [tumulus], tr., cover with a funeral mound, bury, entomb.

tumultus, -tūs, m., an uproar, din, noise, tumult, clamor, bustle, disorder, confusion; *esp.*, as a contemptuous term for an invasion by barbarians, *e.g.* the Gauls, uprising, the din of war, an alarm of war.

tumulus, -li [tumeō], m., mound of earth, hillock, hill; funeral mound, tomb.

tunc, adv., at that time, then, at that moment; the word is, properly, more emphatic than **tum**, and points usually to a definite moment of time.

tundō, tundere, tutudī, tūnsus or tūsus, tr., beat, strike repeatedly, buffet. *Fig.*, buffet, assail.

tunica, -cae, f., a tunic, a shirt, an undergarment, usually without sleeves, reaching in the case of men only to the knees, in the case of women to the ankles or to the feet.

tūnsus: see tundō.

turba, turbae, f., uproar, tumult, disturbance, confusion; by metonymy, a confused throng, a crowd (an uncomplimentary term); motley array, troop, crew, band, herd, flock.

turbātus: see 1. turbō.

turbidus, -a, -um [cf. turba, 1. turbō], adj., confused, disordered; of clouds, tumbling, pitching, tossing, rolling; of liquids, troubled, turbid, muddy, murky, thick with something. *Fig.*, agitated, restless, troubled, excited, wild, anxious; = *an adv.*, wildly, excitedly.

1. **turbō, -āre, -āvi, -ātus [cf. turba], tr.**, disturb, throw into disorder or confusion, agitate, confound; drive in confusion, drive wildly, scatter, rout; *intr.* (§ 151), bestir one's self, be all astir. *Fig.*, disturb, trouble, confuse, perplex, bewilder, agitate, frighten, alarm. **turbātus, -a, -um, pf. pass. part. as adj.**, in *lit. and fig. senses*, disturbed, agitated, excited, confused, bewildered; affrighted, frightened, panic-stricken, in panic, in confusion; angered, angry.

2. **turbō, turbinis [cf. turba], m.**, a whirling or spinning round, an eddying motion; whirling, hurling, casting (*e.g.* of the thunderbolt); by metonymy, anything that whirls or spins round, a whirl, whirling eddy (of smoke or water); whirlpool, maelstrom; a top (as children's toy); *esp.*, a whirlwind, hurricane, vortex, cyclone, tornado, tempest.

tūreus, -a, -um [tūs], *adj.*, of frankincense, of incense.

tūricremus, -a, -um [tūs + cremō], *adj.*, incense-burning.

turma, **turmae**, *f.*, troop of cavalry, consisting, properly, of thirty men, squadron; cavalry; troop, company.

Turnus, **Turnī**, *m.*, Turnus, son of Daunus and the nymph Venilia. He was King of the Rutulians, with his capital at Ardea; he led the Italian forces against Aeneas, but was at last vanquished and slain by the latter in single combat. See § 60.

turpis, -e, *adj.*, unseemly, unsightly, foul, squalid, disfigured. *Fig.*, of moral qualities, unseemly, base, shameful, disgraceful, loathsome, unmanly, groveling.

turris, **turris**, *f.*, a turret, tower; *esp.*, a movable tower of several stories, fitted with wheels, and full of men and military engines, which could be used for offensive movements.

turritus, -a, -um [turris], *adj.*, fitted with towers, turreted, tower-crowned. *Fig.*, tower-shaped, tower-like, towering, lofty.

tūs, **tūris**, *n.*, incense, frankincense.

tūtāmen, -minis [tūtor], *n.*, a defense, a protection.

tūtēla, -lae [tueor], *f.*, guardianship, protection; by metonymy, guardian, protector, keeper.

tūtor, **tūtārī**, **tūtātus sum** [*freq.* of tueor], *tr.*, watch, protect, defend, befriend, support.

tūtus: see tueor.

tuus, -a, -um [tū], *poss. pronom. adj.*, your, yours, thy, thine. *As noun*, **tui**, **tuōrum**, *pl. m.*, your household, your people, your friends, comrades, subjects, etc.

Tydeus, **Tydei** or **Tydeos**, *m.*, Tydeus, father of Diomedes, one of the seven famous chieftains who assailed Thebes.

Tydidēs, -dae [Tydeus], *m.*, son of Tydeus, a title of Diomedes.

tympanum, -nī, *n.*, drum, timbrel, tambourine, often like a modern tambourine with bells.

Tyndaris, -ridis, *f.*, daughter of Tyn-dareus (*King of Sparta*), a title or name of Helen. See Helena.

Typhōeus, **Typhōei** or **Typhōeos**, *m.*, Typhoeus, one of the giants who fought against Jupiter. See § 310.

Typhōiūs, -a, -um [Typhōeus], *adj.*, of Typhoeus, Typhoian.

tyrannus, -nī, *m.*, as term of honor, an absolute sovereign, king, ruler, lord; in bad sense, tyrant, despot.

Tyrēs, **Tyrae**, *m.*, Tyres, an Arcadian, an ally of Aeneas.

Tyrius, -a, -um [Tyros], *adj.*, properly, of Tyre, Tyrian; freely, of Carthage, Carthaginian. *As noun*, **Tyrii**, -ōrum, *pl. m.*, the Tyrians, the Carthaginians.

Tyros, **Tyri**, *f.*, Tyre, a celebrated city of Phoenicia, in Asia.

Tyrrhēnus, -a, -um, *adj.*, properly, of the Tyrrheni, a people of Asia, who, so tradition said, settled in Etruria, Tyrrhenian, Etruscan, Etrurian, Tuscan. *As noun*, **Tyrrhēnus**, -nī, *m.*, an Etruscan, a Tuscan.

Tyrrhīdae, -dārum, *pl. m.*, the sons of Tyrrhus, the herdsman of King Latinus.

U

- 1. ūber**, **ūberis**, *n.*, a teat, pap, dug, udder, breast that gives suck; breast, bosom, *lit. and fig.*; by metonymy, fertility, fruitfulness, richness.
 - 2. ūber**, **ūberis** [*cf.* 1. ūber], *adj.*, fertile, fertilizing; rich, wealthy.
- ubi**, *adv. and conj.*, used of both space and time, (1) as interrogative, where?, (2) as relative, where, wherever, when, whenever, as soon as, after.
- ubique**, *adv.*, properly, wheresoever, in any place soever; usually, anywhere, everywhere, on all sides, all around.
- Ūcalegōn**, -gontis, *m.*, Ucalegon, a Trojan of importance; Homer makes him a friend and counselor of Priam.
- ūdus**, -a, -um, *adj.*, wet, moist, damp, humid, watery.

Ūfēns, Ūfentis, m., Ufens. (1) *A river in Latium.* (2) *An Italian, leader of the Aequi.*

ulcīscor, ulciscī, ultus sum, tr., *avenge one's self on a person, punish; avenge a person or a thing.*

Ulixēs, -xis or -xī, m., *Ulixes (in Greek called Odysseus, in English called Ulysses), a leader of the Greeks who besieged Troy, famed for his sagacity, his eloquence, and his craft. See note on Ulixēs, ii. 44.*

ūllus, -a, -um, gen. ūllius, pronom. adj., *used in neg. sentences, any at all, any; as noun, any one at all, any.*

ulmus, ulmī, f., *elm-tree, elm.*

ulterior, ulterius, gen. ulteriōris [comp. of a lost adj. ulter, beyond, on the other (i.e. the farther) side], adj., in comp., *farther, further, remoter. ulterius, n. sing. as adv. (§ 146), further, farther, (any) more, longer. In sup., ultimus, -a, -um, (1) of space, furthest, most remote, extreme, uttermost, last; =an adv., at the end, (2) of time or order, earliest, original, last, final, (3) of rank, extreme, lowest, last, worst, meanest, severest. As noun, ultima, -mōrum, pl. n., end, finish (e.g. of a race), goal; end, destiny, fate.*

ulterius: see ulterior.

ultimus: see ulterior.

ultor, ultōris [ulcīscor], m., *avenger, punisher.*

ultrā [cf. ulterior], adv., *used (1) of space, beyond, on the other (i.e. the farther) side, beyond, farther, (2) of time, further, longer. Fig., further, besides, more. As prep. with acc., beyond, lit. and fig., above.*

ultrix, ultricis [cf. ulcīscor, ultor], f., *a woman who avenges, an avenger; as adj., avenging, vengeful.*

ultrō [cf. ultrā], adv., *to the farther side; besides, in addition, moreover; of actions which go beyond or transcend what is required at a given moment or what might, under given circumstances, naturally have been expected, of one's own motion or accord, spontaneously, voluntarily;*

freely, taking the lead, first; under no constraint; actually; ultrō compellāre, address without being first addressed, address first.

ultus: see ulcīscor.

ululātus, -tūs [ululō], m., *howling, screaming, wailing; a howl, wail, shriek, scream, wild cry.*

ululō, -āre, -āvī, -ātum, intr., *howl, wail, shriek; cry aloud, shout; of dogs and wolves, bay, bark, howl; resound, ring, echo; tr., invoke or worship with loud cries.*

ulva, ulvae, f., *sedge, sedge grass, water grass.*

Umbra, Umbra, Umbrum, adj., *of Umbria (a district in Italy, north of Latium, and east of Etruria), Umbrian. As noun, UMBER, Umbri (sc. canis), m., an Umbrian hound.*

umbō, umbōnis, m., *properly, a convex elevation; esp., the projection in the center of a shield, the boss or knob of a shield; by metonymy, a shield.*

umbra, umbrae, f., *a shade, shadow; gloom; darkness, esp. that of death or of the underworld; by metonymy, that which gives or makes shade, shade trees; a shade or spirit of one dead, ghost, specter, apparition, phantom, vision; in pl., the land of the shades, the underworld.*

umbrifer, umbrifera, umbriferum [umbra + ferō], adj., *shade-bearing, shade-giving, shady.*

umbrō, -āre, -āvī, -ātus [cf. umbra], tr., *shade, shadow, cover.*

Umbrō, Umbrōnis, m., *Umbro, ally of Turnus, priest and leader of the Marsi.*

umbrōsus, -a, -um [umbra], adj., *shaded, shady.*

ūmectō, -āre, -āvī, -ātus [cf. ūmeō], tr., *wet, moisten.*

ūmēns: see ūmeō.

ūmeō, ūmēre, —, —, intr., *be moist or wet. ūmēns, ūmentis, pres. part. act. as adj., damp, moist, dewy, watery, humid, dank.*

umerus, -rī, m., *the shoulder of a human being.*

ūmidus, -a, -um [cf. ūmeō], *adj.*, moist, damp, watery, liquid, dewy, rainy, vapory, dank.

ūmōr, **ūmōris**, *m.*, moisture.

umquam, *adv.*, at any time, ever.

ūnā: see ūnus.

ūnanimus, -a, -um [ūnus + animus], *adj.*, of one heart or mind, harmonious; sympathizing.

ūnctus: see unguō.

uncus, -a, -um [uncus, a hook], *adj.*, hooked, bent (in), crooked, curved; with manus, bent, talon-like.

unda, **undae**, *f.*, a wave, a sea billow; freely, water, spray, the waters, the sea. *Fig.*, stream, flood.

unde, *adv. and conj.*, used (1) as interrogative, whence?, from what place?, from what source?, (2) as relative, whence; also = a *prep.* (usually **ex**, **ā**, or **dē**) with the *abl.*, from whom, from which. See note on i. 245.

ūndecimus, -a, -um [ūnus + decimus, tenth], *ordinal num. adj.*, eleventh.

undique, *adv.*, from all sides, from all parts or quarters; on all sides, on every hand, all around, everywhere.

undō, -āre, -āvi, -ātum [unda], *intr.*, properly, wave, *i.e.* rise in waves or surges, roll in waves, surge, seethe. *Fig.*, of smoke, wave, eddy, rise in whirling eddies; of a caldron, seethe, surge, dance; of reins, fall in waving lines or curves, stream, hang free or loose; of blood, wave, stream.

undōsus, -a, -um [unda], *adj.*, wavy, billowy; wave-beaten, wave-washed.

unguis, **unguis**, *m.*, a nail on a finger or a toe; a claw, talon of birds or animals.

ungula, -lae, *f.*, hoof.

unguō, **ungere**, **ūnxi**, **ūnctus**, *tr.*, smear, anoint with any fat or oily substance. **ūnctus**, -a, -um, *pf. pass. part. as adj.*, smeared, *e.g.* with pitch, well greased, well pitched.

ūnicus, -a, -um [ūnus], *adj.*, a single, solitary, only one.

ūnus, -a, -um, *gen.* **ūnūs**, *adj.*, one, one and the same, same; one and one only, single, the sole, the only, alone; with intensive force, *esp.* in

conjunction with a *comp.* or *sup. adj.*, the one, the very (in this sense often best rendered by an *adv.*, *preëminently*, especially); **ad ūnum**, to a man, or, *freely*, utterly, completely. As *noun*, **ūnum**, **ūnūs**, *n.*, the (one, *i.e.*) same place; in **ūnum venīre**, to meet, *esp.* in hostile spirit, meet in combat. **ūnā** (*abl. sing. f. as adv.*: *sc.* **viā**, **parte**, or **operā**, work, errand, time, occasion), at the same time (with), along (with), together, in company, in unison.

urbs, **urbis**, *f.*, a walled town, a city (a dignified term, applied only to places of importance, *esp.* to capital cities), a city with its inhabitants.

urgeō, **urgēre**, **ursi**, —, *tr.*, press, press hard or closely; press onward, drive on, force, drive; press down, weigh down, confine, hem in; pursue, assail, assault, attack, beset; *intr.* (§ 151), press (one's self) forward, press hotly on. *Fig.*, press down, weigh down, oppress, burden, overwhelm, beset, assail; press on a work, drive on, hurry, hasten, urge forward; urge on, incite, arouse, stimulate.

urna, **urnae**, *f.*, a water-jar, pitcher; in general, urn, jar; in particular, funeral urn.

ūrō, **ūrere**, **ussi**, **ustus**, *tr.*, burn, burn up, consume. *Fig.*, of the passions, burn, inflame, fire, set on fire, consume; gall, torment, vex, harass, disquiet, disturb.

ursa, **ursae**, *f.*, she-bear, bear.

usquam, *adv.*, used in *neg. sentences*, anywhere; at any time, ever.

usque, *adv.*, used (1) properly of space, *esp.* with **ad** or **ab**, all the way, (2) of time, ever, always.

1. **ūsus**: see ūtor.

2. **ūsus**, **ūsūs** [ūtor], *m.*, a using, a making use of; use, employment, service; use, profit, enjoyment, benefit, advantage; intercourse, intimacy; **ūsus est**, with *abl.* (properly, perhaps, there is service by means of, or, profit is secured by means of), there is need of.

ut or uti. I. *As adv., in questions, independent or dependent, how?, in what manner?* II. *As relative adv. and conj., (1) in comparisons, as, even as, just as; ut . . . sic, ut . . . haud aliter, (just) as . . . so: ut . . . sic, just as . . . even so = although . . . yet (nevertheless), (2) sometimes as, in temporal clauses, esp. in the combination ut primum, as, when, after, as soon as, (3) in purpose clauses, that, in order that, (4) in result clauses, so that, that as a result, that; (5) in concessive clauses, though, granting that, (6) in a wish, that, O that, would that.*

utcumque, adv. and conj., in whatever way, however.

uterque, utraque, utrumque, pronom. adj., each one of two, each; the two, both.

uterus, -rī, m., womb; fruit of the womb, children; freely, belly, abdomen.

uti: see *ut*.

utinam, adv. and conj., used in wishes, O that, would that.

ūtor, ūti, ūsus sum, intr., construed with abl., make use of, use, employ; take advantage of, enjoy, experience.

utrimque [uterque], adv., from each side, from both sides; on each side, on both sides.

utrōque [uterque], adv., to either side, to each side, in each direction, in both directions.

ūva, ūvae, f., grape, bunch of grapes.

uxōrius, -a, -um [uxor], adj., of or pertaining to a wife; of a husband, excessively devoted to one's wife, uxorious, overfond.

V

vacca, vaccae, f., cow, heifer.

vacō, -āre, -āvi, -ātum, intr., be empty or vacant; be free from, be without; as *impers. verb, esp. with a dependent inf. clause*, there is freedom or room to do something, there is leisure, there is time, it is permissible or allowable.

vacuus, -a, -um [cf. vacō], adj., empty, vacant; open, free, clear, unobstructed; deserted, lonely.

vādō, vādere, —, —, intr., go, walk, proceed; *esp.,* go quickly, rush, hasten. **vāde, imp.,** as an exhortation, *esp. in the combination vāde, age, up!, on!, speed!*

vadum, vadī [cf. vādō], n., a place through which one can go; *esp.,* a shallow place in water, shoal, ford; freely, in pl., the waters, the sea; the bottom of the sea, the depths.

vāgina, -nae, f., a scabbard, a sheath.

vāgītus, -tūs [cf. vāgiō, squall], m., a squalling, wailing of young children.

vagor, vagārī, vagātus sum [cf. vagus], intr., go or move to and fro, stroll about, roam, rove, range, stray, wander. *Fig.,* fly abroad, spread abroad.

vagus, -a, -um, adj., roving, wandering, vagrant.

valēns: see *valeō*.

valeō, valēre, valui, valitum, intr., be strong, be vigorous, have strength; be well, have health. **valē, imp.,** as greeting, be strong, be well (like English 'fare well,' now 'farewell'), farewell, good-by. *Fig.,* be strong, be skillful, excel, have power, avail, be of use or service; with *inf.,* have (the) power, be able, can. **valēns, valentis, pres. part. act. as adj.,** strong, stout, sturdy; powerful.

validus, -a, -um [valeō], adj., strong, sturdy, stout, stalwart, vigorous, powerful.

vallēs or vallis, vallis, f., valley, vale, glen.

vallis: see *vallēs*.

vāllum, vālli [cf. vāllus, stake, pal-ing], n., a rampart of earth set with stakes or palings, a stockade, fortification, intrenchment.

valva, valvae, f., a leaf of a folding-door; folding-door, door.

vānus, -a, -um, adj., empty; with *gen.,* empty of, void of, destitute of. *Fig.,* empty, substanceless, unsubstantial; vain, idle, groundless, fruitless; false, deceitful, lying.

vapor, **vapōris**, *m.*, steam, vapor; *by metonymy*, heat, fire.

variō, **-āre**, **-āvi**, **-ātus** [*cf. varius*], *tr.*, make varied, vary, diversify; *intr.* (§ 151), vary, change, shift.

varius, **-a**, **-um**, *adj.*, different, diverse, of different sorts or kinds, various, varied; *of a single thing*, varied, variegated, spotted, mottled, party-colored. *Fig.*, varying, changing, shifting, changeful, inconstant.

vāstātor, **-tōris** [**vāstō**], *m.*, a desolater, ravager, destroyer.

vāstō, **-āre**, **-āvi**, **-ātus** [**vāstus**], *tr.*, make or lay waste, make desolate, destroy.

vāstus, **-a**, **-um**, *adj.*, desolate, waste, empty, desert; *frequently, like immānis*, of size that frightens or appalls; hence, vast, huge, immense, enormous, mighty, wide-spreading, measureless; *of sound*, mighty, loud, deafening; *also*, awful, fearful, dreadful, frightful.

vātēs, **vātis**, *c.*, seer, soothsayer, diviner, prophet, prophetess; poet (*thought of as one inspired*), bard.

-ve, *conj.*, or (**-ve** does not, as **aut** does, mark a sharp difference, but leaves the reader or the hearer free to choose between the matters presented; this distinction between **-ve** and **aut**, however, does not always hold in verse); often used where English employs *and*; used in questions, where in English the connective is usually omitted.

vectō, **-āre**, **-āvi**, **-ātus** [*freq. of vehō*], *tr.*, carry, bear, transport, convey.

vectus: *see vehō*.

vehō, **vehere**, **vexi**, **vectus**, *tr.*, bear, carry, convey; *in pass.*, with **nāvi**, **nāvibus**, **equō**, etc., expressed or to be understood, (*be borne, i.e.*) sail, ride, journey, go. *Fig.*, bring in, usher in.

vel [*imp. of 2. volō*], *conj.*, used to introduce an alternative merely as a matter of choice or preference to be decided by the hearer or by the reader, properly, choose you, take your choice; or, if you please, or;

at least; **vel . . . vel**, either . . . or; *as intensifying adv.*, if you will, even.

vēlāmen, **-minis** [**vēlō**], *n.*, a covering; a garment, robe, a veil.

vēlātus: *see vēlō*.

Velinus, **-a**, **-um**, *adj.*, of Velia (a town on the coast of Lucania, Italy), Velian, Veline.

vēlivolus, **-a**, **-um** [**vēlum** + **1. volō**], *adj.*, properly, of ships, sail-flying; of the sea, sail-flying, sail-covered, studded with sails or ships.

vellō, **vellere**, **velli** or **vulsi**, **vulsus**, *tr.*, pluck, pull out, pluck out, pull up, tear out, tear up; tear or force away, wrench away.

vellus, **velleris**, *n.*, a fleece, esp. as shorn from the sheep; sheepskin (*with the fleece on*); *by metonymy*, of things made of wool, woolen bands, fillets.

vēlō, **-āre**, **-āvi**, **-ātus** [*cf. vēlum*], *tr.*, cover, cover up, wrap up, shroud, veil, clothe (*lit. and fig.*); wreathe, deck, adorn. **vēlātus**, **-a**, **-um**, *pf. pass. part. as adj.*, crowned, veiled; filleted (*sc. vittis*); *with antennae*, sail-clad.

vēlōciter [**vēlōx**], *adv.*, swiftly.

vēlōx, **vēlōcis**, *adj.*, swift, fleet, rapid, speedy.

vēlum, **vēli**, *n.*, a covering (*e.g. of a tent*), curtain, cloth, canvas; esp., a sail; **vēla dare**, spread the sails, set sail; **vēla facere**, make sail.

velut or **veluti**, *adv. and conj.*, used in comparisons (1) involving a fact, just as, even as, precisely as, as, (2) involving a hypothesis, as = **velut si**, as if, (3) to introduce an illustration of a general statement, so for example, for instance, just so, so.

vēna, **vēnae**, *f.*, a vein, artery. *Fig.*, a vein of stone or metal.

vēnābulum, **-li** [**vēnor**], *n.*, a hunting-spear, long and heavy, not hurled, but held firmly in the hand, to receive an animal as it charged.

vēnātor, **-tōris** [**vēnor**], *m.*, a hunter, huntsman. *As adj.*, hunting.

vēnātrix, **-trīcis** [**vēnor**], *f.*, a huntress.

vēnātus, **-tūs** [**vēnor**], *m.*, hunting, the chase.

vēndō, -dere, -didī, -ditus [vēnum, sale + dō], *tr.*, put out on sale, sell. *Fig.*, sell, betray.

venēnifer, venēnifera, venēniferum [venēnum + ferō], *adj.*, poison-bearing, deadly.

venēnum, -nī, n., a potion, a drug; *esp.*, poison, venom. *Fig.*, the poison or venom of love and passion.

venerābilis, -e [veneror], *adj.*, worthy of reverence, venerable, reverend, venerated, revered, holy.

veneror, venerārī, venerātus sum, tr., reverence, view with religious awe, worship, adore; (*make worship to, offer prayer to*), beseech, implore, supplicate.

venia, -ae, f., favor, kindness, graciousness, indulgence; pardon, forgiveness; a favor, boon.

veniō, venīre, vēnī, ventum, intr., come or go, in both *lit.* and *fig.* senses; with *ad, in, or sub*, and *acc.*, or with *acc. of limit of motion* (§139), come to, arrive at, enter, reach, attain; come forth, appear, rise, arise; come from, spring from. **ventūrus, -a, -um, fut. part. act. as adj.**, coming, to come, future. *As noun, ventūra, -rōrum, pl. n.*, the future.

vēnor, vēnārī, vēnātus sum, intr., hunt, go on a hunt. **vēnāns, vēnantis, pres. part. as noun, m.**, hunter, huntsman.

venter, ventris, m., the belly, paunch, maw.

ventōsus, -a, -um [ventus], *adj.*, windy, stormy; of bellows, puffing. *Fig.*, windy, like the wind, puffed up, empty, vain.

ventūrus: see veniō.

ventus, ventī, m., the wind, air; with *more or less conscious personification*, a wind-god.

Venulus, -li, m., Venulus, an Italian sentasmessenger to Diomedes, at Arpi.

Venus, Veneris, f., the goddess Venus (§ 316), wife of Anchises and mother of Aeneas; by metonymy (§ 207), love, passion.

veprēs, vepris, m., thorn-bush, brier-bush, bramble-bush, bush.

vēr, vēris, n., springtime, spring. *Personified, Vēr, Vēris, n.*, Springtime, Spring, *conceived of as a deity.*

verber, verberis, n., lash, whip, scourge; blow, stripe, stroke; a beating, flapping (*of wings*).

verberō, -āre, -āvī, -ātus [verber], *tr.*, lash, scourge, *lit. and fig.*; beat, smite, strike.

verbum, verbī, n., word, utterance; *esp. in pl.*, (*words, i.e.*) a speech, address, harangue; mere words, idle or empty talk, talk.

vērē [vērus], *adv.*, truthfully, truly, rightly, correctly; really.

vereor, verērī, veritus sum, tr., feel awe of, fear, dread; *intr.*, or with *dependent clause*, fear, be concerned, be anxious; with *inf.*, be afraid or fear (*to*), shrink from doing something.

vergō, vergere, —, —, tr., bend, turn, incline; *intr.* (§ 151), incline, sink.

veritus: see vereor.

vērō: see vērus.

verrō, verrere, verri, versus, tr., sweep, brush, scour. *Fig.*, sweep, sweep along, drive (*on*); with *aequora, caerulea, vada, etc.*, (*sweep, drive by the action of oars; hence*) churn (*up*), sweep over, skim over.

versō, -āre, -āvī, -ātus [freq. of vertō], *tr.*, turn, turn over, twist, whirl (*about*), roll over or about; with *currum*, roll, wheel, guide, drive; upturn, *lit. and fig.*, overturn, overthrow, ruin. *Fig.*, turn over or revolve in one's mind, think over, ponder, meditate on; plan, devise; with *dolōs*, (*shift, shuffle; hence*) ply, practice, work out; disturb, agitate, vex.

1. **versus: see vertō.**

2. **versus, versūs** [vertō], *m.*, properly, the act of turning, a turn; hence, a furrow (*a 'turn' across a field*); in general, line, row; row or line of oars.

vertex, verticis [vertō], *m.*, a whirl, *esp. of water*, eddy, whirlpool, maelstrom, vortex; an eddy of flame, whirling or circling flame or fire; the crown or top of the head, the

head; *by metonymy*, the head, top, summit of anything, peak, pinnacle; mountain-top, mountain; *with caeli*, peak, pinnacle, height, vertex, zenith. *ā vertice*, from above.

vertigō, -ginis [vertō], *f.*, a turning, revolving, spinning; spinning movement, spin, whirl, revolution.

vertō, vertere, verti, versus, tr., turn, *lit and fig.*, turn round or about, whirl (round); *terga vertere*, turn one's back in flight, flee; turn away, drive back, drive off or away, rout, vanquish, conquer; (*turn, i.e.*) guide, direct, control, rule, sway; turn up, upturn, overturn, turn over, overthrow, destroy, ruin; change, alter, transform; *in pass.*, with middle force, turn one's self, turn, revolve: of time and similar ideas, roll on, move on, pass (by): move about freely, range widely, be: turn on something, as on a pivot, be lodged in, depend on; *intr.* (§ 151), turn.

verū, verūs, n., spit for roasting meats.
vērūm: see **vērūs**.

vērūs, -a, -um, adj., true, real, genuine, actual, sincere, undisguised. *As noun*, **vērūm, vēri, n.**, the truth, what is true; truth of conduct, right conduct, right. **vērō** (*abl. sing. of the adj.*; *sc. modō*), *adv.*, truly, verily, in truth, in reality, indeed; with ironical force, forsooth, surely. **vērūm, n. sing.**, used first as *adv.* (§ 146), in truth, truly, then as *conj.*, (properly, as to what is really true =) but in truth, but, yet, however.

vēsānus, -a, -um, adj., insane, mad, crazy, frenzied, witless.

vēscor, vēsci, —, intr., construed with *abl.*, feed on, eat; feast on, enjoy; without a dependent case, dine, feast.

vesper, vesperis or vesperī, m., the evening; the evening-star; *by metonymy*, the West. *Personified*, **Vesper, Vesperis or Vesperī, m.**, the Evening.

Vesta, Vestae, f., Vesta (§§ 331-334), goddess of household purity and family life.

vester, vestra, vestrum [originally **voster**; cf. **vōs**], *pronom. adj.*, your, yours.

vēstibulum, -lī, n., properly, fore-court, entrance-court (in the more splendid houses or palaces at Rome the main façade, with the entrance-door, stood back from the street; on either side wings ran out to the street line. The open court between the wings was the *vēstibulum*); the word, however, was loosely used of the actual entrance of the building or of its front part; entrance, forepart.

vēstīgium, -gī or -gīi, n., footstep, step, footprint; trail, course; freely, track, trace, token; *by metonymy*, foot.

vēstīgō, -āre, —, —, tr., track (out), trace; search for, seek after.

vestiō, vestire, vestivi or vestii, vestitus [cf. **vestis**], *tr.*, clothe, dress, *lit. and fig.*; deck, adorn.

vestis, vestis, f., a garment, robe, vestment; *in coll. sense*, clothing, raiment, vesture, apparel; freely, coverlet, curtain, tapestry, drapery.

vetō, vetāre, vetui, vetitus, tr., prohibit, forbid; oppose, advise or counsel against; with *inf.*, forbid, prevent, hinder.

vetus, veteris, adj., properly, of things existing now — as they have long existed, long-standing, time-honored, ancient, old, aged; = **antīcus**, of olden times, old-time, the old, former, ancient.

vetustās, -tātis [vetus], *f.*, length of days, lapse of time, the ages.

vetustus, -a, -um [vetus], *adj.*, time-honored, hoary, ancient, old.

vexō, -āre, -āvi, -ātus [freq. of **vehō**, through **vexus**, a lost *pf. pass. part.* of **vehō**], *tr.*, properly, carry to and fro, shake, toss. *Fig.*, plague, harass, harry, torment, vex.

via, viae, f., a way, a road, a path, *lit. and fig.*; esp., a broad path, highway, street; route, passage, course; journey, journeying; (*a way, i.e.*) means, mode, manner, course of action or procedure.

viātor, -tōris [via], *m.*, a wayfarer, traveler.

vibrō, -āre, -āvī, -ātus, *tr.*, set in tremulous motion, move rapidly to and fro, shake, swing, brandish; *intr.* (§151), dart to and fro, quiver, tremble. **vibrāns**, **vibrantis**, *pres. part. act. as adj.*, quivering, vibrating, darting, flashing, vibrant.

vicinia, -ae [vicinus], *f.*, nearness; the (a) neighborhood; the neighbors.

vicinus, -a, -um [vicus, a quarter, a street], *adj.*, belonging to the same quarter or street, near, neighboring, adjoining; near to, adjacent (*to*). *As noun, in all three genders, construed with gen., neighbor (of).*

vicis, *gen., vicem, acc., vice, abl., vicēs, nom. and acc. pl., vicibus, dat. and abl. pl., defective noun, f., properly, reciprocal action or interplay of forces, etc., change, interchange, exchange, alternation, succession; the changes and chances of life, vicissitudes of fortune, fate, fortune, lot; part, rôle, function, duty; (the interchange, i.e.) the give and take of close combat, encounter; in vicēs, by turns.*

vicissim [vicis], *adv.*, in turn, in (*one's, his, their*) turn, on the other hand, again.

victima, -mae, *f.*, an animal for sacrifice, a victim, sacrifice, offering.

victor, victōris [cf. vincō], *m.*, conqueror, victor; *as adj.*, conquering, victorious, triumphant.

victōria, -ae [victor], *f.*, victory, conquest, triumph, success. *Personified*, **Victōria**, -ae, *f.*, Victory, conceived of as a goddess.

victrix, victricis [cf. vincō], *f.*, a woman who conquers, victor; *as adj.*, conquering, victorious, successful.

victus: see vincō.

victus, victūs [vīvō], *m.*, that which supports life, food, nourishment, sustenance.

videō, vidēre, vidī, visus, *tr.*, see, *lit. and fig.*, look upon, mark, observe, note; witness, experience, undergo; see to something, take care, take

heed; *in pass., often = seem, appear (through the sense of be seen as wise, wicked, etc.)*; *in impers. pass., vidētur, visum est, either without case or with dat., it seems (seemed) good to, one deems (it) best, resolves, determines.* **visum**, visī, *pf. pass. part. as noun, n., sight, vision, apparition; omen, portent.*

vigeō, vigēre, viguī, —, *intr.*, be lively, be strong or vigorous, thrive. *Fig.*, flourish, prosper, be in good repute, be held in honor and esteem.

vigil, vigilis [vigeō], *adj.*, wide awake, watchful, alert, sleepless, *lit. and figuratively.* *As noun, vigil, vigilis, m., a watchman, sentinel.*

vigilō, -āre, -āvī, -ātum [cf. vigil], *intr.*, be wide awake, be on watch, be watchful or vigilant; wake, awake.

viginti, *num. adj., indecl., in pl., twenty.*

vigor, vigōris [cf. vigeō], *m.*, liveliness, activity, vigor, force, energy; glow of life, life.

vilis, -e, *adj.*, of small value, cheap, commonplace.

villa, villae, *f.*, farmhouse.

villōsus, -a, -um [villus], *adj.*, shaggy, hairy, rough.

villus, villī, *m.*, a coarse, shaggy hair of an animal, hair, bristle; *in pl.*, the nap of cloth.

vimen, vīminis, *n.*, a pliant twig, wither, osier; *freely*, twig, shoot, stem.

vinciō, vincīre, vinxī, vinctus, *tr.*, bind, bind up, tie up; fasten, fetter.

vinculum: see vinculum.

vincō, vincere, vici, victus, *tr.*, conquer, *lit. and fig.*, vanquish, overcome, overpower, defeat, subdue, surpass, excel, outstrip; *intr.*, be victorious, conquer, win, prevail.

vinctus: see Vinciō.

vinculum, -lī or vinclum, vinclī [vinciō], *n.*, a fastening; *esp.*, a bond, fetter, chain; halter; cord, rope, cable, hawser; *by metonymy*, a gauntlet, cestus, as closely binding or wrapping the hand and arm (see caestus). *Fig.*, bond, tie.

vindicō, -āre, -āvi, -ātus, tr., lay legal claim to a thing; lay legal claim to a person, esp. to maintain his right to freedom; hence, set free, rescue.
vinētum, -ti [vinum], n., vineyard.
vinum, vini, n., wine.
violābilis, -e [violō], adj., that may, can, or ought to be violated, to be violated, violable.
violentia, -ae, f., violence, fury, frenzy, ferocity.
violentus, -a, -um, adj., violent, furious, impetuous.
violō, -āre, -āvi, -ātus, tr., do violence to, outrage, injure. *Fig.,* outrage, profane, pollute, defile, stain.
vīpera, -rae, f., viper, serpent.
vipereus, -a, -um [vipera], adj., of a snake, snakey.
vir, viri, m., a male person, a man; as a term of honor, a true man, warrior, hero; a husband.
virectum, -ti [vireō], n., a grassy spot, a green sward; freely, thicket.
vireō, virēre, virui, —, intr., be green, flourish, grow, thrive, bloom, blossom. **virēns, virentis, pres. part. act. as adj.,** green, verdant.
virga, virgae, f., twig, slender green branch; by metonymy, wand, rod, staff.
virgātus, -a, -um [cf. virga, in sense of stripe], adj., striped.
virgeus, -a, -um [virga], adj., of twigs or rods, of osiers, of brushwood.
virgineus, -a, -um [virgō], adj., of a maiden, maiden (as adj.), virgin.
virginitās, -tātis [virgō], f., maidenhood.
virgō, virginis, f., a maiden, a maid, a virgin.
virgultum, -ti, n., bush, copse, thicket; a bush, a shrub; a bough, a branch.
viridāns: see viridō.
viridis, -e, adj., green, verdant, fresh. *Fig.,* green, fresh, blooming, vigorous, sturdy.
viridō, viridāre, —, — [viridis], intr., be green. **viridāns, viridantis, pres. part. act. as adj.,** green, verdant.
virilis, -e [vir], adj., of or pertaining to a man, male, masculine; worthy of a man, manly, a true man's.

virtūs, virtūtis [vir], f., manliness, manhood: bravery, courage, prowess, heroism, valor; excellence, merit, worth, virtue; by metonymy (embodied valor, valor itself, i.e.) a manly, warlike group or company.
vis, vis, f., in sing., physical strength or force, power, might, vigor, and, very often, hostile strength, fury, violence; hence, **vi, abl. sing. as adv.,** forcefully, violently, furiously, insistently; *in pl.,* **virēs, virium, in good sense,** strength, power, might, vigor, energy, ability, prowess.
viscum, visci, n., the mistletoe.
viscus, visceris, n., usually in pl., the flesh, or, more properly, all that lies between the skin and the bones; the viscera, i.e. the inner parts of an animal body, the inwards, the entrails (esp. as used in divination: see **exta**); the vitals, the heart, the bowels. *Fig.,* bowels, vitals, heart.
visō, visere, visi, visus [freq. of videō], tr., look at closely, examine, view; go to see, visit.
visum: see videō.
1. visus: see videō.
2. visus, visus [videō], m., a seeing, looking; gaze, look, glance; the power of sight, sight; something seen, a sight, vision.
vita, vitae [akin to vivō], f., life, existence; the life-giving principle, the breath of life, the soul; shade, spirit; (life, i.e.) career, history, course of life, mode of living.
vitalis, -e [vita], adj., of or pertaining to life, vital.
vitiō, -āre, -āvi, -ātus [vitium], tr., spoil, taint, damage.
vītis, vitis, f., vine, grapevine.
vitium, viti or vitii, n., defect, flaw.
vitō, -āre, -āvi, -ātus, tr., avoid, shun, escape.
vitta, vittae, f., properly, a band or ribbon going around the head, with ends (see **taenia**) hanging down on either side, a headband, a fillet (worn also by victims, or carried on olive branches). See **infula**.

vitulus, -lī, *m.*, bullock, (*bull*) calf.

vividus, -a, -um [vīvō], *adj.*, living, full of life, *lit.* and *fig.*, lively, spirited, vigorous, ardent.

vivō, **vivere**, **vixi**, **victum**, *intr.*, live, be alive. *Fig.*, live, live on, keep or stay alive, linger, remain.

vivus, -a, -um [*cf.* vīvō], *adj.*, living, alive; = *an adv.*, in life, during life; by metonymy, enduring, lasting, permanent, immortal. *Fig.*, of water, living, running, fresh; of features, living, breathing, speaking; of stones, etc., living, natural. *As noun*, **vivus**, **vivi**, *m.*, a living being, living creature, a mortal.

vix, *adv.*, properly, (*only*) with difficulty, hardly; hence, feebly, ineffectually; of time, scarcely, scarce, hardly; **vix tandem**, after a long time, at last, at length, finally.

vōciferor, -ferāri, -ferātus sum [vōx + ferō], *intr.*, lift one's voice, cry out; *tr.* (§ 142), cry out, utter aloud, exclaim.

vocō, -āre, -āvī, -ātus, *tr.*, call (*in many senses, lit. and fig.*); summon, invite, welcome; call to, call for; = *convocō*, call together, gather, assemble; call for, demand; call to or upon the gods, pray to, invoke, appeal to; call by name, name.

volātilis, -e [1. volō], *adj.*, flying, winged. *Fig.*, of a missile, winged, swift, speedy.

volātus, -tūs [1. volō], *m.*, flight.

Volcēns, **Volcentis**, *m.*, Volcens, a leader of the Latin cavalry.

volēns: see 2. volō.

volitō, -āre, -āvī, -ātum [*freq.* of 1. volō], *intr.*, flit about, fly about, fly to and fro. *Fig.*, of leaves, fly or flutter about; of ashes, whirl (round); of persons, the shades, etc., flit about, move to and fro.

1. **volō**, -āre, -āvī, -ātum, *intr.*, fly, fly about, flit. *Fig.*, fly, flit, move swiftly or quickly, speed, dart, shoot, hurry, hasten; flutter, wave; (*fly, i.e.*) be thrown, be hurled. *As noun*, **volantēs**, -tum, *pl. c.*, flying creatures, birds.

2. **volō**, **velle**, **volui**, —, *tr.*, or with dependent clause as object, wish, desire, seek, will, be willing, be minded, consent, decree, determine, decide, command, ordain; wish (*for one's self*), design, purpose; hence, in the expressions **quid vis**, **vult**, etc. (*sc. tibi, sibi, etc.*), mean, signify; (*wish that a thing shall be so; hence*) claim, maintain, assert, declare. **volēns**, **volentis**, *pres. part. act.* as *adj.*, willing, cheerful, ready, gracious, propitious; = *an adv.*, willingly, graciously, with my (*your, etc.*) consent.

Volscus, -a, -um, *adj.*, of the Volsci, an important people of Southern Latium, Volscian. *As noun*, **Volsci**, **Volscōrum**, *pl. m.*, the Volsci, the Volscians.

volūbilis, -e [volvō], *adj.*, rolling, whirling, twisting.

volucer, -cris, -cre [1. volō], *adj.*, flying, winged. *Fig.*, winged, flying, fleeting, swift, fleet, rapid. *As noun*, **volucris**, -cris (*sc. avis*), *f.*, a winged creature, a bird.

volūmen, -minis [volvō], *n.*, a turning, revolving, spinning; spinning movement, spin, whirl, revolution; a roll, fold; coil, *esp.* of a snake, spire.

voluntās, -tātis [*cf.* 2. volō], *f.*, wish, will, desire, pleasure; sanction, consent; good will, favor.

voluptās, -tātis, *f.*, pleasure, delight, joy (*in*), enjoyment; by metonymy (§ 202), source of delight.

volūtō, -āre, -āvī, -ātus [*freq.* of volvō], *tr.*, roll, roll or turn about; with reflex. pron., or in pass., with middle force, roll about, wallow, writhe, grovel. *Fig.*, cause to roll, roll out or forth, send; (*roll or turn over in one's mind*), revolve, ponder, consider, meditate (*on*).

volūtus: see volvō.

volvendus: see volvō.

volvō, **volvere**, **volvi**, **volūtus**, *tr.*, roll, turn, twist; roll about, turn or tumble about, toss about, buffet; roll on or onwards, drive, force; roll forth
* or up, toss up, send up; roll out, unroll, unfold (*e.g. a book*); hence, of the

Parcae, (unfold the fates or destiny, i.e.) decree, ordain; *intr.* (§ 151), or *in pass.*, with middle force, roll, roll about or over, roll or move on, glide on: of tears, roll down, pour down, flow; of time, roll on, roll (round), pass (by): revolve, glide on. *Fig.*, turn over or revolve in mind, ponder, consider, meditate (on); order, arrange, appoint. *volvendus*, -a, -um, *gerundive as adj.*, rolling, revolving, circling.

vomō, vomere, vomui, vomitus, *tr.*, throw up, belch forth, vomit. *Fig.*, vomit, pour out, send forth, spurt forth, shoot forth, discharge.

vorāgō, -ginis [*cf.* *vorō*], *f.*, abyss, gulf, whirlpool; watery depths, deep waters, deeps.

vorō, -āre, -āvi, -ātus, *tr.*, swallow up, devour. *Fig.*, swallow, engulf.

vōs: see *tū*.

vōsmet: see *tū*. See also *egomet* under *ego*.

vōtūm: see *voveō*.

vōtus: see *voveō*.

voveō, vovēre, vōvi, vōtus, *tr.*, promise solemnly to a god, either in return for a favor received or on condition that a desired favor be granted by the god, vow; devote, consecrate; pray for. *vōtūm, vōti*, *pf. pass. part. as noun*, *n.*, a solemn promise and vow, a vow; a votive offering, offering, sacrifice; a prayer (as the accompaniment of a vow); freely, wish, desire.

vōx, vōcis [*cf.* *vocō*], *f.*, a voice; cry, call, sound, tone; the voice; a word, an utterance, a speech, a note, a song; speech, language; *vōcem rumpere* (§ 140), make speech break forth, break into speech, break the silence.

Vulcānius, -a, -um [*Vulcānus*], *adj.*, of or belonging to Vulcan, Vulcan's, Vulcanian; by metonymy, fiery.

Vulcānus, -nī, m., Vulcan, the god of fire and of the working of metals by fire. See § 320.

1. *vulgō, -āre, -āvi, -ātus* [*cf.* *vulgus*], *tr.*, spread among the multitude,

spread abroad, make common property, noise abroad, make known, publish, herald.

2. *vulgō*: see *vulgus*.

vulgus, vulgi, n., and, very rarely, *m.*, the multitude; esp., the common people, the populace, the rabble, the mass, the mob; the rank and file of an army, or, in *fig. sense*, of a herd of deer; by metonymy, of any company, crowd, throng, mass. *vulgō, abl. sing. as adv.*, properly, in (throughout) the multitude, or, perhaps, rather, in a mass, in masses; hence, everywhere, all about, on every hand.

vulnificus, -a, -um [*vulnus + faciō*], *adj.*, wound-dealing, wounding, destructive.

vulnus, vulneris, n., a wound, lit. and *fig.*; pang, pain, sorrow; (wound, i.e.) cut, incision in a tree; by metonymy, of that which deals a wound, blow, stroke, weapon.

vulsus: see *vellō*.

vultur, vulturis, m., a vulture.

vultus, vultūs, m., the expression of the face as distinct from the features, look, aspect, mien; the face, visage, the countenance; in *pl.*, the features.

X

Xanthus, Xanthi, m., Xanthus. (1) A river near Troy. (2) A river in Epirus, named by Helenus after the Trojan Xanthus. (3) A river in Lycia, Asia, near a town of the same name, a favorite haunt of Apollo.

Z

Zacynthos, -thi, f., Zacynthos, an island in the Ionian Sea, west of the Peloponnesus.

Zephyrus, -ri, m., Zephyrus, the West Wind, usually favorable, but occasionally stormy; freely, either personified or as a common noun, a zephyr, gentle wind, favoring breeze or gale.

zōna, zōnae, f., a girdle, a belt; a girdle-like expanse of the heavens, a zone.

Cognomen - sort of an
added honor.
(Augustus = most highly
respected).

Pompeius Magnus
Scipio Africanus

name system.

1. Given name. (gen. same as
grandfather).

- Gaius Julius Caesar
Marcus Tullius Cicero
2. name of tribe or gens (there
were 30 or 40 in Rome)

3. Immediate family -
branch of gens.

univir
Pg 585

Chryselephantine
Humani nihil a me
alienum puto

aer
aethera
aer
aethera

Phedias
Zeus at Olympia
Zeus in Parthenon

Johnston
"The Private Life of"

est qui matrem
interficiat
facile factu
Romans
Chap III

2196

415-49

2 m

REV

150

Auster. - tri (m) - South
wind (Auster)

Eurus, i (m) - South
(or East) wind

Notus, i (m) - South
wind (stormy)

Africus - i (m) - South
- West wind

Aquilo, one (m)
North wind

Sephyrus (m) West wind

